

the taming of the shrew

chicago
shakespeare
on navy pier theater



foolish amhook

Blondeberg rendering by Costume Designer Susan Mickey

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This Teacher Handbook grew out of a team effort of teachers past and present, Chicago Shakespeare Theater artists, interns, educators, and scholars. Intern Madeline Dulabaum updated an earlier edition of *The Taming of the Shrew* handbook for this production, contributed the essays focused upon America's suffrage movement and the context for the framing device, written for Chicago Shakespeare's upcoming production. Chicago Shakespeare Theater gratefully acknowledges the groundbreaking and indelible work of Dr. Rex Gibson and the Cambridge School Shakespeare Series, whose contributions to the field of teaching have helped shape our own work through the years.

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chicago shakespeare on navy pier theater

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Executive Director

Chicago Shakespeare Theater is Chicago's professional theater dedicated to the works of William Shakespeare. Founded as Shakespeare Repertory in 1986, the company moved to its seven-story home on Navy Pier in 1999. In its Elizabethan-style courtyard theater, 500 seats on three levels wrap around a deep thrust stage—with only nine rows separating the farthest seat from the stage. Chicago Shakespeare also features a flexible 180-seat black box studio theater, a Teacher Resource Center, and a Shakespeare specialty bookstall. In 2017, a new, innovative performance venue, The Yard at Chicago Shakespeare, will expand CST's campus to include three theaters. The year-round, flexible venue can be configured in a variety of shapes and sizes with audience capacities ranging from 150 to 850, defining the audience–artist relationship to best serve each production.

Now in its thirty-first season, the Theater has produced nearly the entire Shakespeare canon: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Edward III*, *Hamlet*, *Henry IV Parts 1 and 2*, *Henry V*, *Henry VI Parts 1, 2 and 3*, *Henry VIII*, *Julius Caesar*, *King John*, *King Lear*, *Love's Labor's Lost*, *Macbeth*, *Measure for Measure*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Pericles*, *Richard II*, *Richard III*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*, and *The Winter's Tale*. Chicago Shakespeare Theater was the 2008 recipient of the Regional Theatre Tony Award. Chicago's Jeff Awards year after year have honored the Theater, including repeated awards for Best Production and Best Director, the two highest honors in Chicago theater.

Since Chicago Shakespeare's founding, its programming for young audiences has been an essential element in the realization of its mission. Team Shakespeare supports education in our schools, where Shakespeare is part of every required curriculum. As a theater within a multicultural city, we are committed to bringing Shakespeare to a young and ethnically diverse audience of 40,000 students each year. Team Shakespeare's programming includes free teacher workshops, student matinees of main stage shows, post-performance discussions, comprehensive teacher handbooks, and an abridged, original production each year of one of the "curriculum plays." Team Shakespeare offers a region-wide forum for new vision and enthusiasm for teaching Shakespeare in our schools. In 2012, the Folger Shakespeare Library in Washington, DC, honored that vision with the prestigious Shakespeare Steward Award. The 2017-18 Season offers a student matinee series for three of Chicago Shakespeare Theater's full-length productions: in the fall, Shakespeare's *The Taming of the Shrew* directed by Artistic Director Barbara Gaines; in the winter, *Red Velvet* by Lolita Chakrabarti; and in the spring, *Mary Stuart*, written by Friedrich Schiller and adapted by Peter Oswald, as well as Shakespeare's *Macbeth* directed by Aaron Posner and Teller. Also this winter, a 75-minute abridged version of *A Midsummer Night's Dream* will be performed in The Yard at Chicago Shakespeare Theater and will tour to Chicago schools and theaters across the region. We hope that you and your students will enjoy our work—and Shakespeare's creative genius brought to life on stage. •

Shakespeare's The Taming of the Shrew

The Taming of the Shrew is Shakespeare, storyteller and entertainer, at his theatrical best. From a twenty-first century perspective, it is also Shakespeare at his most controversial. This early comedy in the writer's career shows a young playwright enamored not just with words but also with the sheer artifice of performance. Here, he creates a world where things seem to be something other than what they, in fact, are—a world overrun with role-playing and disguise-making. He also provides a “frame”—the set-up of Christopher Sly—through which we watch the story of Kate and Petruchio performed. What is a contemporary audience to do with *Shrew*'s gender politics? Director Barbara Gaines and Chicago playwright Ron West have created a new frame all their own. It is 1919 Chicago on the eve of Congress's passage of the Nineteenth Amendment. A women's club troupe plans to stage the only play in Shakespeare's canon that remains for them unstaged, the one they've backburned as long as they possibly could. That play, of course, is *The Taming of the Shrew*...



Introduction

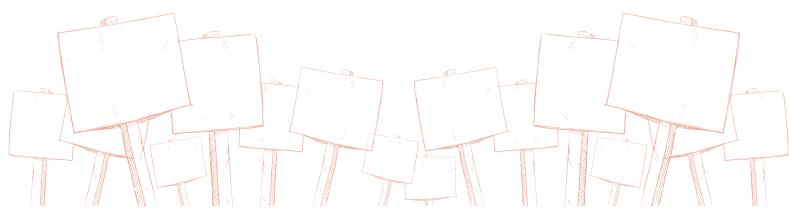


ART THAT LIVES

Drama is a living art. It is written to be performed live before a group of people who form an audience and experience it together, just as you will here at the Chicago Shakespeare Theater. This tradition of performance and observance, of drama as communication, is an historically rich and complex one that reaches far back in time. Textual evidence from Egypt and Mesopotamia—even art like cave paintings depicting men disguised as animals—reveals that since ancient times, impersonation and imitation have been used not only ritually but also as a means of expression and communication, a way to impart the knowledge of the community.

The beginnings of Western drama further developed in the religious ritual and festivals of the ancient Greeks, while their theater also took on new emphasis as a sophisticated mode of storytelling, especially as a way of communicating the history of a culture and imagining new heroic tales. The drama of Europe's Middle Ages was closely tied to forms of religious observance, but the medievals also used theater to teach biblical stories, present the lives of saints, and creatively communicate the moral ideals of the community. It is this long and varied tradition that Shakespeare and the Renaissance playwrights inherited—and from which they would both borrow and imagine new possibilities.

Drama not only depicts human communication, it *is* human communication. But in the theater, unlike television or film, a two-way communication occurs between the actors and their audience. When you experience theatrical storytelling, you are not simply on the receiving end of this communicative process: the audience, as a community, is also a participant. We are quite used to thinking about the actors' roles in a play, but may find it strange to imagine ourselves, the audience, playing an important role in this living art. Because theater is art that lives, each performance is guaranteed to be different, depending in part upon an audience's response. A live performance depends upon its audience. In the theater, the audience hears and sees the actors, just as the actors hear and see the audience. When the actors experience a responsive, interested audience, their work is at its best—full of animation and energy. When the actors sense disinterest, they too are distracted, and the play they create is less interesting. Actors have described the experience of live performance as a story told by the cast members and audience together. In this sense,



How can you help us give you the best performance we can?

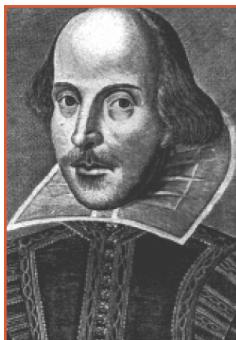
- **Please, no talking during the performance.** It distracts the actors as well as the people sitting nearby.
- **Respond naturally to our play.** Emotions are part of drama. We hope that you'll laugh, cry, and even gasp—but as a natural response to the story, and not in order to distract attention from the stage.
- **Please leave all “noisemakers”**—food, gum, cell phones, iPods, etc.—back at school or on the bus. In a quiet theater, wrappers, munching—and even a phone's vibration—are heard by all, the actors included.
- **No photographs of any kind, please.** Flashbulbs can make the actors lose their focus and can be dangerous. Digital cameras, along with all other kinds of recording devices, are prohibited, as is text-messaging.

you are also a storyteller when you experience live theater. We hope you'll enjoy your role—and will help us to give you a dramatic experience that you'll always remember.

[Theatrical performance] is essentially a sociable, communal affair. This is important. To resist this is, I think, to ruin one of the very important parts of the theatrical experience. Let the play and let the fact that temporarily you are not your private self, but a member of a closely fused group, make it easy for the performance to 'take you out of yourself.' This, I suggest, is the object of going to a play...to be taken out of yourself, out of your ordinary life, away from the ordinary world of everyday.

—TYRONE GUTHRIE, 1962

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BARD'S BIO

The exact date of William Shakespeare's birth is not known, but his baptism (traditionally held three days after a child's birth) was recorded on April 26, 1564. His father, John Shakespeare, was a tanner, glover, grain dealer, and prominent town official of the thriving market town of Stratford-upon-Avon. His mother, Mary Arden, was the daughter of a prosperous, educated farmer. Though the records are lost, Shakespeare undoubtedly attended Stratford's grammar school, where he would have acquired knowledge of Latin and the classical writers, training in rhetoric and analysis of texts, and gained a smattering of arithmetic as well as instruction in the articles of the Christian faith. There is no record that Shakespeare acquired a university education of any kind.

At the age of eighteen, Shakespeare married Anne Hathaway, eight years his senior. They had one daughter, Susanna, followed by twins, Hamnet and Judith. Hamnet, Shakespeare's only son, died at age eleven. From 1585, the year in which the twins were baptized, until 1592, when he is first referred to as a dramatist in London, we know nothing of Shakespeare's life. Consequently, these seven so-called "lost years" are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of the theater. The first reference to Shakespeare as an actor and playwright appears in 1592 and was made by Robert Greene, a rival playwright and pamphleteer, who attacked Shakespeare as an "upstart crow" for presuming to write plays (when he was only a mere actor) and for copying the material of established dramatists.

By the early 1590s Shakespeare had emerged as a rising playwright in London, where he continued to enjoy fame and financial success as an actor, playwright, and part-owner of one of London's leading theater companies for nearly twenty years. Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and a playwright, but also a partner in a new theatrical company, the Lord Chamberlain's Men, which soon became one of London's two principal companies. The company's name changed to the King's Men in 1603 with the accession of James I, and it endured until the Commonwealth closed the theaters in 1642.

During his career, Shakespeare wrote or collaborated on what most scholars now agree upon as thirty-eight plays. His earliest plays—including *Love's Labor's Lost*, *The Comedy of Errors*, *Richard III*, *King John*, and *The Taming of the Shrew*—were written between 1589 and 1594. Between 1594 and 1599, Shakespeare wrote both *Romeo and Juliet* and *Julius*

Caesar as well as other plays, including *Richard II*, *The Merchant of Venice*, and *Twelfth Night*. His great tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*—were composed between 1599 and 1607, and were preceded by his last play traditionally categorized as comedy, *Measure for Measure*. The earlier histories, comedies, and tragedies made way for Shakespeare's final dramatic form—the plays commonly termed "romances" or "tragicomedies" for their blending of the comic and tragic forms. Written between 1606 and 1611, the romances include *Cymbeline*, *Pericles*, *The Winter's Tale* and *The Tempest*. These were the plays of a playwright no longer bound by the constraints of his earlier forms.

Although some quarto versions of the plays were printed in Shakespeare's lifetime, there is no definitive extant evidence to suggest that he directly oversaw their publication. It was not until 1623, seven years after his death, that his complete plays were published in the First Folio. However, we do know that Shakespeare did oversee the publication of three narrative poems and a collection of 154 sonnets during his lifetime. Shakespeare retired in 1611 to live as a country gentleman in Stratford, his birthplace, until his death on April 23, 1616. •

SONNET: Our faire Hippolita,
That Drawes on space; Another Moon: but
This old Moon was
Like to a Step-dame, or a Dow
Long withering out a yong ro
Hys boare daies wil quickly
Sowre nights wil quickly dres
And then the Moone, like to
Now bent in heauen, shall be
Of our felicitatis. —
The, Go Philiberte,
Stirre vp the Athenian youth!
Awake the pert and nimble fy
Turc melancholy forth to fy
The pale companion is not fo
Hippolita, I wo'd her with
And wonne thy loue, doing u

THE FIRST FOLIO

Throughout much of the Renaissance, plays did not occupy the same high cultural status that we attribute to them today. In fact, theatrical texts were not viewed as "literature" at all. When a play was published (if it was published at all) it was printed inexpensively in a small book, called a "quarto," the sixteenth-century equivalent of our paperbacks. It was not until 1616, the year of Shakespeare's death, when a contemporary English poet and dramatist, Ben Jonson, published his own plays in a large-format book called a "folio"—the format traditionally reserved for the authoritative texts of religious and classical works—with the intention of challenging this pervasive understanding of theatrical texts as holding low literary value, that plays began to be understood as literature worthy of publication. Jonson was still chided as bold and arrogant for his venture for many years.

During Shakespeare's lifetime, only half of his plays were ever published, and those were printed as quartos. He did, however, oversee the publication of three narrative poems and a collection of 154 sonnets. It was not until seven years after the playwright's death that two of his close colleagues decided to gather his plays for publication in a move of threefold significance: as a gesture of homage to a long-time friend and colleague; as a promotion of the King's Men as a theater company of the highest cultural prestige; and as a financial venture with lucrative potential.

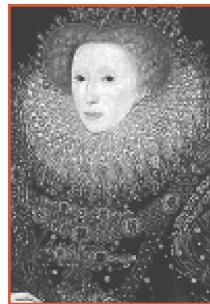
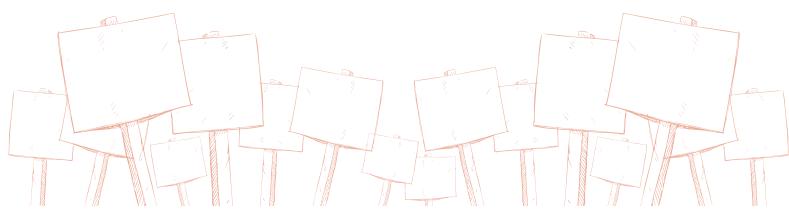
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In 1623, what is now known as the First Folio, a book containing thirty-six of Shakespeare's estimated thirty-eight plays, was published. Modern textual scholars maintain that the First Folio was likely compiled from a combination of stage prompt books and other theatrical documents, the playwright's handwritten manuscripts (no longer extant), and various versions of some of the plays already published. Shakespeare's First Folio took five compositors two-and-one-half years to print. The compositors manually set each individual letter of type, memorizing the text line by line to increase efficiency, as they moved down the page. There was no editor overseeing the printing, and the compositors frequently altered punctuation and spelling. Errors caught in printing would be corrected, but due to the high cost of paper, earlier copies remained intact. Of the 1,200 copies of the First Folio that were printed, approximately 230 survive today, and each is slightly different. Chicago's Newberry Library contains an original First Folio in its rich collections.

Chicago Shakespeare Theater traditionally utilizes the First Folio as the basis for its play scripts. The First Folio still serves as a manual for many Shakespearean actors nearly 400 years after its publication because the plays as printed in the First Folio took theatrical documents as their basis for printing. Its punctuation, capitalizations, variant spellings, line breaks, and rhetorical structures all give clues to actors and directors about what words to emphasize and about what ideas are important—helping them to break open and examine the language. In Shakespeare's own theater company, with only a few days to rehearse each new play, these built-in clues were essential and provided information for members of the entire company. Today, these textual clues still help modern actors make the language easier to break apart—even though they're speaking language that's 400 years "younger" than ours. •

This is the book that gave us Shakespeare (or most of Shakespeare) [...] But the way it presented Shakespeare was carefully calculated to make a collection of theatre works look plausible as what we would now call works of literature. The book not only gives us the texts; it gives us Shakespeare as a cultural icon.

—JOHN JOWETT, 2007



SHAKESPEARE'S ENGLAND

Elizabeth I—daughter of Henry VIII and his second wife Anne Boleyn—ruled England for forty-five years from 1558 to 1603 in a time of relative prosperity and peace. "Few monarchs," says Shakespearean scholar David Bevington, "have ever influenced an age so pervasively and left their stamp on it so permanently." He maintains that "[her] combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary," and resulted in a monarchy that remained secure in the face of religious and political threats from many sides. In choosing not to marry, Elizabeth avoided allying herself and her throne with a foreign country or an English faction which may have threatened her broad base of power and influence.

Throughout early modern Europe—the period that spans the timeframe from after the late portion of the Middle Ages (c. 1500) through the beginning of the Age of Revolutions (c. 1800)—governments were centralized, assuming the power that once belonged to city-states and feudal lords, but the rule of monarchs like Queen Elizabeth I was still absolute, just as it had been understood in earlier historical periods. The monarch was seen as God's deputy on earth, and the divine right of kings—the theory that the monarch derives from God (as opposed to the people or some other source) his/her power to rule and authority—was a cherished doctrine. It was this doctrine that condemned rebellion as an act of disobedience against both the state and God.

The politics of religion constantly threatened Elizabeth's reign, even though it was one of the most secure that England had known for hundreds of years. As the daughter of Henry VIII's marriage following his divorce from Catherine of Aragon, Elizabeth was regarded by many Catholics as an illegitimate child—and thus an illegitimate monarch. Upon her ascension to the throne, Elizabeth I inherited the rule of a country that, in the wake of the Protestant Reformation, was engaged in the process of attempting to make sense of its own history. Religious power changed hands during the early modern period with astonishing rapidity.

Stephen Greenblatt reminds us that within the possibility of living memory, England had been transformed: from a highly conservative Roman Catholicism (in the 1520s Henry VIII had fiercely attacked Martin Luther and had been rewarded by the

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pope with the title “Defender of the Faith”): first, to Catholicism under the supreme head of the king; then to a wary, tentative Protestantism; to a more radical Protestantism; to a renewed and militant Roman Catholicism; and then, with Elizabeth and James, to Protestantism once again. The English were living in a world where few people had clear memories of a time without religious confusion. Since, under Elizabeth, England had returned to Protestantism, the Church of England’s government was held under the direct authority of the crown (and England’s conforming Protestant clergy) during this period.

In addition, Elizabethan England was a smaller, more isolated country than it had been previously or would be subsequently. It had withdrawn from its extensive empire on the Continent, and its explorations of the New World had barely begun. There was a period of internal economic development as Elizabeth ignored the counsel of her advisors and kept out of war until the attempted invasion by Spain and the Great Armada in 1588. England’s economy was still based in agriculture, and its farmers were poor and embittered by strife with rich landowners who “enclosed” what was once the farmers’ cropland for pastures. Uprisings and food riots were commonplace in the rural area surrounding Stratford-upon-Avon, where Shakespeare grew up. London, then the largest city of Europe, was a city of contrasts: the richest and the poorest of England lived there, side by side. While many bettered themselves in a developing urban economy, unemployment was a serious problem. As England eventually began what would be a long transition from an economy based mostly in agriculture to one of increased reliance upon trade and the manufacture of goods, both cities and social structures would rapidly evolve—it was a time of change and social mobility. For the first time in English history, a rising middle class aspired to the wealth and status of the aristocracy.

As Elizabeth had no heir, the politics of succession posed a real threat to the nation’s peace throughout her reign, and Elizabeth I died childless in 1603. The crown passed to her cousin James VI, King of Scotland, who became England’s King James I. Ruling from 1603 to 1625 (Shakespeare died in 1616), James I was famously responsible for overseeing a new translation of the English bible—the 1611 King James Version—which, with its powerful syntax, remains a legacy of this fertile time, just as Shakespeare’s canon has. But national peace was never quite secured as the reign of James I was also troubled with political and religious controversy. It would be James’s son, Charles I, to be beheaded in the English civil wars of the 1640s for tyrannically abusing what he believed was his divinely ordained power. ●

¹Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare*, (New York: Norton, 2004): 93-94



THE ENGLISH RENAISSANCE THEATER

Atime of historical transition, of incredible social upheaval and change, the English Renaissance provided fertile ground for creative innovation. The early modern period stands as the bridge between England’s very recent medieval past and its near future in the centuries commonly referred to as the Age of Exploration, or the Enlightenment. When the English Renaissance is considered within its wider historical context, it is perhaps not surprising that the early modern period produced so many important dramatists and literary luminaries, with William Shakespeare as a significant example.

Because of its unique placement at a crossroad in history, the English Renaissance served as the setting for a number of momentous historical events: the radical re-conception of the English state, the beginnings of a new economy of industry, an explosion of exploration and colonialism, and the break with traditional religion as the Church of England separated from the Catholic Church. It is perhaps this last example of cultural upheaval—the changes brought from Continental Europe by the Protestant Reformation—that provides us with a useful lens to examine the culture of theater in England during this period, in particular.

While we can see that Shakespeare lived through a transitional time, and we can understand that rapid change often fosters innovation, we may still be led to ask what could have influenced Shakespeare’s dramatic sensibilities. What kind of theater did he encounter as a child or young man that may have made an impression upon him? It is commonly acknowledged by scholars today that Shakespeare may have developed his love for the theater by watching acting troupes that were still traveling from town to town during the middle decades of the sixteenth century—the early modern successors to a long heritage of English theater carried over from the Middle Ages. These traveling performers often enacted important stories from the Bible, staged tales of mystery and miracles, or presented their audiences with the stories of the lives of saints and heroes of the faith.

These traveling companies would move around the countryside in flatbed, horse-drawn carts, which did triple duty as transportation, stage, and storage for props and costumes. They would pull into a town square, into an inn yard or the courtyard of a country estate or college, and transform that space into a theater. People gathered around to watch, some

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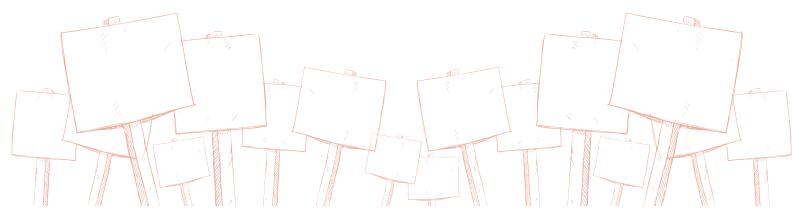
standing on the ground in front of the players' stage, some leaning over the rails from balconies above to view the action on the impromptu stage below.

But during the late sixteenth and early seventeenth centuries as the Protestant Reformation gained surer footing in England, the English theater was caught between conflicting ideas about the value and purpose of drama. Many officials of the Protestant Reformation desired to squash these traveling performances for their strong Catholic sensibilities; and even as late as 1606 James I passed legislation to remove all treatment of religious matters from the English playhouses.

But as the stories enacted in the newly constructed public theaters became more secular, public officials scorned the theater as immoral and frivolous. The theaters just outside London's walls came to be feared as places where moral and social corruption spread. The authorities frequently shut them down during the late sixteenth and early seventeenth centuries when the city was menaced by the plague and, frequently too, by political rioting. When the theaters were open, the Master of the Revels had to read and approve every word of a new play before it could be staged. But the practical enforcement of such measures was often sketchy at best, and playing companies themselves found plenty of ways around the strictures of the theatrical censors.

A man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in 1576, in the decade prior to Shakespeare's own arrival on the London theater scene. Burbage skirted rigid restrictions governing entertainment in London by placing his theater just outside the city walls, in a community with the unglamorous name of "Shoreditch." Burbage was not the only one to dodge the severe rules of the Common Council of London by setting up shop in Shoreditch. His neighbors were other businesses of marginal repute, including London's brothels and bear-baiting arenas. Actors in Shakespeare's day were legally given the status of "vagabonds." They were considered little better than common criminals unless they could secure the patronage of a nobleman or, better still, the monarch.

Shakespeare and his fellow actors managed to secure both. They provided popular entertainment at Queen Elizabeth I's court as the Lord Chamberlain's Men, and they continued to enjoy court patronage after King James I came to the throne in 1603, when they became the King's Men. Their success at court gave Shakespeare and his fellow shareholders in the company the funds to build the new Globe playhouse in 1599. The Globe then joined a handful of other theaters located just out of the city's jurisdiction as one of the first public theaters in England.



All kinds of people came to plays at the Globe, and they came in great numbers—a full house could accommodate as many as 3,000 people. The audience typically arrived well before the play began to meet friends, drink ale, and snack on the refreshments sold at the plays. An outing to the theater was a highly social and communal event and might take half the day. It was more like tailgating at a football game, or going with friends to a rock concert, than our experience of attending theater today.

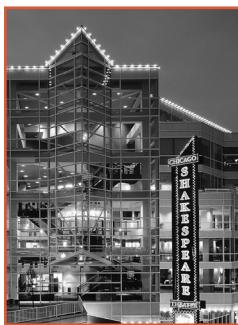
Affluent patrons paid two to three pence or more for gallery seats (like the two levels of balcony seating in Chicago Shakespeare's Courtyard Theater), while the "common folk"—shopkeepers, artisans, and apprentices—stood for a penny, about a day's wages for a skilled worker. The audience of the English Renaissance playhouse was a diverse and demanding group, and so it is often noted that Shakespeare depicted characters and situations that appealed to every cross-section of early modern English society. Audience appeal was a driving force for the theater as a business venture, and so during this period most new plays had short runs and were seldom revived. The acting companies were always in rehearsal for new shows and, because of the number of ongoing and upcoming productions, most plays were rehearsed for just a few days.

There was, of course, no electricity for lighting, so all plays were performed in daylight. Sets and props were bare and basic. Since English Renaissance plays were written to be performed without scene breaks, a throne, table or bed had to be brought on stage during the action or lowered with a pulley from above. For example, when stage directions in *Macbeth* indicate that "a banquet is prepared," the stage keepers likely prepared the banquet in full view of the audience. From what scholars can best reconstruct about performance conventions, Shakespeare's plays were performed primarily in "contemporary dress"—that is, the clothes of Shakespeare's time—regardless of the play's historical setting. Company members with tailoring skills sewed many of the company's stock costumes, and hand-me-downs from the English aristocracy often provided the elegant costumes for the play's nobility. Because women were not permitted to act on the English stage until 1660, female roles were performed by boys or young men, their male physique disguised with elaborate dresses and wigs. The young actors were readily accepted as "women" by the audience.

After an extremely productive creative period spanning about 100 years—often called the "Golden Age" of the English theater—the Puritans, now in power of the government, succeeded in 1642 in closing the theaters altogether. The public theaters did not reopen until the English monarchy was restored and Charles II came to the throne in 1660. A

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number of theaters, including the Globe, were not open very long before the Great Fire of London destroyed them in 1666. The fire, combined with the eighteen years of Commonwealth rule—the so-called Interregnum (“between kings”)—led to the loss of many of the primary sources that would have provided us with further evidence of the staging traditions of Shakespeare’s theater. The new theater of the Restoration approached plays, including Shakespeare’s, very differently, often rewriting and adapting original scripts to suit the audience’s contemporary tastes. It is left to scholars of early modern English drama to reconstruct the practices of Renaissance theater from clues left behind. ●



COURTYARD-STYLE THEATER

Chicago Shakespeare Theater’s unique performance space reflects elements of both the first public playhouses in London and the courtyards of inns temporarily transformed into theaters, in which the young Shakespeare might first have acquired his love of the stage. The interior of the Globe playhouse, opened in 1599, was simple, and similar to that of Chicago Shakespeare Theater—a raised platform for the stage surrounded by an open, circular area, with seating on three levels, one above the other. Both theaters use a thrust stage with an open performance area upstage; basically, the entire performance space is in the shape of a capital “T.” With the audience seated on three sides of the thrust stage, the play is staged in the middle of them. An architect for Chicago Shakespeare Theater describes the experience of theater staged in this way: “You’re the scenery. You’re the special effects. And the people you see performing this play are performing it in front, and out of, you.”

If you think about a more traditional theater’s proscenium arch “framing” what is (not literally) a two-dimensional stage picture behind it, the thrust stage by contrast creates a three-dimensional picture for an audience that surrounds it on three sides. The people sitting in the side seats have the closest interaction with the performers, and the performers with them. The play unfolds between the audience members seated along the sides, and the actors draw upon the responses of the audience (laughter, gasps, nervous shifting in chairs when tension mounts) as they perform. As an audience member, your facial expressions and body language serve both as the focal point of the actors’ energy and the backdrop for the other

audience members seated across from you. Architect David Taylor and his company, Theatre Projects Consultants, worked closely with Chicago Shakespeare Theater’s leadership to design this courtyard theater. “It’s important that we don’t lose the performer among the faces, but it’s essential to understand that every single face is a live piece of scenery reflecting and framing what’s going on,” Taylor explains. “That’s the reason why the courtyard theater shape is such a wonderful historical springboard for modern theater design.”

“The backdrop and the scenery for Shakespeare is the human race,” Taylor notes, “so we’re putting Shakespeare into its proper context by making human faces the backdrop for those sitting in any seat in the theater. According to Taylor:

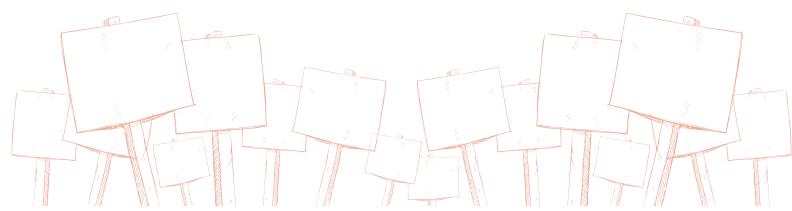
This close, close relationship with the performers on stage is the very essence of the courtyard experience. The courtyard experience was about leaning out of windows. It was about throwing open the windows in the courtyard when the stage was brought through on a cart and leaning out and interacting.

Audience members seated in the galleries at Chicago Shakespeare Theater are encouraged to use the “leaning rails” to watch the players below—like those watching from an inn’s balconies centuries ago when a traveling troupe set up its temporary stage.

The actors and the audience share the experience of seeing and interacting with one another. Taylor thinks that actors benefit tremendously from the courtyard design: “They’re not looking at people sitting in straight rows, disconnected from everybody around them in big seats. There’s a sense of community in the space, a sense of embracing the performer on stage.” Actors are always fed by the energy generated from their audience. The design of Chicago Shakespeare Theater offers a feast of feedback to the actors on its stage.

Other theaters have been modeled upon the Elizabethan experience of courtyard theater, perhaps most notably the Royal Shakespeare Company’s Swan Theatre in Stratford-upon-Avon. The Swan served as a model for Chicago Shakespeare’s Courtyard Theater. Besides their deep thrust stages that were designed to create an intimate relationship between actors and audience, prominent architectural elements in both theaters are the brick walls that surround the audience and natural wood that creates a feeling of warmth. Brick is an aesthetic choice but, due to its particular design, it also serves as an acoustic choice. The angle of the bricks in the side walls helps diffuse sound, sending it in different directions throughout the theater. The sound, lighting, and rigging systems are all state-of-the-art. Chicago Shakespeare Theater’s design accommodates a wide array of possibilities for structuring and using the performance space. ●

Timeline



1300

- 1326** Founding of universities at Oxford and Cambridge
- 1348** Boccaccio's *Decameron*
- 1349** Bubonic Plague kills one-third of England's population
- 1387** Chaucer's *Canterbury Tales*

1400

- ca.1440** Johannes Gutenberg invents printing press
- 1472** Dante's *Divine Comedy* first printed
- 1492** Christopher Columbus lands at Cuba
- 1497** Vasco da Gama sails around the Cape of Good Hope

1500

- 1501-4** Michelangelo's *David* sculpture
- 1503** Leonardo da Vinci's *Mona Lisa*
- 1512** Copernicus' *Commentariolum* published, theorizing that Earth and other planets revolve around the sun
- 1518** License to import 4,000 African slaves to Spanish American colonies granted to Lorens de Gominzot
- 1519** Ferdinand Magellan's trip around the world
- 1519** Conquest of Mexico by Cortez
- 1522** Luther's translation of the New Testament

1525

- 1531** Henry VIII recognized as Supreme Head of the Church of England
- 1533** Henry VIII secretly marries Anne Boleyn, and is excommunicated by Pope
- 1539** Hernando de Soto explores Florida
- 1540** G.L. de Cardenas "discovers" Grand Canyon
- 1541** Hernando de Soto "discovers" the Mississippi

1550

- 1558** Coronation of Queen Elizabeth I
- 1562** John Hawkins begins slave trade between Guinea and West Indies
- 1564** Birth of William Shakespeare and Galileo
- 1565** Pencils first manufactured in England
- 1570** Pope Pius V excommunicates Queen Elizabeth
- 1573** Francis Drake sees the Pacific Ocean

1575

- 1576** Mayor of London forbids theatrical performances in the City
- Burbage erects first public theater in England (the "Theater" in Shoreditch)
- 1577** Drake's trip around the world
- 1580** *Essays of Montaigne* published
- 1582** Marriage license issued for William Shakespeare and Anne Hathaway
- Daughter Susanna Shakespeare christened

Shakespeare's Plays ca. 1592-1595

Comedies

- Love's Labor's Lost
- The Comedy of Errors
- The Two Gentlemen of Verona
- A Midsummer Night's Dream
- The Taming of the Shrew**

Histories

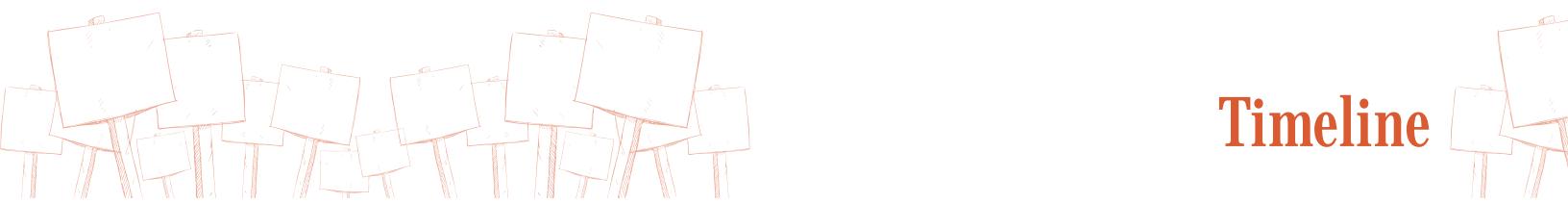
- 1,2,3 Henry VI
- Richard III
- King John

Tragedies

- Titus Andronicus
- Romeo and Juliet

Sonnets

- Probably written in this period



Timeline

ca. 1596-1600

Comedies

The Merchant of Venice
Much Ado About Nothing
The Merry Wives of Windsor
As You Like It
Twelfth Night

Histories

Richard II
1, 2 Henry IV
Henry V

Tragedies

Julius Caesar

ca. 1601-1609

Comedies

Troilus and Cressida
All's Well That Ends Well

Tragedies

Hamlet
Othello
King Lear
Macbeth
Antony and Cleopatra
Timon of Athens
Coriolanus
Measure for Measure

ca. 1609-1613

Romances

Pericles
Cymbeline
The Winter's Tale
The Tempest
The Two Noble Kinsmen

Histories

Henry VIII

- 1585** Christening of son Hamnet and twin Judith
1587 Mary Queen of Scots executed
1588 Destruction of the Spanish Armada
1592 Shakespeare listed with the Lord Chamberlain's Men
1593-4 Plague closes London playhouses for 20 months
1595 Coat of arms granted to Shakespeare's father, John
1596 Death of son Hamnet, age 11
Edmund Spenser's *The Faerie Queene*
1597 Shakespeare, one of London's most successful playwrights, buys New Place, one of the grandest houses in Stratford-upon-Avon
1599 Globe Theatre opens, as home to the Lord Chamberlain's Men, with Shakespeare as part-owner

1600

- 1602** Oxford University's Bodleian Library opens
1603 Death of Queen Elizabeth, coronation of James I
Lord Chamberlain's Men become the King's Men upon endorsement of James I
1603-11 Plague closes London playhouses for at least 68 months (nearly 6 years)
1605 Cervantes' *Don Quixote Part 1* published
1607 Marriage of Susanna Shakespeare to Dr. John Hall
Founding of Jamestown, Virginia; first English settlement on American mainland
1608 *A true relation of such Occurrences and Accidents of Note as hath passed in Virginia* by John Smith
Galileo constructs astronomical telescope
1609 Blackfriars Theatre, London's first commercial indoor theater, becomes winter home of the King's Men
1611 "King James Version" of the Bible published
1613 Globe Theatre destroyed by fire
1614 Globe Theatre rebuilt
1615 Galileo faces the Inquisition for the first time
1616 Judith Shakespeare marries Thomas Quinney
Death of William Shakespeare, age 52
1618 Copernican system condemned by Roman Catholic Church
1619 First African slaves arrive in Virginia
1623 The First Folio, the first compiled text of Shakespeare's complete works published

1625

- 1625** James I dies, succeeded by Charles I
1633 Galileo recants before the Inquisition
1636 Harvard College founded in Cambridge, Massachusetts
1642 Civil War in England begins
1642 Puritans close theaters throughout England until the Restoration of the Monarchy, 18 years later, with Charles II
1649 Charles I beheaded
1649 Commonwealth declared

The Taming of the Shrew

DRAMATIS PERSONAE



Baptista/Dr. Fannie Emmanuel
(E. Faye Butler)



Mrs. Louise Harrison/Kate
(Alexandra Henrickson)



Mrs. Emily Ingersol/Bianca
(Olivia Washington)



Mrs. Victoria Van Dyne/Petruchio
(Crystal Lucas-Perry)

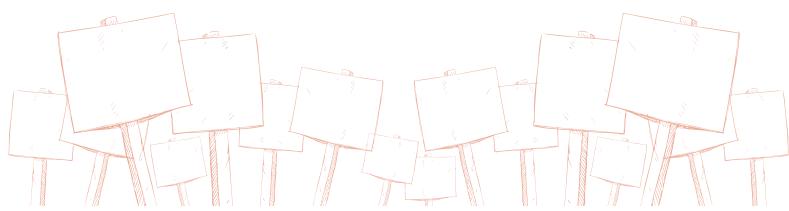


Mrs. Olivia Twist/Lucentio
(Kate Marie Smith)



Mrs. Dorothy Mercer/Tranio
(Heidi Kettenring)

Renderings by Costume Designer Susan Mickey



THE MINOLA FAMILY

BAPTISTA MINOLA, a wealthy merchant of Padua

KATHERINE, eldest daughter to Baptista and
the unruly "shrew"

BIANCA, youngest daughter to Baptista

THE SUITORS

PETRUCHIO, an adventurer from Verona, looking to
"wive it wealthily in Padua"

LUCENTIO, suitor to Bianca (pretends to be Cambio)

HORTENSIO, suitor to Bianca and friend to Petruchio
(pretends to be Litio)

GREMIO, an elderly suitor to Bianca

THE SERVANTS

GRUMIO, Petruchio's personal servant

CURTIS, Petruchio's second servant

TRANIO, Lucentio's personal servant (pretends to be Lucentio)

BIONDELLO, Lucentio's second servant

OTHER CHARACTERS

VINCENTIO, father to Lucentio

THE PEDANT, a school teacher (pretends to be Vincentio)

THE INDUCTION*

A LORD, who tricks Christopher Sly

CHRISTOPHER SLY, a drunken tinker who awakens to
find himself a "nobleman"

*The Christopher Sly Induction is not included in CST's 2017 production and
is replaced by a new framework set in 1919 Chicago.

COLUMBIA WOMAN'S CLUB**

MRS. VICTORIA VAN DYNE, plays Petruchio

MRS. LOUSIE HARRISON, plays Katherine

MRS. EMILY INGERSOLL, plays Bianca

MRS. DOROTHY MERCER, plays Tranio/Haberdasher

DR. FANNIE EMMANUEL, plays Baptista

MRS. BEATRICE WELLES, plays Hortensio

MISS OLIVIA TWIST, plays Lucentio/Ensemble

MRS. MILDRED SHERMAN, plays Grumio/Officer/Widow

MISS JUDITH SMITH, plays Gremio/Peter

MRS. LUCINDA JAMES, plays Biondello/Ensemble

MRS. SARAH WILLOUGHBY, plays Vincentio/Joseph

MRS. BARBARA STARKEY, plays Tailor/Servant

MRS. ELIZABETH NICEWANDER, plays Pedant/Nicholas

**The Columbia Woman's Club is included as the new frame story written by Ron West for Chicago Shakespeare Theater's upcoming production of *The Taming of the Shrew*. Like any new work in development, the frame story script will likely remain in flux throughout development—all the way to Opening Night. This is the list of its characters as they appeared at the time of this Teacher Handbook's publication.



The Taming of the Shrew

WHO's WHO

PETRUCHIO is a gentleman of Verona (and a self-admitted fortune hunter), who, following his father's death, comes to "wive it wealthily in Padua." What he is *not* seeking is love. He meets his match in Katherine, the feisty elder daughter of Baptista Minola. Setting out to become the instrument of dramatic change in her, Petruchio's methods are unconventional and harsh as he mirrors Katherine's own behavior, while adding his own set of controversial taming techniques.

KATHERINE (nicknamed "Kate" by Petruchio) is the elder—and headstrong—daughter of Baptista. Without a mother and living in a family where the younger, more demure sister is the clear favorite, Katherine is quite alone. She is renowned throughout the community for her bad temper, and seems doomed to a life of spinsterhood. Unlike her sister Bianca, Katherine's honesty and verbal fluency frighten prospective suitors but seem attractive to Petruchio.

BIANCA is the younger daughter of Baptista and her father's spoiled favorite, admired by all for her "beauteous modesty." She is the desired object of many suitors but is prevented from marrying until her elder sister is wed. Bianca is often the victim of Katherine's rage. Bianca knows well how to play her role, and her admirers are quite taken in by her disguise.

BAPTISTA is a wealthy merchant and widower of Padua who is quite overwhelmed by his household of daughters. He favors the younger Bianca because she is easier to manage than the elder, headstrong Katherine. Although he expresses concern for his daughters' feelings, Baptista is a traditionalist, and approaches the matter of their marriages as a business transaction intended to join together families and amass fortunes.

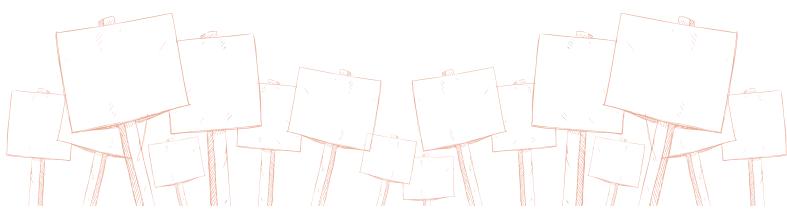
GREMIO, the elderly suitor of Bianca and a wealthy merchant of Padua, is a stock comic character, "the Pantaloon," from the Italian comedy tradition of commedia dell' arte. He is old, greedy and silly, and his efforts to win Bianca are ineffective. It is he, in fact, who introduces to her the disguised Lucentio, the handsome young suitor who steals her away.

HORTENSIO is another suitor to Bianca and an old friend to Petruchio. His plan for wooing Bianca is to disguise himself as a music teacher, "Litio"—only to find himself in stiff competition with another tutor. Frustrated, Hortensio gives up the chase and marries a wealthy widow instead. He tries to learn how to tame a "shrewish" wife by observing Petruchio's techniques firsthand.

LUCENTIO is a young and eager scholar who comes to Padua to attend university. He is an idealist: first in love with the pursuit of knowledge and then, quite smitten by Bianca at first sight, with the pursuit of love. Attracted by Bianca's well-studied modesty, Lucentio goes to great lengths to win her heart by disguising himself as a tutor named "Cambio." Their courtship is cut out of the cloth of romantic tradition, in contrast to the unconventional courtship of Petruchio and Katherine.

TRANIO, Lucentio's trusted servant, concocts a plan of disguise to provide Lucentio with the opportunity to court Bianca: While Lucentio is occupied with wooing Bianca, Tranio takes on the identity of his master in order to barter with her father for his younger daughter's hand in marriage.

The Taming of the Shrew



THE STORY

In Padua, Italy, a wealthy merchant named Baptista is resolved: his lovely daughter Bianca will not be wed until her elder sister, Katherine “the curs’d,” is married off. The field of frustrated suitors for Bianca’s hand is crowded already with local gentlemen, like Hortensio and Gremio. When Lucentio arrives in town to pursue his studies, he’s driven to leave all learning behind after taking one look at Baptista’s younger daughter. In order to gain access to Baptista’s barred treasure, Hortensio dons the robes of a music instructor. Lucentio, also disguising himself as a tutor, hands off his own identity to his servant Tranio, who will take on the role of his master.

Just when it seems as though the lovely Bianca will never be free to wed, another suitor arrives in town. His name is Petruchio, an adventurer who seems undaunted by life’s obstacles—and one determined to shore up his financial future with a wife. Baptista’s eldest daughter will fit the bill.

After their sudden and stormy courtship, Petruchio manages to escort his “Kate” down the aisle, and sets out to tame her. With Bianca available at last, Tranio (disguised as Lucentio) manages to convince her father that he (that is, Lucentio) is the man for Bianca. When the merchant requires assurance from the young man’s father, another imposter is cast to play the part—just as Lucentio’s real father arrives in Padua, searching everywhere for his son. In the end, true identities are revealed, three marriages are celebrated, and a wager is placed as the newlyweds roll the dice on married life. •



ACT-BY-ACT SYNOPSIS

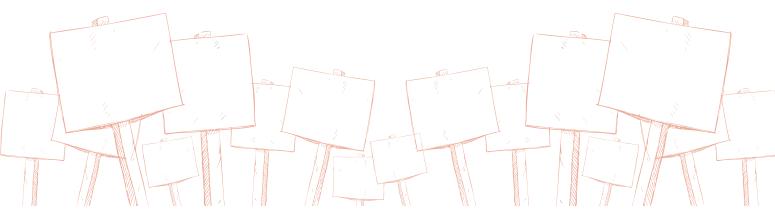
The Induction (often cut in production but is replaced in CST's upcoming production with a newly developed frame story that is set in a Chicago women's club in 1919.)

Christopher Sly, a tinker, is found in a drunken stupor at a Warwickshire inn by the local lord. For his personal amusement, the aristocrat decides to convince Sly that he is not a poor tinker, but rather a nobleman who, having fallen gravely ill, has forgotten his true identity. A troupe of traveling players arrives and is put to use: to perform a play for the “nobleman’s” entertainment. Awaking from his drunken stupor and discovering himself at the lord’s manor house, he is clothed in finery and surrounded by attendants—and his “wife,” a servant of the lord. Sly is more inclined to enjoy his wife than the play, but is warned that sex will prompt a relapse into illness. The players are announced and Sly prepares to watch. And here begins the story of the play-within-a-play...

ACT 1

Baptista Minola, a rich merchant of Padua, has two daughters: Katherine, the elder, is notorious far and wide for her “devilish spirit”; her younger sister Bianca is greatly desired for her “beauteous modesty.” As the play-within-a-play opens, Lucentio, an enthusiastic young scholar, has just arrived in town to attend university there, and is accompanied by his servant Tranio. The two look on as Baptista tells Hortensio and Gremio, both eager suitors of Bianca, that his younger daughter cannot marry before a match is found for Katherine. Though the suitors believe this to be an impossible feat, they agree to Baptista’s terms so each can continue to pursue the lovely Bianca. Watching the family scene play out in front of them, Lucentio falls in love at first sight with Bianca. Tranio suggests to his master that the two of them exchange clothes so that Lucentio, presenting himself as a tutor for Bianca named “Cambio,” can gain access to Baptista’s household. One of Bianca’s other suitors, the elderly Gremio, hires “Cambio,” offering him to Baptista as a favor for his girls’ education.

Meanwhile, Petruchio, a worldly and self-admitted fortune hunter, arrives in Padua on the heels of his father’s death to



The Taming of the Shrew

repair his fortune—seeking a bride with a substantial dowry. His friend Hortensio has faint hopes that Petruchio may be the answer to the Katherine problem that now stands in his way of Bianca. Telling Petruchio about Katherine, he warns his old friend of her shrewish ways, but Petruchio is resolved: he will marry Katherine and secure a fortune. Hortensio disguises himself as a music teacher named “Litio,” and offers his services to the Minola family. Tranio, dressed as his master Lucentio, becomes yet another suitor to Bianca in disguise. As “Lucentio,” he intends to secure an agreement with her father while the real Lucentio (disguised as “Cambio,” the tutor), wins Bianca’s love.

ACT 2

An exasperated Baptista intervenes as Bianca once more suffers her sister’s abuse. Katherine responds to her father’s apparent favoritism with hurt and more verbal abuse. Petruchio, Hortensio (disguised as “Litio”), Gremio and Lucentio (disguised as “Cambio”) all arrive at the same moment to the home of Baptista. Without ceremony, Petruchio introduces himself as a suitor to Katherine. Gremio presents “Cambio” (Lucentio) as a tutor for the girls, as “Litio” (Hortensio) offers himself as a music teacher. Tranio, dressed as his master Lucentio, arrives and declares himself as yet another suitor to Bianca. Petruchio says that he has no time to lose and hastens a marriage agreement with Baptista before he ever sets eyes upon his intended. Baptista agrees conditionally: Petruchio, he says, must first win Katherine’s affection. Hortensio returns to report that the broken instrument he now wears over his head is the work of his unruly new pupil, Katherine.

Petruchio prepares himself to meet her... Katherine appears and Petruchio immediately adopts a familiar tone, addressing her as “Kate,” and lavishly and unconvincingly complimenting her. She responds with a violent tongue-lashing, but Petruchio is undaunted; Katherine has met her verbal match. Petruchio concludes their first meeting by proclaiming that their wedding day is set for Sunday, and Baptista returns to consecrate the match.

With Katherine’s marriage all arranged, Bianca becomes available. Gremio and “Lucentio” (that is, Tranio) bid for Bianca’s hand by demonstrating to Baptista their comparative wealth. Tranio outbids Gremio by exaggerating the fortune of “his” father, Vincentio. Baptista agrees to the match with “Lucentio”—provided the young man can present his father to vouch for the agreement. Tranio plans to recruit an elderly stand-in.

ACT 3

Luentio (as “Cambio”) and Hortensio (as “Litio”) vie for their pretty pupil’s attention. Through the Latin lesson, Lucentio reveals his true identity to Bianca, who does not discourage his advances. Hortensio pronounces his love, too, to a dismissive Bianca. Sunday arrives, and Petruchio arrives so late to his own wedding that everyone, including Katherine, is convinced that he has stood her up at the altar. When he at last makes his appearance, he is dressed so outrageously that Baptista and Tranio plead with him to change his clothes before the ceremony. He refuses, determined that Kate will marry him for who he is rather than for his outward appearance. Gremio returns from the ceremony to report it to the townspeople who await the news. The wedded couple and their party return from church, but Petruchio insists that he and his bride depart immediately, before their wedding banquet. Furious, Kate resists, but is carried off against her will to Petruchio’s country house.

ACT 4

Grumio arrives at Petruchio’s country house ahead of the couple, and reports to the other servants his master’s outrageous behavior through the journey home. Katherine arrives mud-soaked, hungry, and cold. Ordering dinner for his exhausted bride, Petruchio then does not allow her to eat. They retire to bed, where he continues to rant and rave, and deprives her of much-needed sleep. Petruchio confides to the audience his plan to “tame” Kate, and admits to us his own uncertainty.

Back in Padua, Hortensio witnesses the attention Bianca pays toward Lucentio, and angrily ends his pursuit, vowing to marry a rich widow instead. Tranio, encountering a stranger on the road traveling to Padua, fabricates a story of imminent danger and offers the traveler safe disguise—as Lucentio’s father, Vincentio—who can now assure Baptista that the marriage terms that his “son” has promised are binding. Meanwhile, at Petruchio’s home, the “taming” of Katherine continues. He offers her beautiful garments to wear to her father’s home, then takes back his gifts, asserting that Katherine will have gentlewomen’s clothes when she becomes a gentlewoman. The couple’s journey back to Padua is halted each time Katherine crosses her husband. The lesson learned at last, she proves her obedience by agreeing with her husband that the sun is indeed the moon and that the old man they meet along the way (as it turns out, Lucentio’s real father) is, in fact, a young maiden. Tranio introduces his shill to Baptista, and the marriage between Lucentio and Bianca is settled. Meanwhile, Lucentio’s other servant, Biondello, encourages his master to elope with Bianca while her father is otherwise occupied.

The Taming of the Shrew

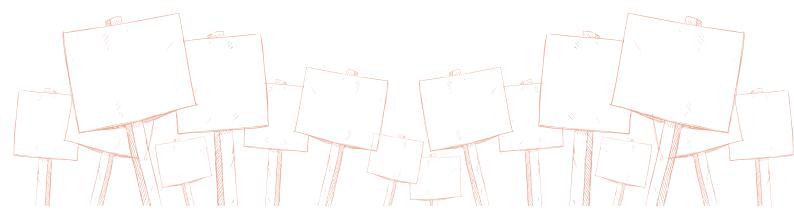
ACT 5

The real Vincentio arrives in Padua to visit his son, and finds an imposter pretending to be Lucentio. Vincentio fears foul play. But the Paduans, believing the imposters, doubt Vincentio's identity and are about to cart the man off to jail, when the real Lucentio appears with his new bride. Their fathers stand amazed, but Vincentio promises Baptista satisfaction of the terms of the marriage agreement made with an imposter. All retire for a wedding feast honoring the marriages of Baptista's two daughters and of Hortensio to his rich widow. The ladies withdraw and the husbands place a wager on whose wife will prove the most obedient. Petruchio wins. He then asks Kate to tell the other women of their wifely duties. She does so, much to everyone's amazement—and to Petruchio's great satisfaction. •

SOMETHING BORROWED, SOMETHING NEW: SHAKESPEARE'S SOURCES

Shakespeare spun his intricate web of plot and subplot in *The Taming of the Shrew* from threads of old stories—and a brilliant imagination. No specific source for the Kate/Petruchio, plot is known, though stories of shrewish wives and husbands efforts to tame them have existed in folklore since the very earliest developed European plays—the medieval Christian mystery plays (e.g. Mrs. Noah refusing to heed her husband's bidding to board his ark). Chaucer's Wife of Bath was a shrew well known to Shakespeare and his Elizabethan audiences.

For many years, some scholars looked at an anonymous play published in 1594, titled *The Taming of a Shrew*, as Shakespeare's primary source. "A" *Shrew* is similar to Shakespeare's "The" *Shrew* in plot, but not in language. In recent years, some scholars have taken another look at this anonymous play and agree that it could not be the work of any known contemporary of Shakespeare; instead, they understand *A Shrew* as a "bad quarto"—a poor rendering of Shakespeare's own play, transcribed from an actor or rival company member's memory of a staged production. Such transcriptions, called "memorial reconstructions" were common in a day when plays were not typically published or sold until a theater company viewed their popularity waning. The few handwritten copies were held closely by the acting company as precious collateral.



Plays were not looked upon as "literature" at all in the way we view them today. Instead, a play to the Elizabethans was an active—and ever-changing—form of entertainment. It is quite likely that with each production of his plays, Shakespeare the writer/actor changed them, and, in certain cases (*King Lear* being the prime example) more than one text considered to be authentically Shakespeare still exists. Theater was an ongoing act of cultural creation, and its words were heard, not read.

If this more recent theory is true, Shakespeare's play was probably written before 1592, when *A Shrew* was first compiled. The many references in the play to Shakespeare's native Warwickshire suggest that perhaps he wrote this early comedy soon after he arrived in London from his home in Stratford-upon-Avon, in 1588 or 1589.

The Bianca subplot of Shakespeare's *The Taming of the Shrew* also appears in *A Shrew*, though altered. This, too, was a well-known story to Shakespeare's audiences and was based upon a popular play, entitled *Supposes*, first performed in London in 1566 and published in 1573. Its author, George Gascoigne, based his play on a popular Italian drama. Both these earlier works portray male suitors who adopt disguises and different personas to pursue a beautiful but unavailable young woman.

But it is in the weaving of these two plots—the taming of Kate and the wooing of Bianca—that Shakespeare's creative genius discovered new ground in this early play. To these he added yet a third story—the "lording" of Christopher Sly that frames the play-within-a-play and announces its themes before we ever meet the main characters. Why did he borrow from others' stories so literally? In the Renaissance, stories did not "belong" to an individual. There were no copyright laws and material was borrowed liberally. But more important was the fact that stories were meant to be told and retold—as they had been for centuries and centuries before. Predating written narrative, oral tradition—the practice of passing down narrations from generation to generation through storytelling—has deep roots across cultures globally. Because fewer people in Shakespeare's time were literate (the printing press was invented only a century before Shakespeare's lifetime), much of the history and the tales that people knew were communicated orally. Stories belonged, in a sense, to a common pool for all to reach into and create their own. Creativity was based not upon new stories but on new tellings and re-workings of the old stories. •



The Taming of the Shrew

To Have And To Hold: The Elizabethans And Their Bonds Of Marriage

During the Tudor period of Queen Elizabeth's reign when audiences first watched *The Taming of the Shrew*, long-held traditions and social values were very much in a state of flux. For centuries, the marriage contract was exactly that: a financial agreement by two parties—the parents or guardians of the bride and groom—that constituted a “merger,” much like business mergers of today. Such a contract was based upon exchange of property and the resulting power that accompanied the new combined wealth of two families. The trading of goods between the two parties was not, however, symmetrical. The bride's dowry was transferred to the groom, who administered it. His parents provided financial backing to the new “merger,” too, but it remained under the husband's care and did not pass to the woman or her family.

Modern audiences might be disturbed by Baptista's auctioning off his younger daughter to the highest bidder, but his methods were customary and meant to assure the financial future of his daughter—and his own heirs. With the Renaissance and its more exalted view of the individual, this type of “property” marriage was challenged by “companionate” marriages—bonds of marriage based upon the free choice of two individuals. But the unfixing of any long-held belief comes slowly, and with much public debate and social anxiety. Elizabethan society—and its art and literature—reflected this unsettling of tradition and the contradictions that existed side by side in a culture in flux.

This tension revealed in the story of *The Taming of the Shrew* (Is Kate sincere in her speech of obedience? Does Shakespeare believe in two partners equally matched?) reflects a time of social transition in England with its contrasting images of marriage: its nostalgia for the old order on the one hand, versus a growing awareness of the individual and the individual's passions and emotions on the other. It is quite possible to imagine a William Shakespeare who set out not to endorse a particular dogma, but rather one who understood the anxieties of his Elizabethan audience, as diverse ideologically as it was socially and politically.

WHAT'S IN A (GENRE's) NAME?

Mention the word “comedy,” and everybody knows what you mean—or rather, they know what comedy means to them. What comes to your mind? Bart Simpson playing his latest prank? Sitcoms like *Modern Family*, *The Big Bang Theory*, and *How I Met Your Mother*? Tina Fey's list of hits? These shows are all meant to make us laugh, and they're how we now think about comedy and define it.

Comedy for Shakespeare meant laughter as well—though even in his darkest tragedies, he wrote scenes and characters intended to make his audiences laugh: the Fool in *King Lear*, the Porter in *Macbeth*, Mercutio in *Romeo and Juliet*. On the other hand, Shakespeare's comedies typically begin in the most somber of places—with separation and loss, family strife, and sometimes death. So if we're meant to feel a certain level of distress when it's supposed to be a “comedy,” and we end up laughing even in the depths of a tragedy, how are we supposed to know what's comedy and what's not?

Editions of Shakespeare's complete works are commonly divided into comedies, tragedies, histories, and romance. And even some of Shakespeare's titles reveal his hand—or so it would seem. *The Comedy of Errors*. *The Tragedy of Romeo and Juliet*. Shakespeare never got involved in the publishing of his plays (and, in fact, only half of his plays were ever published during his lifetime), so we don't know how he would have—or if he would have—classified them. But seven years after his death when his actor friends compiled nearly all of Shakespeare's plays for publication in the First Folio, they were the ones to first categorize them into tragedies, histories, and comedies—labels that scholars and theater practitioners have been arguing about ever since.

But here's a good rule of thumb to follow: In Shakespearean comedy, mistaken identities, disguise, and confusion are followed by a return to order and a happy ending that wraps up all the loose ends—and usually with a marriage or two or three in the offing. Northrop Frye is a Shakespearean scholar who has written extensively on the nature of comedy. Comedy, unlike tragedy, Frye says, always seems pretty illogical to us. Its endings are happy and often completely implausible.

In contrast to tragedy, which portrays life more as we know it to be, comedy creates a new ordering of life; not as we experience it, but as we might wish it could be. Typically, Shakespearean

The Taming of the Shrew

comedy introduces us from its opening scenes to a repressive society (or a repressed character), imprisoned by irrational laws, customs, or dysfunctional behavior. In the course of the comedy, chaos ensues, identities are lost, disguises are assumed, and dream is confused with reality. By story's end, the characters "awaken" to newly acquired self-knowledge, which releases them from their past repetitive behaviors. The community is revitalized by new marriages and the promise of a new life. Social conflict is typically managed in ways that reinforce community and norms. At the same time, while this new society may be characterized by greater tolerance, there is often someone left as an outsider with whom we as the audience, aware of other realities and conflicts, can identify.

How closely does *The Taming of the Shrew* fit this general description of Shakespearean comedy? Our answer will depend in large part upon our interpretation of this play. More than four hundred years after it was first written, our views on gender politics, abusive relationships, and

parental intervention into the private affairs of our heart have radically changed. For *Shrew* to play as comedy, we need to see it through the distance of a framing story (as you will in Chicago Shakespeare's upcoming production) or as outright farce. Farce, even more than comedy does, relies heavily on physicality and visual follies—and an audience who knows much more than the distressed characters do, and who can, therefore, sit back and laugh at the play's absurdities—and often the characters' extreme pain.

Theatergoers who imagine Shakespeare always brimming over with death and despair may be taken aback to discover that his plays can be so funny—and sometimes downright ridiculous. The Elizabethan stage was part of England's popular culture. Shakespeare's plays had to appeal broadly—and they did. And four centuries later (plus thousands of miles away in a New World not yet colonized by the English when Shakespeare wrote), these comedies remain consistently some of the most popular plays ever staged. ●



Molly Glynn as Katherine and Ben Viccellio as Petruchio in CST's 2007 production of *The Taming of the Shrew*, directed by David H. Bell. Photo by Steven Leonard.

LISTENING TO SILENCE



FRANCES E. DOLAN is Professor of English at UC Davis. Her teaching and research focus is on early modern English literature and history, with an increasing interest in how that particular past bears on the present. Her most recent book is *True Relations: Reading, Literature, and Evidence in Seventeenth-Century England*. Dr. Dolan contributed this essay to accompany CST's 2010 full-length production, directed by Josie Rourke.

Whenever I see a production of *The Taming of the Shrew* I cannot wait to see how the director and actors have chosen to handle several key moments in which the text leaves us guessing. It's not hard to figure out why Katharine (whom I so call because she says imperiously that "they call me Katharine that do talk of me") might prefer marriage to staying at home with her father and playing second fiddle to her annoyingly popular little sister, Bianca. It's also fairly obvious why she might prefer Petruchio's swaggering, intimate confrontation to the way that everyone else in the play shrinks from her. But despite the fact that Katharine seems to be bursting with emotion and opinions, despite the fact that she is criticized for talking too much, she falls silent when I, for one, long to hear what she has to say.

When Petruchio reports to her father on his success in wooing Katharine and their plans to marry, she says she'll see him hanged rather than marry him. But as he goes on to insist on her love for him, and to explain the bargain they have struck, she says nothing. I've seen productions in which she's too busy biting him to talk, productions in which she simpers in complicity, and productions in which she's dazed and muzzled by her own desire. In the Zeffirelli movie version of 1967, Richard Burton as Petruchio literally locks Elizabeth

Taylor (who was, of course, his off-screen wife) into a closet while he went on speaking the lines of the text; the camera then lingers on Katharine's thoughtful face as the scene ends. The text leaves all of these options open.

In an earlier play whose relation to Shakespeare's *Shrew* has been much debated, *A Pleasant Conceited Historie*, called *The Taming of a Shrew* (1594), she says in an aside "But yet I will consent and marry him,/ For I methinks have lived too long a maid." When the eighteenth-century actor-manager David Garrick adapted the play as Catherine and Petruchio (the version most often performed throughout the remainder of the eighteenth century) he assigned his Catherine her own agenda: "I'll marry my revenge, but I will tame him." That other versions of this story supply Katharine with a covert gameplan makes it all the more noticeable that Shakespeare's play does not.

While many Shakespearean comedies end in weddings, *Shrew* edges into darker territory by placing its wedding in the middle of the play, thus leaving us several acts in which to explore the unsettling fact that marriage is not a happy ending as much as it is an uncertain beginning. After Petruchio has refused to attend the wedding feast and Katharine has defied him, she has no lines during his closing remarks and their departure. Petruchio's lines provide what amounts to stage directions for Katharine: "Nay, look not big, nor stamp, nor stare, nor fret;/ I will be master of what is mine own." But what is she thinking?

Finally, Shakespeare's Katharine never has a speech in which she explains her decision to submit to Petruchio or her attitude toward that decision. However Garrick gives "Catharine" a soliloquy at the end of Act I.

Look to your seat, Petruchio, or I throw you. Catharine shall tame this haggard [wild hawk]; or if she fails, Shall tie her tongue up, and pare down her nails.

The 1929 film directed by Sam Taylor, starring real-life wife and husband Mary Pickford and Douglas Fairbanks, lifts these lines from Garrick, and thereby fills a gap in the text by giving Katharine her own scheme to try for mastery but submit to Petruchio if he can best her. Taylor's film also elaborates on the stage tradition of having Petruchio carry a bull whip, a tradition that seems to have begun in the eighteenth century, by having Mary Pickford crack her own rival whip. In this film, Petruchio and Katharine achieve a curious kind of equality as they face off, whip to whip.



Kate Fry as Katherine and Ryan Shively as Petruchio in CST's 2003 production of *The Taming of the Shrew*, directed by David H. Bell. Photo by Liz Lauren.

Scholar Perspectives

According to the minimal stage directions in early editions of the play, Katharine initiates physical violence by, among other things, tying her sister up and hitting her and “striking” Petruchio. Performance and editorial traditions have tended to exaggerate Petruchio’s violence, adding actions that are not made explicit in Shakespeare’s First Folio, which leaves us free to imagine a Petruchio who is routinely violent or one who, in collusion with his servants, stages his violence to taming effect. Whatever his means, Petruchio’s end is clear. It is hard to watch the play without reflection on the very idea of taming. The goal of taming a spouse assumes that spousal equality leads to endless conflict as each spouse strives for dominance. Husband and wife can only achieve peace when one emerges victorious—and the other knuckles under. This is a strikingly violent and pessimistic vision of equality!

Whether we see Petruchio as the triumphant tamer, or Katharine as a sly tamer who gets her way by acting the part of the proper wife, the play’s conclusion suggests that both spouses win when one is on top. The battle of the sexes can only be resolved when husband and wife decide which one that will be. Whichever one we think triumphs or tames at the end of *Shrew*, the question remains: why does there have to be one tamer and one tamed?

(This, by the way, is what makes Coward’s *Private Lives* such a remarkable contribution to the long battle of the sexes tradition. One spouse never tames the other. Coward wryly suggests that to be perfectly matched is to be in a perpetual, passionate duel, lustily breaking things over one another’s heads.)

For me, the most satisfying production of Shakespeare’s *Shrew* is one that does not try to resolve its ambiguities. I think that most of Shakespeare’s comedies are “problem” plays in the best sense, in that they draw us into interesting, irresolvable conundrums and leave us with loose ends and reservations.

By the end, Katharine has learned not to hit or contradict her husband. But her rewards for good behavior include a chance to lord it over the other women. Triumphing over others in the game of So You Think You’ve Tamed Your Shrew?, this couple offers us a funny, sexy and somewhat scary picture of what it might look like to find a mate and stand together against the world. The ending leaves the question open of what marital “peace and love and quiet life” cost and who pays that price. My nagging doubts pull me into the theater to see *Shrew* yet again and keep me on the edge of my seat wondering how that supposedly happy ending will make me feel this time. ●



Tim Barker as Biondello, Ross Lehman as Tranio, and Larry Yando as Hortensio in Chicago Shakespeare Theater's 1993 *The Taming of the Shrew*, directed by Barbara Gaines. Photo by Lisa Ebright.

THE SHREW TAMES, TOO



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Contemporary audiences who would rather not burn *The Taming of the Shrew* at the feminist stake must go beneath its apparent assumptions to unearth the romance of Kate and Petruchio. The play does indeed present what we would call gender stereotypes (guilty as charged), but it goes on to challenge them, play with them, make fun of them, and use them in a comedy of courtship. And male as well as female stereotypes are at stake: the talk is of taming, but the action is more properly the transformation of a woman who cannot love a man into one who can, and the simultaneous transformation of a man who is sexually stymied by a brilliant woman into one who finds that very brilliance exciting.

Kate and Petruchio do not take false names, as most of the other characters in the play do, but they masquerade in more serious ways, cutting down through their public personae, their gendered positions in the world, to find out who they really are. They must find their private love within the frame of their public hate. As the play progresses, Kate pretends that she does not love Petruchio, when she does; and he counters by pretending that she does love him, which is ultimately the truth, when he thinks he is lying. Peeling off the construction of their separate selves in other people's eyes, they reconstruct one another in their mutual gaze.

When they meet, both have found marriage to be corrupted by money. Kate sees that her father is trying to sell off his two daughters in marriage; and Petruchio is trying to sell himself as little better than a gigolo, a fortune-hunter marrying only for money. Kate's response to her mercenary father is a shrewish hatred of men, and Petruchio's reaction to his own self-mocking shame is a disregard for the qualities of women. Each must tame the other. He must help her to find out what she is really like, what she can be in the care of a better man than her father; and she must make an honest man of him by making his initial lies about his love for her, and hers for him, come true.

To effect this double transformation, each becomes the other; they play one another's roles, changing places, until at the end they can take off one another's masks to find that they have lost their own.

She acts the part of the loving, submissive spouse that he, at first, merely pretends to be, and he acts the part of the male equivalent of a shrew, a domineering partner, as she at first appears to be. This is a kind of play within the play: Kate in the role of Petruchio, Petruchio as Kate. More than pretending, they are playing, trying it on for size. The outer layer, the sparring layer of antagonism, never vanishes, but another, inner layer of love emerges.

Their exchange of roles involves a gender switch. Grumio asserts that, "Petruchio is Kated." Kated in the literal sense of being married by Kate, but also Kated in the sense of being made like Kate, more precisely like what Kate seems to be, making a woman of himself: a shrew, Kate. Kate must also become Petruchio-like in a crucial way: she must want him sexually, as he wants her. At the start, she does not; she is a man-hater. She changes her clothes from the black of a sexless woman to the colors of an awakened woman, but on her this gay apparel appears almost like drag, for there is not yet a sensual heart beating within it. And so he will not allow her to wear it, remarking, in jest but also very much to the point, "'tis the mind that makes the body rich." Even at the end, she admits that she is "ashamed to kiss." He must awaken her from her dream of bitter celibacy.

In fact, there is a sexual stalemate, or perhaps a gridlock: she won't kiss him, but he won't bed her. Their reasons are different: she is loath to give up her freedom to a man, and he is afraid of climbing into bed with her until he has awakened her to him. It is Petruchio, not Kate, who postpones the actual consummation of the marriage, ostensibly to starve her out just as he denies her the pleasures of food, pretty clothes, and sleep, reversing Lysistrata's theme of the sexual strike of women against men. Only after her last, notorious, feminist-inciting speech of submission, when he for the last time asks her, "Kiss me, Kate," do they kiss, wordless at last. And only then does he say, "Come, Kate, we'll to bed." •



Ian Bedford as Petruchio and Bianca Amato as Katherine in Chicago Shakespeare Theater's 2010 production of *The Taming of the Shrew*, directed by Josie Rourke. Photo by Liz Lauren.

LOST AND WON



STUART SHERMAN is a professor of English at Fordham University, focusing on Restoration and eighteenth-century theater and the histories of both prose style and popular music. In addition to numerous essays on subjects such as the autobiography and the diary, he has also authored the book *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660-1785*.

"When shall we three meet again," asks the First Witch in the opening moment of *Macbeth*. The second witch's answer:

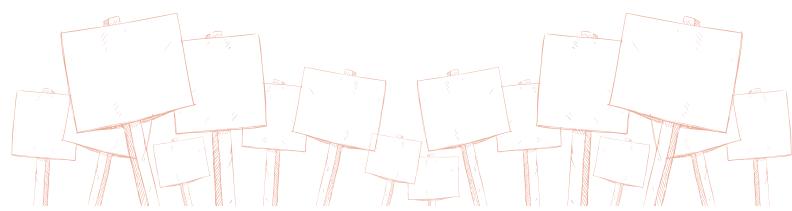
*When the hurly-burly's done,
When the battle's lost and won.*

Writing these lines, Shakespeare just may have felt momentarily, subliminally aware that he'd traversed this terrain (and even this vocabulary) about ten years earlier, when he'd staged a very different battle amid the hurly-burly of courtship and marriage, in *The Taming of the Shrew*.

In *Macbeth*, losing and winning begin as a binary—an either-or—but quickly blur into something more complex. *Macbeth* decisively wins that battle of which the witches speak and, in the wake of that victory, "wins" the kingship too. And then proceeds to lose it all: self, wife, life. Tragedy, as Shakespeare often shows (and as we can recently attest) can readily begin with "winning," catastrophically misconstrued.

Comedy is more generous; it generally transmutes losing into winning (think of the initially outcast, ultimately triumphant, Viola in *Twelfth Night*, or Rosalind in *As You Like It*). For many, though, *The Taming of the Shrew* looms as a troubling exception. The play draws on a queasy-making tradition of jokes and anecdotes about husbands browbeating their wives into submission, and it culminates (spoiler alert!) in a speech expressing what seems total surrender, delivered by a wife who for most of the play has furiously resisted the attempts of any man (father, husband, wide-eyed onlookers) to mock or thwart her fierce autonomy. *The Taming of the Shrew* can thereby seem to fulfill its title's prophecy all too easily. He wins, she loses, patriarchy prevails; cue the curtain call. In response, readers, playgoers, and theatricians have for generations echoed the plaintive Peggy Lee: Is that all there is?

It's a genuine and unsettling question. For the play's many skeptics, the answer is an absolute yes: *Shrew* is too imbued with the benighted convictions of its own historical



moment to do anything subtler than document and (worse yet) advocate them. Male-female relations were a zero-sum game in the real world, and remain so in the show.

But for the *Shrew*'s admirers (I'm one), the answer can be more complicated, more hopeful, and more fun. Shakespeare does much in the play to mess with our very notions of winning and losing; he blurs the two into something new. However much Shakespeare may have thought like his contemporaries on his days off (of which, in a career compassing thirty-eight plays in about twenty years, he seems to have had few or none), his utter genius as a playwright required, from the very start, to push past conventional thinking into a realm of rich and subtle human possibilities.

Great drama, we're taught in grammar school, depends on conflict. The core Greek word was *agon*, "struggle"—and the dramatic impact of the *agon* depends in large measure on the intense, matched powers of the agonists. In order to make the struggle work, Shakespeare had to make the strugglers worthy: passionate, witty, theatrically hypnotic.

From the first moments of their first confrontation, the mighty agonists Katherine and Petruchio launch themselves far beyond the stereotypes—rabid Fury, bullet-headed misogynist—of then-standard taming tales into a new stratosphere of sexual combat. Exchanging verbal barbs (almost literally: "wasp," "sting," "tongue," "tail"), matching word against word with the speedy dexterity of mighty beboppers trading riffs on a magnificent night, they make their way into one of comedy's highest places of elation—where characters and audience discover in tandem a new modality of fun. By scene's end they're still ostensibly at fearsome odds with one another, and there is considerable cruelty to come. But their sparring has already made them impassioned partners, whether they as yet detect the shift or not.

But what then of Katherine's seeming submission to Petruchio in the end? Well, to echo Facebook, it's complicated. From their first encounter onward, we've detected in the pair an impulse toward collaboration that underlies the combat; over time they come to see it clearer too, and to bring it to the fore, in a giddy mix of theater and sport: they provide high-wattage performances for each other's delectation, for ours, and in this final scene for their wider world's as well—for the friends and family who gape at what they take as proof of Petruchio's victory and Kate's defeat.

For us, though, who've accompanied the couple on their whole hard ride, this moment can read less as contest than as well-learned teamwork, a victory shared (rather than

sundered) in the newfound depths of their own souls. At the play's inception, Petruchio was merely intent on marrying for money, Katherine immobilized by a pain of outrage that none on stage could comprehend (though we here now may grasp it readily enough). Now they seem drunk on their discovered reciprocities, on the wit and strength they've discovered in each other, and through each other, in themselves as well.

"You complete me," says Jerry Maguire, in a clause that has become much-mocked shorthand for the way rom-coms generally work. Shakespeare, here near the origins of rom-com, spells out the process in glorious Elizabethan longhand. The object in love, as in any endeavor worth the undertaking, is nothing so simplistic as subordination; it's the much more complex process of completion

In the original version of the play, Shakespeare clinched this point with a little skit at the outset, in which a drunken beggar is tricked into believing that he is a wealthy nobleman with a submissive wife; the play of Petruchio and Kate is then performed for his befuddled entertainment. The skit exposes

the masculine desire for absolute dominion as a ludicrously misguided self-delusion—a drunkard's dream if ever we've seen one. Ron West, who has crafted a new frame for Chicago's all-women production, flips Shakespeare's premise from the ludicrous to the aspirational. The suffragettes, who in West's reworking both perform and watch the play, are (unlike Shakespeare's drunkard) possessed by a dream worth dreaming—one that we know they will soon attain, and that will ultimately confer grace and gain on the entire country, even on those who sought to thwart it.

The world is always awash (and perhaps never more so than now) in narrow, impoverished, zero-sum reckonings of winning and losing, whereby one group's gain must inevitably entail another's loss. Revel for a few hours of comedic comfort in other times, other paradigms, including our own possible future: a future like the one perhaps conjured by Shakespeare in his *Shrew*, and by the suffragists in this version of it, wherein what may seem momentarily a zero-sum matter of winners and losers turns out to entail something more tender: everybody wins. ●



Bianca Amato as Katherine, Larry Yando as Baptista Minola, and Katherine Cunningham as Bianca in CST's 2010 production of *The Taming of the Shrew*, directed by Josie Rourke. Photo by Liz Lauren.

1500s

God hath given to the man great wit, bigger strength, and more courage to compell the woman to obey by reason or force: and to the woman, bewtie, a faire countenaunce, and sweete wordes to make the man to obey her againe

for love. Thus each obeyeth and commaundeth other, and they two togeather rule the house.

—THOMAS SMITH, 1583

1700s

Catharines harangue to her sister and the widow on the Duty of Wives to their Husbands, if the ladies wou'd read it with a little regard, might be of mighty use in this age.

—CHARLES GILDON, 1710

The part between Catharine and Petruchio is eminently spritely and diverting. At the marriage of Bianca the arrival of the real father, perhaps, produces more perplexity than pleasure. The whole play is very popular and diverting.

—SAMUEL JOHNSON, 1765

It has been observed that the most haughty tyrants become, on a reverse of fortune, the most abject slaves; and this from a like principle, in both cases; that they are apt to impute the same spirit of despotism to the conqueror, they were before imprest with themselves; and consequently, are brought to tremble at the apprehension of their own vice.

—ELIZABETH GRIFFITH, 1775

Catharine takes an occasion...of reproving another married woman in an admirable speech; wherein the description of a wayward wife, with the duty and submission which ought to be shewn to a husband, are finely set forth.

—ELIZABETH GRIFFITH, 1775

1800s

The Taming of the Shrew is almost the only one of Shakespeare's comedies that has a regular plot, and downright moral. It is full of bustle, animation, and rapidity of action. It shews 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 greater still.

—AUGUST WILHELM SCHLEGEL, 1811

The situation of poor Katherine, worn out by [Petruchio's] incessant persecutions, becomes at last almost as pitiable as it is ludicrous, and it is difficult to say which to admire most, the unaccountableness of his actions, or the unalterableness of his resolutions.

—AUGUST WILHELM SCHLEGEL, 1811

For the actress of Katharine, the wooing scene is the difficult point; for the actor of Petruchio, the course of the taming. The latter might appear wholly as an exaggerated caricature: but he who is capable of giving it the right humour will impart to this extravagance something of the modesty of nature.

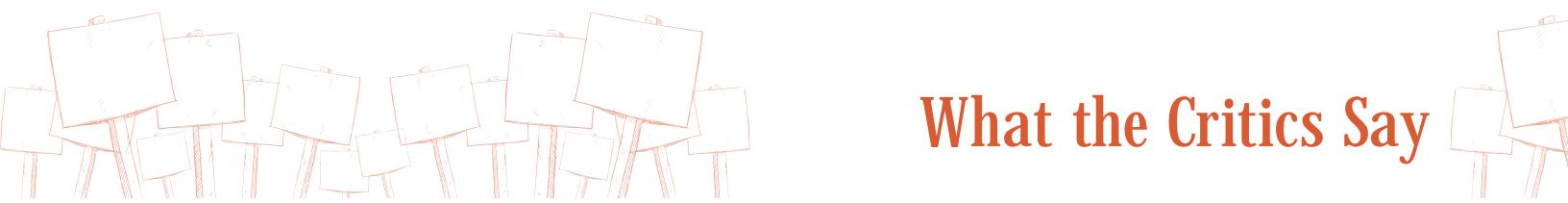
—G.G. GERVINUS, 1849

It might be suspected that *The Taming of the Shrew* was not altogether the work of Shakespeare's hand. The secondary intrigues and minor incidents were of little interest to the poet. But in the buoyant force of Petruchio's character, in his subduing tempest of high spirits, and in the person of the foiled revolter against the law of sex, who carries into her wifely loyalty the same energy which she had shown in her virgin sauvagerie [wildness], there were elements of human character in which the imagination of the poet took delight.

—EDWARD DOWDEN, 1881

Unfortunately, Shakespear's (sic) own immaturity... made it impossible for him to keep the play on the realistic plane to the end; and the last scene is altogether disgusting to modern sensibility. No man with any decency of feeling can sit it out in the company of a woman without feeling extremely ashamed of the lord-of-creation moral implied in the wager and the speech put into the woman's own mouth.

—George Bernard Shaw, 1897



What the Critics Say

1900s

The doctrine of the equality of the sexes, as an ethical principle, would not have meant very much to an Elizabethan. And [Ben Jonson's] saying that Shakespeare 'was not of an age, but for all time' is about as true as many another mortuary phrase. Like every other vital writer, he is instinct with the spirit of his age, and vital largely because he is instinct with it; and without the historic sense, his ethical standpoint is in many respects incomprehensible to those who come after him.

—E.K. CHAMBERS, 1905

The Merchant of Venice and *The Taming of the Shrew*, although Heminges and Condell classed them both as comedies, belong to wholly different dramatic types. . . *The Taming of the Shrew* is not a drama of the emotions at all. It is a comedy, or more strictly a farce, in the true sense. It approaches its theme, the eternal theme of the duel of sex, neither from the ethical standpoint of the Elizabethan pulpit nor from that of the Pioneer Club. It does not approach it from an ethical standpoint at all, but merely from that of the humorous and dispassionate observation.

—E.K. CHAMBERS, 1905

The trouble about *The Shrew* is that, although it reads rather ill in the library, it goes well on the stage.

—ARTHUR QUILLER-COUCH, 1928

To call *The Shrew* a masterpiece is not only to bend criticism into sycophancy and a fawning upon Shakespeare's name. It does worse. Accepted, it sinks our standard of judgment, levels it, and by leveling forbids our understanding of how a great genius operates; how consummate it can be at its best, how flagrantly bad at its worst.

—ARTHUR QUILLER-COUCH, 1928

The trouble here is that Shakespeare over-reached himself—a noble error to which he was always prone—and that (as later with Shylock [in *The Merchant of Venice*]) humanity is always disconcertingly breaking in. Farce is no place for the depiction of human beings as they are in the round, only for types and embodied foibles and the grotesque features of the clown; nature must be thrown out with a pitchfork, and the window barred for the duration of the play.

—M.R. RIDLEY, 1937

Our secret occupation as we watch *The Taming of the Shrew* consists of noting the stages by which both Petruchio and Katherine—both of them, for in spite of everything the business is mutual—surrender to the fact of their affection. Shakespeare has done this not by violating his form, not by forgetting at

any point to write farce, and least of all by characterizing his couple. He has left them man and woman, figures for whom we can substitute ourselves, and that is precisely what we do.

—MARK VAN DOREN, 1939

The Taming of the Shrew belongs in its major plot to a... popular type of comedy of which there are traces in Shakespeare's early work, comedy for the popular rather than for the courtly portion of his audience. The major plot is a refined treatment of the old farcical theme of the taming of the curst wife, but it is a mistake to conceive of the play in purely farcical terms. Petruchio is no wife-beater. . . He is a gentle, clever man of the world, a profound humorist and the best of actors.

—HARDIN CRAIG, 1948, 1927

While a large part of the action concerns match-making and marriage, it is plain that the predominating conception of marriage is Roman (and sixteenth century). Marriage is primarily an economic and social institution, and love has little to do with it.

—E.C. PETTET, 1949

No less than Milton, Shakespeare accepts the natural subordination of woman to man in the state of marriage. Patience and obedience are the watchwords.

—DONALD A. STAUFFER, 1949

The defense technique of shrewishness was no final solution of her troubles. It was too negative. Yet she had adopted it so long that it seemed to have become second nature to her. It is this which Petruchio is determined to break in her, not her spirit.

—NEVIL COGHILL, 1950

It is not until [Petruchio] positively declares that the sun is the moon that the joke breaks upon her in its full fantasy, and it is then that she wins her first and final victory by showing she has a sense of fun as extravagant as his own, and is able to go beyond him. . . After that, victory is all hers, and like most human wives that are the superiors of their husbands she can afford to allow him mastery in public. She has secured what her sister Bianca can never have, a happy marriage..

—NEVIL COGHILL, 1950

The psychology of the Katherine-Petruchio plot is remarkably realistic. It is even 'modern' in its psychoanalytical implications. It is based on the familiar situation of the favorite child. Baptista is the family tyrant and Bianca is his favorite daughter. She has to the casual eye all the outer

1900s

markings of modest and sweetness, but to a discerning one all the inner marks of a spoiled pet.

—HAROLD C. GODDARD, 1951

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. . . This interpretation has the advantage of bringing the play into line with all 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 Shakespeare ever held.

—HAROLD C. GODDARD, 1951

Though in marriage the dominant woman threatens proper ordering of a household, in courtship the woman enjoys a superior position. Courtship is not, then, very good training for marriage. Women who take seriously such lavish expressions of praise and worship as sonnet-lovers heap upon them will not take easily to the altered marital situation.

—M.C. BRADBROOK, 1958

Against the spirit of much of its story, *The Taming of the Shrew* emerges as a civilizing effort on Shakespeare's part, one not essentially out of line with the spirit of his later comedies, which tend always to enhance human relationships, to provide for them a foundation of tenderness and mutual respect.

—DEREK TRAVERSI, 1960

There can be no question about the justice of his tactics, if measured by the end product, for he enables her first to see herself as others see her, and then, her potentiality for humor and self-criticism having been brought out, she is able to discover in herself those qualities he is so sure she possesses.

—MAYNARD MACK, 1962

It is well to remember that in the First Folio edition of *The Shrew* there is no mention at all of an 'induction' and that editors. . . have disregarded the Folio and have labeled the first two scenes of the play as 'The Induction.' To the editors of the first surviving edition of *The Shrew*, then, the prominence of an outer frame may have seemed less important to the play proper and the Sly material itself may have appeared as more intimately a part of the whole play.

—CECIL C. SERONSY, 1963

Along with *The Comedy of Errors* and *The Merry Wives of Windsor*, *[The Shrew]* has been classified as a farce and largely neglected. It does not fit in with the view that Shakespearean comedy is essentially romantic; it offers, or seems to offer, little encouragement to those who see characters and its development as the central interest in his writing; it can hardly be described as 'lyrical'; it even casts some doubt on the validity of the epithet 'gentle' as applied to its author.

—GEORGE R. HIBBARD, 1964

The Shrew is a play about marriage, and about marriage in Elizabethan England. The point needs to be stressed, because its obvious affiliations with Latin comedy and with Italian comedy can easily obscure its concern with what were, when it was first produced, topical and urgent issues in this country, coming home to men's business and women's bosoms in the literal sense of both words. . . There is, in fact, nothing inherently farcical in the initial situation out of which *The Shrew* develops; it reflects life as it was lived.

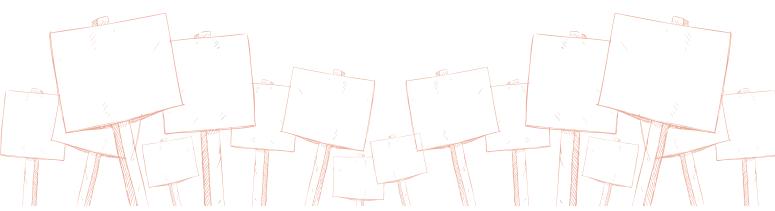
—GEORGE R. HIBBARD, 1964

What happens gradually in the course of the play is that Bianca and Lucentio become more and more realistic, and the Kate-Petruchio relationship moves further and further from reality. Eventually the two lines cross; at the end of the play Bianca is talking back to her husband like an ordinary realistic housewife, scolding him for laying a wager on her docility, and Kate makes a speech urging all women to submit to their husbands.

—SEARS JAYNE, 1966

To see either of these love relations as Shakespeare's view of marriage we must conclude that he saw the most vital of all human relations either as the act of buying an animal or as the act of beating one into submission. But the real key to Shakespeare's moral commentary on marriage may perhaps be found in the third story. . . The Christopher Sly induction is absolutely essential to *The Taming of the Shrew* because it furnishes the frame of reference in which the other two plots are to be seen, and in this perspective the wooing of Kate is as absurd as the wooing of Bianca. We do not have, as some suppose, a presentation of two views of marriage, the one finally to be judged more valid than the other; we have the holding up to ridicule of two views of marriage, and as the Petruchio-Kate relation receives the greater dramatic emphasis, it is the one found most wanting.

—IRVING RIBNER, 1967



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The subject of the play, the breaking of the spirit of a woman or man who had an evil disposition, was evidently a popular one during the last quarter of the century and is really, in the words of Sir Arthur Quiller-Couch, 'as old as the hills.'

—W. B. THORNE, 1968

Petruchio, with his rags, demonstrates that roles on the stage of the world, like the clothing any person wears, may be used to disguise or to reveal a person's true character.

—RICHARD HENZE, 1970

The kernel of the play is, if one likes, a fairly brutal sex farce; the formula of man taming woman is one to agitate primitively the minds of all audiences. But the play contains also a subtle account of two intelligent people arriving at a modus vivendi.

—RALPH BERRY, 1972

It would be simpliste [simplistic] to regard [Katherine's] statement of total passivity at its face value, and as a prognosis. The open end of *The Taming of the Shrew* is Katherine's mind, undisclosed in soliloquy. And so it is appropriate that the play should end on a faint, but ominous, question mark.

—RALPH BERRY, 1972

The waking of Sly, to find himself provided with fresh garments, attendance, a new wife and a whole new identity, seems like a parody-in-advance of the waking of Lear. It is a dramatic moment of a kind that will continue to fascinate Shakespeare throughout his career, as a character poised on the brink of some unimaginable joy or horror, with his old sense of the normal crumbling, gropes to re-establish some kind of certainty.

—ALEXANDER LEGGATT, 1974

Petruchio, Katherine and the Lord have a special vision, an awareness of life as a play or a game, that gives them a power to control not only their own lives but other people's. They have a sense of convention, and therefore a power to manipulate convention, to create experiences rather than have experiences forced upon them.

—ALEXANDER LEGGATT, 1974

Criticism has generally misconstrued the issue of the play as women's rights, whereas what the audience delightedly responds to are sexual rights.

—MICHAEL WEST, 1974

If Petruchio's conquest of Kate is a kind of mating dance with appropriate strutting and biceps-flexing, she in turn is a healthy female animal who wants a male strong enough to protect her, deflower her, and sire vigorous offspring. . . The animal imagery

What the Critics Say

in which the play abounds is a prime reason for its disfavor with the critics, who find such terms degrading to Kate and to the concept of matrimony.

—MICHAEL WEST, 1974

The Shrew dramatizes the traditional Horatian view that the function of comedy is both to please and to instruct, achieving these ends not by directly imitating reality, but by creating exaggerated and distorted images of life which show Sly how wonderful the world could be and show Kate how terrible it could become.

—J. DENNIS HUSTON, 1976

At the end of the Middle Ages and in early modern Europe, the relation of the wife—of the potentially disorderly woman—to her husband was especially useful for expressing the relation of all subordinates to their superiors. . . In the little world of the family, with its conspicuous tension between intimacy and power, the large matters of political and social order could find ready symbolization.

—NATALIE ZEMON DAVIS, 1977

This uneasy mixture of romance and farce suggests that Shakespeare's own sense of purpose is unclear, that he is discovering possibilities of one kind of comic structure while working within the demands of another.

—JOHN C. BEAN, 1980

The Taming of the Shrew appears to tame the critic more than the shrew. Its ability to contain us is vividly evidenced both in its onstage containment of an audience and in its success in engaging critics in debate. Whether Kate is a shrew or merely a misunderstood young woman, whether Petruchio is a bully or a philosopher, whether the play upholds or undermines degree, is farce or philosophical comedy, should be staged with or without its Induction—all are matters of heated debate in Shakespearean scholarship.

—BARBARA FREEDMAN, 1991

Kate's shrewishness stands for the dark, obdurate elements in civilized mankind, for which rods are peeled and prisons erected. The taming also suggests the means by which a father's own experience of being tamed is passed on to his children. Whatever revenge he could not take upon his father are inflicted upon his children as the fittest objects, being as weak as he once was, and as much in need of curbing.

—KATHERINE A. SIRLUCK, 1991

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Bianca's rebellion is perhaps the most optimistic sign the play affords us. Even the Good Child, in her new role as wife, calls such an exhibition of obedience 'a foolish duty' and refuses to submit. We can see where Lucentio learned to require submission, and we can guess that Bianca has learned defiance from her sister. But Kate herself is a living sacrifice to the pedagogy of patriarchal rule that holds her culture in thrall.

—KATHERINE A. SIRLUCK, 1991

Looked at with sober late-twentieth century eyes, this is a story in which one human being starves and brainwashes another, with the full approval of the community. Cruelty can be funny—it is the basis of the "practical joke"—as long as one is on the dominant side, and no lasting damage is done to the victim. *The Taming of the Shrew* argues that the cruel treatment is for the victim's good, to enable her to become a compliant member of patriarchal society.

—PENNY GAY, 1994

Power is indeed in Katherine's hands when she commands the centre of the playing-space. Three leading actors who have recently played the role comment that Katherine's 'submission' speech is the scene of her, and their, greatest theatrical power—the play lands back in Kate's hands. It's her play at the end! So while there is no doubt that Katherine is subjected to power, it is also true that she wields an irreducible force of her own.

—PAUL YACHNIN, 1996

The pre-Shakespearean theatre tended to favour the production of allegorical meaning in relation to which the characters in plays such as *Castle of Perseverance* or *Everyman* represent a virtue or a vice or a certain state of becoming in a Christian narrative. Against this background, Shakespeare's drama is remarkable for its elaboration of particularized characters, a new emphasis signaled, as Andre Gurr suggests, by the emergence in 1599–1600 of the word 'personation':

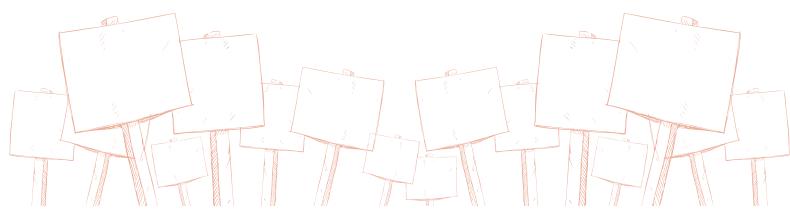
—PAUL YACHNIN, 1996

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Kate is much more complex, much more layered, much more reminiscent of the later women of Shakespeare than anyone else in the play. I also think it's important that she, too, has a plan.

—DAVID H. BELL, 2002

I think these are two people fated to be together and they recognize it instantly. They are always inches away from falling madly in love and it is only Petruchio's strategy that



The Induction invites the audience of 1592 to decipher an anti-play that is an Elizabethan subversion of the conventional shrew-taming story. But the Induction likewise cannily predicts the play's reproduction and reception four hundred years after its original performance: in our own time, under feminist scrutiny, the 'pleasant comedy' announced by the Messenger in the Induction (authorized to call it a comedy, one supposes, by the players themselves) has increasingly been seen as a 'kind of history,' an intervention in and interrogation of women's history, and not at all innocent of politics.

—CAROL RUTTER, 1997

There is Machiavellian real-politik in [Katherine's final] speech (and a shrewd perception of husband management); when one couples the nature of that insight of Katherine's with the energy and relish of its delivery, it is difficult to see how an ironical reading can be resisted. And when Katherine offers to place her hand beneath Petruchio's foot, the humiliation is complete—Petruchio's, not Katherine's. As Frances Dolan points out, this part of the wedding ritual had been officially prohibited for some forty years before the first production of *The Shrew*. It is a devastating final blow; Petruchio is sufficiently disconcerted, for the only time in the play, to have nothing to say, beyond a feeble 'There's a wench!' with the offer of a kiss.

—PETER F. HEANEY, 1998

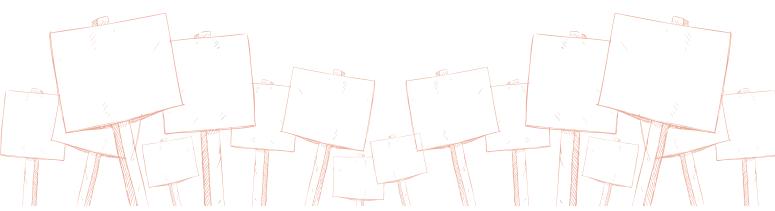
When one plays Petruchio there are, I think, roads that it is important not to go down. The text seems to say that you can be as cruel as you like, but if you really start putting on the pressure, being really cruel—for which you have the language and the structure of the speeches to support you—it becomes simply too dark and bleak.

—MICHAEL SIBERRY, 1998

thwarts it. In his mind the shrew will be tamed by love rather than by abuse. I think it's important that she not be a victim, that she not simply surrender to what's happening to her.

—DAVID H. BELL, 2002

Katherine is freed from habitual shrewishness by Petruchio's unrelenting travesty of such waywardness—a robust mode of farcical comedy which is tolerable because Petruchio



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is clearly acting a part, because he imposes the same privations on himself as on her, and because his underlying delight in her buried self becomes clear.

—JOHN CREASER, 2002

Feminists' long-standing obsession with *The Taming of the Shrew* might have been brought swiftly to an end if only they had known that John Fletcher had already relied to Shakespeare himself on their behalf. What is more, some 350 years ago the two plays used to be presented in a smug double bill—a dialectical take on the equality of sexes, whereby Petruchio eventually gets his comeuppance.

—DUSKA RADOSAVLJEVIC, 2003

There is no longer a question of “taming”; this is a marriage, one consummated in couplets as well as quips. Attention now shifts to the unresolved elements of the love plot, and thus to the story of Bianca, who has been joined by a nameless (but wealthy) widow, the new bride of Bianca’s failed suitor Hortensio. And here we encounter the second reversal. For it is suddenly far from clear who is the real “shrew” of the play’s title—and even who is appointed to do the “taming.”

—MARJORIE GARBER, 2004

Part of the problem, if it is a problem, is that many modern readers do not want Shakespeare to hold, or to have held, views that are socially or politically incompatible with their own; this is “our Shakespeare”... Evidence in the plays of “antifeminism” or of a hierarchical social model in which husbands rule and control their wives is not the evidence many contemporary appreciators would prefer to find.

—MARJORIE GARBER, 2004

Katherine in *The Shrew* is the most obvious Shakespeare example of an abused woman. Although New Criticism may interpret Petruchio’s contradictions... as a game, a loving tease with the positive psychological aim of behavior modification, in the twenty-first century it is difficult to find the subjugation of a woman a suitable subject for comic treatment.

—LAURIE E. MAGUIRE, 2004

What Katherine actually declares to the other wives is on par with arguments put forward by sixteenth-century Protestant reformers, who held that marriage should be a union of like-minded belief, not domestic tyranny.

—ANDREW DICKSON, 2005

What the Critics Say

Beginning with *The Taming of the Shrew*, Shakespeare uses hawking metaphors to suggest that a husband tame his haggard like wife as a falconer would his bird.

—SEAN BENSON, 2006

On one hand, [*The Taming of the Shrew*] is a classic “battle of the sexes” comedy, a romantic fantasy in which true love tempers the most combative of pairs. On the other, it is an assault on assertive women, a misogynist fantasy in which the “hero” starves and mentally tortures his wife into submission.

—BEN FISLER, 2007

Rather than condemning Katherine’s violence or self-assertion entirely, Petruchio redirects her claims to mastery away from him. The two remain equals with regard to their desire to domineer over their own servants and the outside world. Katherine recognizes only Petruchio as her superior. In a fairytale logic, then, Petruchio seems to get a wife who is a sheep with him and a shrew to servants and other women.

—FRAN DOLAN, 2008

We might imagine a Petruchio who is routinely violent or one who, in collusion with his servants, stages his own volatility to taming effect. But there is no question that the violence the text describes and implies is directed largely at Petruchio’s subordinates. While it is “not aimed at Kate,” she responds as if she is under threat.

—FRAN DOLAN, 2008

Stories of women tamed, exemplified in ballads, tales and jests as well as theatrical versions, are not merely records of female subjugation, but ideological methods of endorsing and indoctrinating the misogynist ideas underpinning patriarchal society. Although a more sophisticated adaptation of the taming motif than many of its sources, Shakespeare’s play nonetheless encodes the same crudely sexist ideology as its common sources.

—GRAHAM HOLDERNESS, 2010

The net effect of these various studies has been to allow for a recognition that in the early modern period, authority in marriage and the domestic polity was contested and unstable; women commanded kinds of authority previously underestimated, and were therefore relatively empowered; and gender was much less of a binary absolute than it later became.

—GRAHAM HOLDERNESS, 2010

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In contrast to Petruchio and Katherine who are in the process of creating a marriage of mutuality and intimacy, [Bianca and Lucentio, and Hortensio and the widow] lack the awareness that there are more possibilities in spousal relationships than putting up with the annoyances and banalities of life. These women are prepared to take on their husbands as sources of exasperation.

—RICHARD RASPA, 2010

Those attitudes towards women have not gone away. They've not drifted. They exist in different forms. I don't believe that the struggle is completed. All those questions are still there to be asked and there to be explored.

—JOSIE ROURKE, 2010

I think they probably really fancy each other; I think they're a meeting of minds. They're capable of batting words back and forth and picking up on the other's idea immediately, turning it around and taking it somewhere else. There's a thrill of a chase within that itself, the chase for poetry as much as anything as. It's a key to eroticization I think of a relationship when that happens. They definitely fancy each other, but I don't think it stops what happens being a problem.

—JOSIE ROURKE, 2010

The Taming of the Shrew only has a happy ending if we can be comfortable with Katherine and Petruchio's relationship. If... we understand that Katherine has learned to speak both intelligibly and innovatively, it becomes clear that Petruchio's deployment of humanist principles has benefited Katherine, allowing her to become a subject.

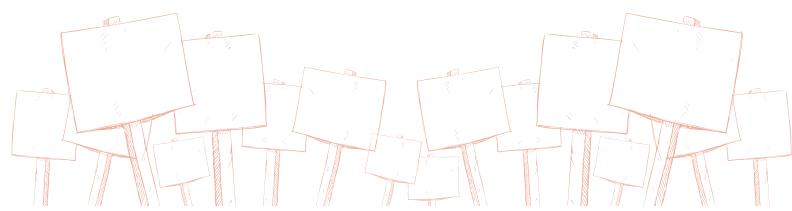
—ELIZABETH HUTCHEON, 2011

[Kate's taming] is a schooling based on shame, not pain, and on exposure to need rather than bodily mutilation, sealing Petruchio's sovereignty as a power funded by and founded on the energy of a vitality that is mastered through exposure: both exposure to the humiliating exigencies of bodily need and exposure to the public eye.

—JULIA REINHARD LUPTON, 2011

In Shakespeare's play, to tame a wife is not to break, expel, or subdue her animal capacities, but rather to perfect them, to render them newly visible in a human world they help to build and sustain, calling her to demonstrate those capacities on the stages of their shared world, in this case the boards provided at the end of the play by the theater of hospitality.

—JULIA REINHARD LUPTON, 2011



The psychologically astute Petruchio employs an effective strategy to marshal Kate's choler into productive passion. First, he takes her away from her social circle immediately after the wedding [...] distancing Kate from the source of harm, a familial and social circle inimical to her being. Second, Petruchio employs his rhetorical and theatrical skill to teach Kate a fundamental lesson about living in society: the need to play social roles [...] Thus, when he sweeps her away from her own wedding banquet, Petruchio does so in the manner of a boorish tyrant turned hero of courtly romance.

—UNHAE PARK LANGIS, 2011

Taming is more than a rollicking comedy reinforcing male superiority over a (female) shrew; in contrast to its anonymous precursor, *The Taming of a Shrew*, Shakespeare's play offers a broader ethical examination of vicious and incontinent behavior as displayed by the shrew—regardless of sex. The taming that the play promotes is the civilizing of all shrews—female and male—in other words, a "person[s] . . . given to railing or scolding or other perverse or malignant behavior.

—UNHAA PARK LANGIS, 2011

[W]hat makes Kate's case unique and perhaps more emphatic is that the Paduans also use the power of dilation of language, as a result of which knowledge of Kate's shrewishness is widespread, shared, exchanged and taken for granted, just as a shrew figure was experiencing in early modern society.

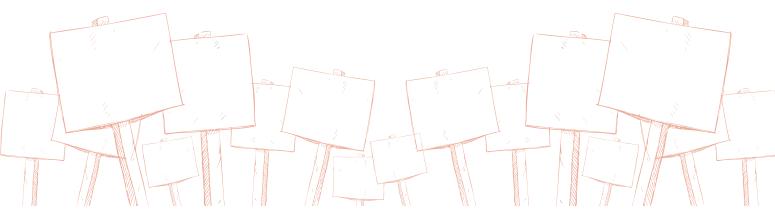
—TOMOE KOMINE, 2012

Kate may be publicized as evidence of the success of mastery or still as a motivated shrew. Whichever way she is seen, Kate's condition is again a matter of audience 'inventory', raising embarrassment among them for repeated 'battle' between the sexes and powers as well as voyeuristic enjoyment, and she continues to play with the rhetorical display that theatricalises her.

—TOMOE KOMINE, 2012

Shakespeare certainly understood how names could both shape and govern and could be used as disciplinary mechanisms. For instance, in Shrew's Induction, renaming a drunken tinker a "Lord" enacts a transformation of the person and his sense of his social identity. As a result of his name-change, Sly alters both his behavior and speech, as he begins speaking in blank verse: "Upon my life, I am a lord indeed, / And not a tinker, nor Christopher Sly."

—ELIZABETH ANN MCKAY, 2017



A Play Comes to Life

A LOOK BACK AT "THE SHREW" IN PERFORMANCE

The Taming of the Shrew was first published as part of the complete works of Shakespeare in the First Folio in 1623, at least thirty years after it was first seen on stage. The play apparently remained popular on stage at least into the 1630s when it was printed again, this time as a "quarto"—the equivalent of our paperback books. Then, in the hands of John Fletcher, Shakespeare's successor as the resident playwright for the King's Men, Shakespeare's story was given a sequel in 1611, which Fletcher titled, *The Woman's Prize or the Tamer Tamed*, in which Petruchio suffers his own "taming"—this time, at the hands of his second wife, who uses sexual denial to challenge her husband's views of marriage.

After Shakespeare's death in 1616 and the subsequent closing of London's theaters for eighteen years (1642–1660) throughout the "Interregnum" of the Commonwealth, his plays went out of fashion as England embraced the theater style and tastes of the Continent, imported by its new king, Charles II. Between 1663, when Shakespeare's version of *The Taming of the Shrew* last appeared on London's stage as an "old revival," and 1844 when it was once again finally staged in its original, Shakespeare's text disappeared in performance for 181 years.

Its story, however, remained popular and was borrowed and adapted frequently by other playwrights. Following the restoration of the English monarchy and the reopening of London's theaters—and a failed revival of *A Midsummer Night's Dream*—the King's Men made another attempt in 1663 to produce a Shakespearean comedy, using an adaptation of *Shrew*, entitled *Sauny the Scot*. Set in London, this new adaptation excised the Christopher Sly Induction, and portrayed Grumio as a stereotypical Restoration Scotsman. Fifty-three years later in 1716, Charles Johnson produced a farcical version, *The Cobbler of Preston*, in which Christopher Sly became the hero of the tale. In 1735 James Worsdale wrote and staged a farce called *Cure for a Scold*, portraying marriage as a fate worse than death.

David Garrick, the famous actor and director of London's Drury Lane, returned to an abbreviated version of Shakespeare in his *Catharine and Petruchio*, first produced in 1754. Garrick's play, eliminating Christopher Sly, along with Bianca and her suitors completely, remained popular for more than a century, serving as a star piece for famous lead actors. An 1828 opera was then based on Garrick's version rather than Shakespeare's—which by then was long abandoned.

It was not until Benjamin Webster revived Shakespeare's text in 1844 that *The Taming of the Shrew* reclaimed its place in live performance—though it still competed against Garrick's

adaptation for the next forty years. After Webster, no one else attempted to restore Shakespeare's text until 1856, when Samuel Phelps staged most of the original Folio script.

With the twentieth century, *The Taming of the Shrew* in the early 1900s was considered the Birmingham Repertory Theatre's most successful experiment in presenting Shakespeare in modern dress—a new convention following the passion for historical costuming for well over a century. The theater's 1928 production featured press photographers and a movie camera in the wedding scene, and a young Laurence Olivier in a small role.

Here in the United States, the play has evolved its own unique history. Augustin Daly's 1887 New York production established *Shrew* as a popular play here in America, as well, before touring internationally with great success. *The Taming of the Shrew* was the first Shakespearean film with sound to be made in America. It starred Douglas Fairbanks and Mary Pickford—the leading Hollywood couple in 1929. In 1930 the famous husband-wife acting duo Alfred Lunt and Lynne Fontanne toured *The Taming of the Shrew* throughout the United States. The production included a clown band, dwarves and acrobatics.

It is commonly held lore that the offstage relationship of this famous couple was the inspiration for the 1948 Cole Porter musical adaptation of Shakespeare's *Shrew*, called *Kiss Me, Kate*. Shakespeare's text takes a backseat in this musical adaptation in which a divorced couple, cast as Kate and Petruchio, push each other's buttons throughout the play's entire rehearsal process.

As the twentieth century progressed, *The Taming of the Shrew* proved as popular as it was controversial. Franco Zeffirelli created his famous version for the screen in 1967, starring Elizabeth Taylor and Richard Burton. Like Pickford and Fairbanks before them, Taylor and Burton were the most famous Hollywood couple of the mid-'60s; their tumultuous off-screen relationship brought new levels of ferocity to their on-screen battles. The Italian director's interpretation focuses almost exclusively upon the relationship between two major characters: the Bianca subplot recedes to the background, and the Christopher Sly frame disappears entirely as a stage device of no use to Zeffirelli's naturalistic vision as a director. Kate and Petruchio fall in love at first sight, and the subsequent taming plot is approached by the film's stars as an elaborate game shared between the two of them. Their battle is not one so much between the sexes as between two bohemian anarchists and the conventions of the hypocritical and repressed society in which they live. There is no submission by Kate in Zeffirelli's eyes: she delivers her speech with knowing looks shared privately with Petruchio.

But the cultural revolution of the '60s and the concurrent women's movement meant that by 1973, Charles Marowitz presented a lobotomized Katherine who, in her final speech, delivered her lines as a broken woman wearing an institutional

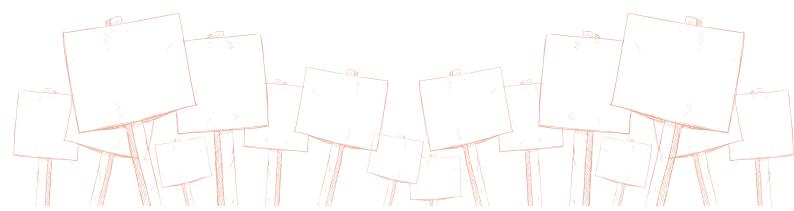
A Play Comes to Life

gown. This production started the trend of thuggish Petruchios and tragic Katherines. Michael Bogdanov's 1978 production continued in this vein. Like much of the Royal Shakespeare Company's work in this period, Bogdanov's work was deeply influenced by Jan Kott's groundbreaking book, *Shakespeare Our Contemporary*, which posits that the themes relevant in Shakespeare's particular moment of history are equally relevant throughout human history. History repeats itself, and we return to the same problems wrapped in different circumstances (for example, the feud of the Capulets and Montagues as portrayed through the experience of rival gangs in New York City in *West Side Story*). Bogdanov's *Shrew* made a strong and relentless statement against the repression of women by a capitalist society. The production began with a drunken Christopher Sly planted as an audience member and an innkeeper played by a female usher who, in attempting to bounce this rowdy "patron" from the theater, is victimized by Sly's inebriated abuse. The Sly Induction was so realistic that at one performance audience members called police to intervene. The struggle between Katherine and Petruchio was violent and abusive. Paduan society was portrayed as a cold, repressive bed of capitalism where women were bought, sold and used. Katherine's final speech was somber—with evidence of the woman's angry but suppressed resistance to the role she had been unfairly dealt in this society of men and money.

In the 1985 Royal Shakespeare Company tour, director Di Trevis used the play-within-a-play as a springboard for a commentary on property and poverty. The show began with the players crossing the stage in tattered costumes. Leading the procession pulling an oversized props basket on wheels was a young unwed mother, who would subsequently take on the role of Kate. Like Sly, the players were playthings for the wealthy, and acting provided them with a life of fantasy and a modest income.

In a radically different interpretation, Turkish director Yucel Erten envisioned the story in 1986 as a love tragedy. In Erten's production, Petruchio broke down Kate's defensive wall as she fell in love, and her subsequent humiliation resulted in her emotional breakdown. After delivering her speech of female submission, Kate removed her shawl to reveal her slit wrists and suicide.

The tragic Katherine interpretation, while a common lens in late-twentieth-century productions, was not universal. The same text is used to very different ends in another production, readily available and widely known: Jonathan Miller's *The Taming of the Shrew*, filmed for the BBC television series in 1980. Like so many directors, Miller cut the Christopher Sly Induction from his production. In the hands of Monty Python comedian John Cleese as a cerebral, funny and gawky Petruchio, the taming of Katherine becomes more a studied lesson play or well-devised



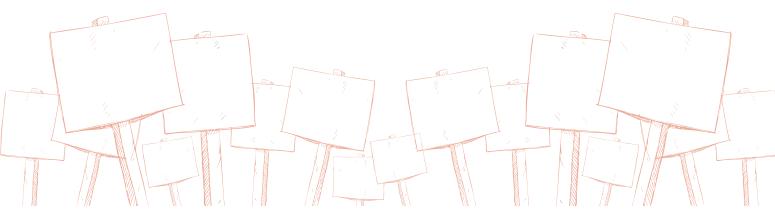
therapy process than a sexy game of mutual attraction. Cleese's Petruchio teaches rather than tames his Kate, whose closing speech was presented as a statement of Elizabethan family and sexual values. The film ends with the entire wedding party joining in to sing a Puritan hymn extolling marital harmony.

Teen comedies dominated movie screens in the 1990s, so it was perhaps no surprise that a teen flick, called *10 Things I Hate About You*, premiered in 1999. What is surprising, however, is the fact that its story is closely based upon Shakespeare's 400-year-old play. The setting becomes Tacoma, Washington, where "Kat" is an antisocial, Sylvia Plath-reading, vicious field hockey-playing high school student, frequently called a "heinous bitch" by her sister Bianca, the most popular and sought-after girl in school. In this contemporary high school world, Bianca doesn't want to get married; she just wants to go on a date with a boy, which her pregnancy-phobic father forbids until her older sister Kat starts dating—and that's not likely to happen. Money remains the impetus for this Petruchio, named Patrick. Cameron (the Lucentio character) devises a plan in which Joey (Shakespeare's Hortensio) pays Patrick to date Kat so that Cameron can have a chance with Bianca. Patrick, feared by fellow classmates as a tough loner, is the only one not deterred by Kat's man-hating reputation. Kat's "taming" is, in fact, quite a bit tamer than her namesake's. The famous speech of submission at the end of Shakespeare's play is transformed into Kat publicly reading a poem she has written about Patrick, first listing all his vile characteristics, and culminating with the line: "But

mostly I hate the way I don't hate you. Not even close, not even a little bit, not even at all." True to both its derivative genres—teen movies and Shakespeare comedy—*10 Things I Hate About You* delivers a happy ending.

ABC Family launched the sitcom *10 Things I Hate About You* in 2009, loosely based off the movie. Kat and Bianca are the new girls in town, seeking to find their place in Padua High. Kat, a self-righteous feminist, prides herself on her independence but develops a crush on the leather-clad school rebel, Patrick (Petruchio). Bianca desperately longs for the popularity she enjoyed at her old school. This Bianca has only one suitor, Cameron (Lucentio), whom she labels her "GBF" (gay best friend), completely oblivious to his affections. While the sitcom deviated further from Shakespeare's original plot, it captured what remains so relevant to us still in Shakespeare's *Shrew*: including what it means to not conform to mainstream ideas, and what it's like facing social hierarchies.

In 2005, the BBC launched a new series of four contemporary Shakespeare adaptations, entitled *Shakespeare Retold* (available on DVD and well worth sharing with students). Screenwriter Sally Wainwright reframes Shakespeare's *Shrew*



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in modern-day Britain, where Katherine Minola is a successful, outspoken politician, poised to become the next leader of the “opposition party.” Her sister Bianca is a jet-setting model, who vows she’ll marry only when her older sister does—which means never. Bianca’s spurned manager has a cash-strapped aristocrat friend named Petruchio, who decides that the unattainable, unlovable—and very wealthy—politician will be his. Petruchio traps Katherine at their honeymoon villa in Italy, slashing the car tires and hiding her phone and clothes. The two do, indeed, fall in love—just as Katherine wins the leadership of her party and kicks off her campaign to become prime minister. When Bianca insists that her boyfriend Lucentio sign a pre-nuptial agreement, Kate delivers an impassioned speech, declaring that wives obey their husbands, and that if her sister requires a pre-nuptial agreement, then she shouldn’t get married. In the end, the credits are run against a backdrop of blissful family photos of the new prime minister, her adoring house-husband, and their triplets.

The twenty-first century has ushered in a performance trend that addresses *Shrew*'s gender politics through reinventing a convention of the Early Modern English stage: single-gender casting (and which you'll see in Chicago Shakespeare's upcoming production). It was males who played all roles on the English stage throughout Shakespeare's lifetime, but in 2003 Shakespeare's Globe in London developed an all-female troupe, called the Company of Women. In its inaugural season, the company performed *Shrew*, directed by Phyllida Lloyd. Lloyd chose not to feminize the story or characters in any way. The patriarchal structure remained firmly in place, with the machismo of many of the male characters highly exaggerated. Petruchio, for example, urinated on a pillar of The Globe's stage. Kate's final speech was presented as an obvious satire. She leapt onto a table and lifted up her dress, embarrassing Petruchio, who unsuccessfully attempted to convince her to sit down. Encouraging all the wives to place their hands under their husband's feet prompted instead their gales of laughter. The all-female cast of *Shrew* shifted the play's controversial themes and exposed male power in general.

The renowned all-male English theater company Propeller brought *The Taming of the Shrew* to the Royal Shakespeare Company's Complete Works Festival in 2006. Director Edward Hall (who directed Chicago Shakespeare's production of *Rose Rage: Henry VI, Parts 1, 2 and 3*) preserved the Induction with Christopher Sly and the play-within-a-play, with Sly being goaded to take on the part of Petruchio. The sets (moveable mirrored cupboards that allowed actors to appear and disappear) and props and costumes (a mix of contemporary and traditional) created a dreamlike world. This surreal *mis-en-scene* created

by the play-within-a-play framework and the production's physical elements helped to distance the production from the script's politically incorrect issues. Hall's Kate was broken by Petruchio's taming tactics, and delivered her final speech as a brainwashed shell of a woman. Audiences may have been better armed to witness Kate's torture in a production in which that character was also played by a man. British theater critics saw correlations between the production's disturbing tactics of taming to the tactics of torture employed in the current “War on Terror.”

Audiences may have been better armed to witness Kate's torture in a production in which that character was also played by a man.

Rebecca Bayla Taichman's 2007 production at the Shakespeare Theatre Company, in Washington, DC, embraced the troubling treatment of women in the play not with a single-gender cast but instead by placing the story

in a modern-day Padua, infiltrated by pop-culture's superficial ideas about beauty and success. Emphasizing how society today objectifies women, a large billboard hanging above the stage sported a shapely young woman in a red bathing suit—reminiscent of 1940s' pin-up girls. The top of the billboard was lost behind the curtains, denying the audience a view of the model's face. The production illuminated the persistent, problematic view of women's place in society, giving fresh perspective to the same theme as Shakespeare's 400-year-old play.

In 2012 as part of the London 2012 Cultural Olympiad, Shakespeare's Globe staged thirty-seven productions of Shakespeare's plays, each in a different language. *The Taming of the Shrew* was performed in Urdu by Pakistan's Theatre Wallay. The adaptation—written by three women—was performed as a straight comedy set in Lahore during the Basant festival, a now-banned traditional kite flying festival celebrating the arrival of spring. The cast made up for the sparse set and any potential language barriers with exaggerated body movements and physical comedy. The staging also included live music and various types of traditional and Bollywood-style dances, which kept the material light and comedic while maintaining the flavor of Pakistan. A female narrator named Ravi controlled the performance by relaying the narrative and shape-shifting into multiple characters. While the mood was comedic, some British theater critics found that *Shrew*'s anti-women themes were impossible to take lightly within a Pakistani setting. Though the match between Kiran (Kate) and Rustum (Petruchio) was clearly one of love and attraction, the climactic scene where Kiran submits to her husband and glorifies wifely obedience was difficult for some critics to swallow, given “the harsh realities of the brutality that Pakistani women regularly face.”

In 2016, Phyllida Lloyd again directed an all-female production of *The Taming of the Shrew*, performed this time outdoors in

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New York City's Central Park. Much like her previous staging in London, Lloyd's production included highly masculinized performances, which mocked a society of men who earn their status based on their ability to dominate women. Seemingly responding to the 2016 United States Presidential election between Hillary Clinton and Donald Trump, the production was set in a beauty pageant and was narrated by an unseen Trump impersonator; in one interlude, the comic playing Gremio broke character (while maintaining the illusion of being a man) and remarked on the indignity of working under a female director. Critics noted that Lloyd's *Shrew* placed itself in the realm of contemporary politics while maintaining key elements of classical Shakespeare, including the tropes of people disguising themselves as others and the commodification of women for men as pageant participants performed their routines.

In the same year, Shakespeare's Globe in London also produced *The Taming of the Shrew*, directed by Caroline Byrne. The production was set in Ireland in 1916, a year defined by the Easter Rising, the first armed action of the Irish rebellion period, and the subsequent Proclamation of the Bill of Rights. The Proclamation gave women equal rights to men, pitting Shakespeare's production in opposition with the equality women were suddenly afforded. An image of the fiery Kate caught up in a web of ropes twisted by other women and weaved into her wedding dress confronted the audience. She wore the dress throughout the rest of the play but it decayed as she enduring Petruchio's taming to show the skeleton-like skirt-hoop through the fabric. Without rewriting the script to soften the troublesome misogyny, Bryne instead turned *Shrew* into a "feminist tragedy," with Kate's pivotal speech illustrating that she was not truly "tamed" but realized that humoring her unstable husband was the only way to proceed.

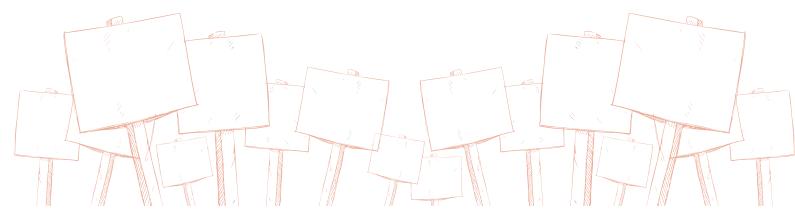
The Taming of the Shrew has appeared on Chicago Shakespeare's stage as a full-length production three times, and twice as an abridged adaptation for student and family audiences. In 1993, staged at CST's previous home, the Ruth Page Theatre, Artistic Director Barbara Gaines directed CST's first production of *Shrew*. Gaines retained the Christopher Sly framework of the original script and set the production in Renaissance Italy. Actors were dressed in ornate colorful costumes, with the warm woods of the set inviting the audience into this antique world. Gaines chose not make a political statement with Kate's transformation from shrew to wife, encouraging the audience to bring their own interpretation of Kate's final speech to Kristine Thatcher's performance. A decade later, David H. Bell's full-length, 2003 production was set in 1960 along the Via Veneto, a section of Rome made famous by Frederico Fellini's *La Dolce Vita*. Bell created a world of glamour, wealth and high fashion. The set was filled with the balconies, fountains and marble arches of a glamorous Italian street. Around the cafe owned by Kate's father, paparazzi

swarmed and Vespa scooters zipped past. Bell staged an optimistic view of Kate's taming. Kate's final speech was delivered by actor Kate Fry as a woman changed by love, not tamed by torture.

Visiting English director Josie Rourke staged *The Taming of the Shrew* in 2010, featuring a new frame written by American playwright Neil LaBute. LaBute's frame replaced Sly and his provokers with a contemporary group of actors and their director in final rehearsals of the sixteenth-century play. The female director and the actress playing Katherine are long-term professional and personal partners, grappling with their divergent interpretations of commitment. Rourke's vision was to harness our contemporary anxiety of gender dynamics and ask why and how this age-old battle in *Shrew* still seems so relevant. The production staged the play-within-the-play within its original sixteenth-century period, but through the contemporary-situated frame, reminding its audience of the story's modern resonances.

The Taming of the Shrew has been staged twice as the Theater's abridged production for students and families. David H. Bell returned to Chicago Shakespeare Theater and *The Taming of the Shrew* to stage the Theater's first abridged production of the play in 2007. Utilizing a classical theatrical style called *commedia dell'arte*, in which actors play stock roles and use slapstick comedy, the play was staged as broad farce, lending a raucous unreality to Petruchio's taming strategies as this couple fell in love with one another. The second time the play was abridged at CST, the 2012 production was staged by director Rachel Rockwell, first for students and families in the winter, and later touring throughout the city's parks and neighborhood in the summer. Set in Renaissance costuming, the chemistry between Katherine and Petruchio from the start was palpable. Falling in love with one another throughout the story, both were "tamed" as their attachment to one another deepened. The diverse ensemble represented Caucasian and actors of color in what is called "color-blind casting"; that is, they were cast in specific roles not because of race or ethnicity.

The same playwright and the same words have been understood and approached in countless ways through four centuries. Directors have cast Kate as a man, Petruchio as a woman, and have performed the show on stage and on screen. Actors will continue to explore the themes and gender politics of *Shrew* as the world and its attitudes evolve. This never-ending search for meaning in Shakespeare's poetry and characters is testament to the playwright's creative power and genius. Each time a group of artists approach Shakespeare, they hope to reveal something previously buried. And what's remarkable about Shakespeare's art is that, 400 years later, so many productions still succeed in doing exactly that. ●



CPS SHAKESPEARE!

CELEBRATING “CPS SHAKESPEARE!”

In its ten-year history, this transformational arts program brought CPS teachers and students together to perform Shakespeare as an intergenerational ensemble, working together for six weeks of intensive workshops and rehearsals. CPS Shakespeare! *The Taming of the Shrew* was staged in the Courtyard Theater, fully realized with the help of a team of professional artists working alongside Director Kirsten Kelly and the entire Chicago Shakespeare education team. In 2014, CPS Shakespeare! received the highest honor in the US for arts after-school programming, honored at the White House by First Lady Michelle Obama. Taking the expanse of learning from CPS Shakespeare!, Chicago Shakespeare launches the Chicago Shakespeare Slam in Fall 2017 bringing students together from across the region's public, private and parochial schools to celebrate Shakespeare and our diverse community in a slam-style arena.



Chicago Shakespeare Theater's 2011 production of CPS Shakespeare! *The Taming of the Shrew*, directed by Kirsten Kelly. Photo by Liz Lauren.



Chicago Shakespeare Theater's 2011 production of CPS Shakespeare! *The Taming of the Shrew*, directed by Kirsten Kelly. Photo by Liz Lauren.



Chicago Shakespeare Theater's 2011 production of CPS Shakespeare! *The Taming of the Shrew*, directed by Kirsten Kelly. Photo by Liz Lauren.

A Play Comes to Life

CONVERSATION WITH THE DIRECTOR

CST Artistic Director Barbara Gaines met with the Education Department staff to share her plans for the Theater's upcoming production of The Taming of the Shrew.

Q What made you decide to direct this play again-and now?

Well, to be honest, the thought of doing it again surprised me because I directed this play a very long time ago in the early years of this company and it wasn't that interesting to me then—which is very unusual because I almost never get bored with Shakespeare. But last fall when we were planning this season, this entire concept came to me in one thought—"Shrew, all women, 1919, suffragettes." It came out almost in one breath—a complete show in five seconds. We're still fighting for women's rights all over the world, including here in the States. My goal for this show is to make people laugh—and to see how the issues of a hundred years ago resonate still with Shakespeare—and in 2017 with us.

Q Why did you cut the Christopher Sly frame that appears in Shakespeare's text?

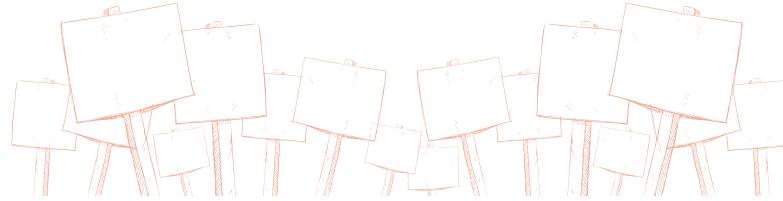
I did it once and, unless I want to improve it, I don't like to do things twice in the same way.

Christopher Sly is only in the first few pages—you never see or hear from him again, and so the frame's characters and its relationship to the larger story can be easily overlooked. In our frame story, you will come to care about these women very much. Each one is unique and each personality is specific.

Q Will this new frame change our understanding in some ways?

Yes, I think so. I hope so. There's so much weight to that final submission speech delivered by Kate, which always poses the great challenge in doing this show. It's the hardest speech for an independent, intelligent woman to give. It is often performed by putting it down with a wink and a nod, we've learned that it's a speech that's far more complex than that. I'm a romantic in many ways, and I believe that a man or a woman could give that speech to a person they love, and I think the way in which we do this in the story we're telling through our frame is both illuminating and transformative. It's not what a lover says to you that matters; it's how they treat you. It's actions, not words, and these women learn a lot about the difference.

**We will never mock the play.
But in the framework we will struggle with it, just as every company has struggled with it for centuries.**



When the women are in character, we will play *Shrew* as a very funny—and enlightening—piece of work. We will never mock the play. But in the framework we will struggle with it, just as every company has struggled with it for centuries. I hope the framework will enlighten *Shrew*, and that *Shrew* will enlighten the age that these suffragettes lived in—as well as the age we are living in now. We have made enormous strides, but women are far from having equal rights.

Q Will we be conscious always that it is women playing men's roles in *Shrew*?

I would love for you to get so caught up in the characters that you forget. We've done cross-dressing before—so many of Shakespeare's plays demand it—so this is nothing new. Ultimately men have the same feelings that women have—though we express them differently . . .

Q In directing *The Taming of the Shrew* a second time twenty years later, has your relationship to the story changed?

Yes. I had never realized how much wisdom there is in *Shrew* until we started working on the suffragette framework and I started trying to connect characters. When I first staged it as a young director, I honestly did not see its profundity. So, when

I began my moment-to-moment work this time in preparation for rehearsal, I was dazzled by some of the moments in this text. When Kate desperately wants a new dress and hat to wear to her father's house when they return as a wedded couple, Petruchio says to her, "It is the mind that makes the body rich." Here's this man berated as a woman-abuser speaking a simple, beautiful truth, and so already his character is more complex. There are many other equally profound lines that I hope our audience will hear, perhaps for the first time. It's absolutely essential because there is much more soul to this play, and I'm so grateful for this opportunity to direct it again.

Q What has dictated what you cut?

I cut some minor characters—which are easy to cut because you can always give those lines to other people onstage. I cut plotlines that went nowhere—and, as always, I cut repetition. Shakespeare liked to do one metaphor after another. You know, by now cutting Shakespeare is second nature to me, but everything you cut has ramifications five acts later. So when you're cutting in Act I, you better know what's going on in Act V.

Orson Welles said the truest thing. He said, and I'm paraphrasing here, that every time he directed Shakespeare, he betrayed Shakespeare. When you're reading it, all possibilities are available—and there are countless possibilities

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and choices. But when a director starts to shape their vision for the play, they are necessarily ignoring so many other ways that one might interpret Shakespeare.

Do you think the subject of the frame will help students see *Shrew* differently?

I think they'll see it as today. The actors will be dressed in costumes of 1919, which is rare because few productions are set in this period. But I think they'll be dazzled—and amazed at how so little has changed: the glass ceiling, equal pay for equal work, adequate medical care, a Congress that delays, and a President who polarizes—all are still present in our daily discourse. In fact, I think our student audiences will feel right at home. I think that they'll walk away saying, "This is happening today." And that's what we've tried to do. And it's been done with great care, great love, and great respect for these characters and their struggles.

So, we come to know something deeper about Shakespeare's characters through the eyes of the women playing them?

Absolutely. Remember that Shakespeare worked with a team—he wrote for those specific actors whom he worked side by side with. These were his work buddies, his drinking buddies—guys that spent all their time together. And so he knew the souls of Burbage, Hemmings, and Condell, and he was able to infuse them into his Hamlet and Feste, among so many others. And Ron West, who developed the frame story for our

production, has the same gift of infusing comic characters with the breadth of humanity. When we watch comedy, the more we see ourselves in its characters, the more real, and touching, and hilarious it becomes!

Barbara, have you discovered something new in Shakespeare's characters as you've watched women portray them?

Yes, I absolutely have—in part, through the characters they are also playing in the frame story. The men they play in *Shrew* have become more three-dimensional to me. As they play them, we see how women view these men and their behavior. Male inspiration—and the complete lack of it sometimes—is so clear as I watch these women in these roles. I've seen great wisdom in Petruchio (Crystal Lucas-Perry) and a different kind of vulnerability in Kate (Alexandra Henrikson). You often watch Kate being completely worn down, and just learning the game just to survive her ordeal. But this is different. Instead, I'm watching the meeting of two people who are equally intelligent, strong—and lonely. I've seen more learning in both of them—each comes to a place of recognition that their past behavior might have been worth changing. Crystal and Alexandra aren't afraid to go to that place of vulnerability with one another, where there are cracks in the heart. Because it is in those cracks that daylight is let in. As always, the places that we learn the most about Shakespeare's characters are the intersections where our souls touch theirs. ●



Greg Vinkler as Baptista and Larry Yando as Hortensio in Chicago Shakespeare Theater's 1993 *The Taming of the Shrew*, directed by Barbara Gaines. Photo by Lisa Ebright.

A Play Comes to Life

WOMEN'S RIGHT TO VOTE IN THE UNITED STATES

"I desire you would Remember the Ladies, and be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of the Husbands. Remember all Men would be tyrants if they could. If particular care and attention is not paid to the Ladies we are determined to foment a Rebellion, and will not hold ourselves bound by any Laws in which we have no voice, or Representation."

Abigail Adams wrote these words in a letter, dated March 31, 1776, to her husband John Adams, who was then in Philadelphia serving as a delegate to the Continental Congress. Her words now ring prophetic, a call to suffragettes who rose up in the next century to fight for a voice and representation. However, the Continental Congress had no such insight as they prepared to secede from the British Empire. Abigail Adams' suit proved futile when, on July 4, 1776, the Declaration of Independence—famously stating that "we hold these truths to be self-evident, that all men are created equal"—was signed, forming the United States of America. After the Declaration was signed, each of the American colonies adopted its own state constitution, which individually determined women's right to vote. Thus, state law, not federal law, was instrumental to early women's suffrage in the United States.

Women who once had been able to vote during the colonial era in certain colonies, including Massachusetts, New York, and New Hampshire, lost that right when new state constitutions were established in the late 1770s and early 1780s. Changing beliefs about the role of women led to their decline in political status; the new ideal meant that women should retreat from the public sphere of politics into the private sphere of the home, laying the groundwork for the Cult of Domesticity (see "The Cult of Domesticity" on page 37). In New Jersey, the new state constitution gave some women the right to vote on a technicality. While married women were excluded because all their property and money legally belonged to their husbands, any person worth over fifty pounds was granted the right to vote; unmarried women who met the property qualifications were granted suffrage by default. In 1790 the law was revised to explicitly include women, but was changed again in 1807 to exclude them.

The women's rights movement began in earnest in 1848 at the first US women's rights convention in Seneca Falls, New York. Women in attendance signed the "Declaration of Sentiments and Grievances," a treatise modeled after the Declaration of Independence that documented the injustices faced by



Suffragists protest in Chicago, 1916

American women and called for women to petition for equal rights. In 1869 Wyoming Territory was the first to grant women the right to vote. Wyoming was quickly followed by Utah Territory in 1870 and Washington Territory in 1883. When these territories became states, they preserved women's suffrage. 1869 was a significant year for African-American men because of the passage of the Fifteenth Amendment, granting them the right to vote across the country. While the new constitutional amendment did not prevent voter suppression, it was a major milestone for African-American men.

Eastern states were slower to include women's suffrage in state legislation. In 1913 Governor Edward Dunne signed a bill making Illinois the first state east of the Mississippi River to pass limited women's suffrage. Under this law, women could vote for presidential electors and several local political offices, but could not vote for governor, state representatives, or members of Congress.

The Nineteenth Amendment, prohibiting denial of suffrage based on sex, was first introduced to the US Senate in 1878. This proposed amendment remained a controversial issue for over forty years, during which it was brought to the Senate floor various times throughout the 1910s. The political action of the women's rights movement, especially in aid of the US efforts during World War I, resulted in the passage of the amendment in June 4, 1919. Tennessee was the thirty-sixth state to ratify the amendment in 1920. With the Nineteenth Amendment being ratified by three-fourths of the States, it became part of the Constitution on August 18, 1920. ●

A Play Comes to Life

THE CULT OF DOMESTICITY

The Cult of Domesticity, also known as the Cult of True Womanhood, is a term that historians apply to a prevalent nineteenth-century value system. The word "cult" may conjure up images of ritualistic housework and women brainwashed into staying at home doing chores all day but, in this instance, is actually just a shortened form of "culture." This belief system extolled the process of homemaking, placing the mother figure as central to the home and family—and thereby the entire nation. Women were expected to be wives and mothers, possessing four ideal characteristics: piety, purity, domesticity, and submissiveness.

While women were required to stay in the home, or private sphere, men were encouraged to enter the public sphere to pursue careers, entertainment, and sexual pleasure. Even so, many people believed that the public sphere corrupted men with urban vices, and placed the burden of purifying men upon the women who stayed at home. Women were expected to be a "moral compass" for men, reinforcing Victorian values. Significantly, the Cult of Domesticity was associated exclusively with white, middle and upper class women, since women of color and the working class were required to leave the home in order to support themselves and their families. •

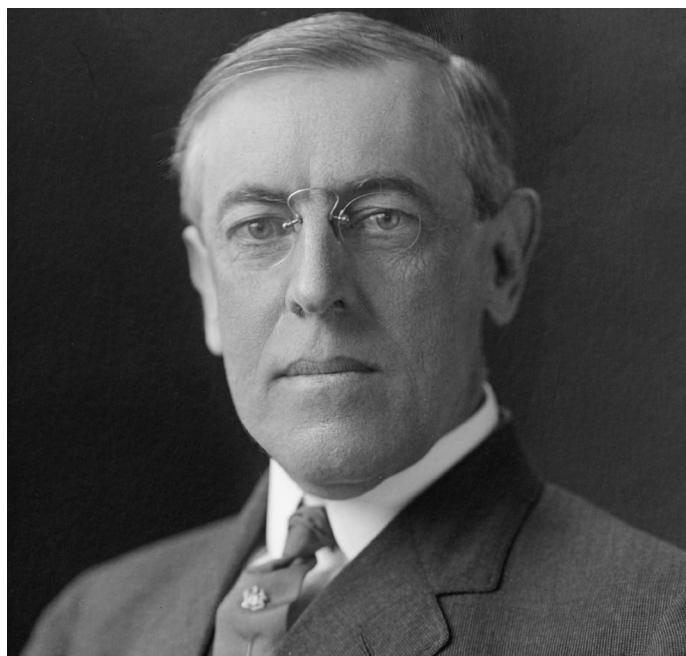
PRESIDENT WOODROW WILSON

Although Woodrow Wilson is remembered most frequently for having led the United States through The Great War, World War I, and championing the establishment of the League of Nations, he is also inextricably linked to the women's suffrage movement in the United States. His role in the suffrage movement might be likened to the two-faced, Roman god Janus, who is often depicted with one face frowning and one face smiling. While Wilson spent three years during the later years of his presidency advocating for women's suffrage—ultimately aiding in passing of the Nineteenth Amendment—his previous indifference and speculated malevolence towards suffragettes proved his relationship with women's rights was certainly complicated.

Thomas Woodrow Wilson was born in Staunton, Virginia, on December 28, 1856. He received degrees from both the University of Virginia and Johns Hopkins University. After teaching at several universities for sixteen years, Wilson served as president of Princeton University between 1902 and 1910. From 1911 to 1913 Wilson served as governor of New Jersey. Wilson retained his governorship while campaigning for president. He was elected as the twenty-eighth President of the United States in November 1912, serving two terms from 1913 to 1921.

Invested in the Cult of Domesticity, (see box), Wilson and his first wife, Ellen Axson Wilson, believed that a woman's place was in the home not in the voting booth. During his first term as president, Wilson stated repeatedly that women's suffrage was an issue that should be dictated by the states rather than a mandate issued from the federal government, but by October 1915 Wilson personally voted in favor of women's suffrage in the New Jersey state election. After the death of his wife Ellen in 1914, he met and was soon engaged to Edith Bolling Galt in 1915; it is possible that his vote for suffrage in New Jersey might have been intended to pacify female voters in western states who felt alienated and angered by the President's swift engagement. Several members of his cabinet, including his son-in-law, Treasury Secretary William Gibbs McAdoo, also voted for women's suffrage in simultaneous state elections.

Between 1913 and 1917 suffragettes began organizing protests in front of the White House, highlighting the hypocrisy of Wilson's stance on ensuring democracy abroad, while showing indifference to democracy in his own country. These protests led to riots, as well as the imprisonment and mistreatment of several suffragette leaders. There remains speculation that Wilson was involved in ordering the violent opposition to the protestors.



President Woodrow Wilson

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A modern version of the wife-taming tale that Shakespeare drew upon in writing *The Taming of the Shrew*? Perhaps, but regardless of Wilson's involvement in plots to subdue the suffragettes, it is undeniable that he attempted through the manipulation of the press to silence criticism of his administration. He pressured newspaper editors to not report the riots, attacks, arrests, and testimonies of prison abuse. However, this attempt at censorship was ultimately futile, and the President was converted overnight into an advocate of women's suffrage.

Between 1918 and 1919 Wilson made numerous appeals to members of Congress and personally recruited other Democrats to vote for the Suffrage Amendment. Although World War I ended in November 1918, seven months before the Nineteenth Amendment passed through Congress, Wilson was primarily focused on international politics during the ratification period. However, he continued to urge the legislatures of several southern states to ratify the amendment. When the movement of state ratification lulled by the summer of 1920, Wilson telegraphed the governor of Tennessee requesting that there be a special session of the state legislature called to discuss the amendment. For an amendment to become part of the

Constitution, it must be ratified by three-fourths of the States, which in 1919 meant that it had to be approved by thirty-six of the forty-eight states. Eight states had previously rejected the amendment and, of the five states that had not voted, Tennessee was considered the last hope for suffragettes—possibly because of the heavy pro-suffragette campaigns that had taken place in Nashville. On August 18, 1920, Tennessee ratified the amendment by just one vote.

Wilson retired in 1921 after the end of his second term. He returned to writing academic

papers, before dying in his home on February 3, 1923, at the age of sixty-seven. Wilson's leadership in the creation of the League of Nations has led to the depiction of this president as a hearty idealist, set on establishing democracy around the world. The apparent misogyny evidenced in his difficult relationship with the women's suffrage movement complicates this image of the man and his presidency. There seems to exist two President Woodrow Wilsons: one, a progressive visionary and the other, a regressive traditionalist. Only in merging these two perspectives of Wilson can we see the full picture—a master politician of his time who had the capacity to dream big and be blinded by his own prejudices. •

Regardless of Wilson's involvement in plots to subdue the suffragettes, it is undeniable that he attempted through the manipulation of the press to silence criticism of his administration.



National Women's Party picketing the White House

AMERICA'S WOMEN'S CLUBS

The emergence of women's clubs in the mid-nineteenth century began a social movement that sought to provide women an avenue for education, community, and active civic service. While women's associations existed prior to the women's club movement, they were either spin-off branches of established men's clubs or church aid societies. Jane Cunningham Croly, representing Sororis, and Julia Ward Howe, representing the New England Women's Club—both women's clubs founded in 1868—joined together to travel across the country advocating for clubs created for and run by women. Women's clubs spread rapidly across the country, with an estimated two million American women actively involved by the turn of the twentieth century.

Most of the women who joined were middle-aged, white women representing the middle or upper classes. Promoting education for women beyond the walls of the misogynist world of nineteenth-century academia, these clubs might specialize in a variety of academic study, though most focused on literature and history. Many women's clubs also emphasized civic involvement, taking on local and national reform issues. Clubs frequently addressed the needs for schools, libraries, and public parks within their own communities, while also often taking part in the national women's suffrage debate.

In time, clubs for black women began emerging parallel to white women's clubs, with the first—the Ida B. Wells Club—formed in 1893. These clubs culminated in the foundation of the National Association of Colored Woman (NACW) in 1895. They had many of the same academic and social interests, although Neale McGoldrick notes that these clubs also actively worked "strenuously against lynching, the effects of Jim Crowism, race rioting, and the rape of African American women."

In 1890 Jane Cunningham Croly and Charlotte Emerson Brown founded the General Federation of Women's Clubs (GFWC), which organized women's clubs all across the United States, often focusing on specific social reforms. Its parallel council,

the National Association of Colored Women (NACW), began in 1896, electing Mary Church Terrell as its first president.

Shakespeare became a popular theme for women's clubs—while remaining active in education reform and suffrage movements, women would study, memorize, and perform the plays. During the heyday of the Women's Club Movement, there were more than 500 Shakespeare clubs across the country, including three in the city of Chicago: the Argyle Park Portia Club, Hull House Shakespeare Club, and Shakespeare Club of Chicago, which operated into the 1940s. Though less frequently, men, too, formed Shakespeare clubs during the period.

While some criticized women's clubs for drawing their members away from their domestic duties in the home, Shakespeare clubs remained relatively unscathed. Thus, Katherine West Scheil notes that Shakespeare clubs offered a safe harbor for carrying out progressive agendas and social activism surrounding education reform and suffrage. Clubs

associated Shakespeare's name with community service, often sponsoring community kindergartens and public parks, while providing places where women could freely discuss topics like sexual relations, politics, women's suffrage, and domesticity.

Shakespeare clubs acted as a catalyst for bringing women out of the home—and for embedding Shakespeare within the home. Scheil writes that, "Club women were expected to keep up with a rigorous reading schedule and had to memorize passages, research and write papers, and often chronicle their club's activities... [allowing] Shakespeare to further infiltrate the home life of club members, as women had to carry out club responsibilities alongside their other domestic tasks and to integrate reading and study of Shakespeare with their domestic responsibilities."

Women's clubs not exclusively dedicated to studying Shakespeare also read and performed his works—like the club featured in the framing device imagined by playwright Ron West for Chicago Shakespeare Theater's upcoming performance of *The Taming of the Shrew*. ●

Shakespeare clubs acted as a catalyst for bringing women out of the home—and for embedding Shakespeare within the home.

A Play Comes to Life

THE TEMPERANCE MOVEMENT

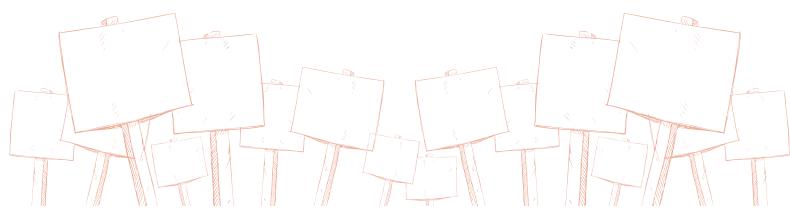
The temperance movement is most known for ushering in the Prohibition Era, famous in cultural memory and imagination for hidden speakeasies, gangster-smuggled hooch, and homemade moonshine. A lesser-known aspect of the temperance movement was its central role in fighting for women's suffrage. It began as a social movement in the nineteenth century, encouraging abstinence from, or at least moderation in, the consumption of alcohol. Alcohol was attributed as the root cause for multiple societal problems, including poor health conditions, poverty, and crime. The fight for Prohibition has been credited with involving women in the public sphere and with providing invaluable experience organizing political campaigns that would prove vital to the suffrage movement.

The Women's Christian Temperance Union (WCTU) was founded in 1874 and, recognizing that women lacked political voice to legally protect themselves, soon became a strong supporter of women's suffrage. While the temperance movement was instrumental in organizing and drawing women to the suffrage cause, there was backlash for fear of women getting the vote and then closing down bars and saloons, which did happen in some places. Ultimately the temperance movement ended in relative failure when the Twenty-first Amendment was passed in 1933 ending Prohibition.

The pervasive cultural anxiety about alcohol consumption, as well as the tension between women who advocated for temperance and those who rejected the temperance movement are both present in and between the lines of the new "frame story" developed by playwright Ron West for Chicago Shakespeare Theater's 2017 production of *The Taming of Shrew*. ●

SUFFRAGETTE OR SUFFRAGIST?

The earliest use of the word "suffrage" was first recorded in the late-fourteenth century, and originally meant prayers said on behalf of another person. But as words often do, the word's meaning morphed throughout the centuries, reaching its modern definition—the right for a person to vote—sometime around 1665. "Suffragist" means someone who supports enfranchising a certain group of people. Only after 1885 were "suffrage" and "suffragist" applied to women



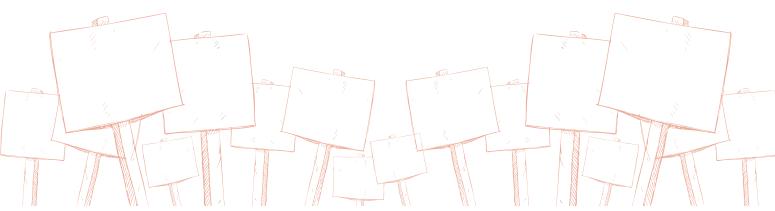
seeking the right to vote. In 1906 a London newspaper coined the term "suffragette" in order to distinguish between two factions of women fighting for the right to vote. In 1908 The New York Times first distinguished between two terms: a "suffragist" sought the vote through peaceful protests and negotiation, while "suffragettes" fought for the vote through more militant tactics such as hunger strikes. Placing these words in this historical context, Elizabeth Cady Stanton and Susan B. Anthony would be seen as suffragists and Alice Paul, a suffragette.

Contemporary academics have debated whether "suffragette" or "suffragist" is the correct term to refer to those who participated in the women's suffrage movement. To some, the "-ette" in suffragette, meaning small, is diminutive and therefore viewed as demeaning to the movement. In this handbook, we have chosen to use "suffragette" for continuity with CST's other communications and because of the cultural history tied to the word. "Suffragette" is a term that has survived in society's memory, and is instantly recognizable and associated with the enfranchisement of women. ●

THE SUFFRAGETTES AND RACE

The frame story newly penned by Chicago author Ron West for Chicago Shakespeare Theater's production of *The Taming of the Shrew* imagines an early nineteenth-century Chicago women's club, whose members are engaged in performing Shakespeare's complete works over time (see "America's Women's Clubs, page 39). By the turn of the century integrated women's clubs like this one did indeed exist, though they were rare. Despite often sharing similar social goals—and many were devoted to women's suffrage—women's clubs and suffrage associations were commonly separated by race because the leadership of the suffrage movement was divided by racial biases.

While the temperance movement (see box) was influential in furthering the campaign for women's suffrage, the abolitionist movement was still more important to the cause. The abolition movement called for immediate emancipation of slaves in the United States and its territories. Support for abolition resided in isolated pockets around the United States since the American Revolution, but it was not until the 1831 and Nat Turner's slave rebellion in Virginia that the slave-owners' popular narrative—that slaves were content with their lives—was thoroughly challenged, and the abolition movement emerged across the nation.



A Play Comes to Life



In the 1930s, close to two decades before the 1848 Seneca Falls convention marked the beginning of direct campaigns for suffrage, white women—from young women working in mills to middle-class housewives—became active in the abolitionist movement. Frequently, regardless of their members' own stations in life, these groups used the imagery of slavery to describe their respective oppressions: mill workers faced perilous working conditions and poor wages, while housewives were denied access to education and careers outside of the home, and associated marriage and the existence dictated to them (see “The Cult of Domesticity” on page 37) as a form of “slavery.” Angela Y. Davis writes, “The anti-slavery movement offered women of the middle class the opportunity to prove their worth according to standards that were not tied to their role as wives and mothers.” Suffragettes involved in the abolitionist movement developed skills that would prove vital just a decade later when they began campaigning for women’s suffrage; here they learned how to effectively raise money, write and distribute literature, speak in public, and petition.

When the Civil War began, suffragette leader Elizabeth Cady Stanton encouraged her fellow suffragettes to devote themselves to the anti-slavery cause. However, as soon as the Union victory was certain, suffragettes demanded universal women’s suffrage as compensation for all of their efforts aiding the Union cause. But the Republican Party had no intention to afford suffrage to anyone who would not aid its own party agenda, particularly in the South. It saw the enfranchisement of the newly freed black men as a way to ensure a new pool of loyal voters in states where white women were more likely to vote for the Democratic Party. Many people believed that Emancipation had leveled racial status. In the eyes of some white suffragettes, universal male suffrage would make black men superior to white women. They accused the Republican Party of valuing black men over white women, when in truth it simply saw a political opening in the South that was too advantageous to ignore.

Black male suffrage divided the leaders of the Equal Rights Association (ERA), a group founded in 1866 and devoted to the passage of legislation supporting suffrage for white women and black people. Frederick Douglass, a former slave and vocal advocate for both abolition and women’s suffrage, believed that black people in the South could not achieve economic progress or even ensure their personal safety without immediately giving black men the vote. He advocated for the ERA’s support of the Fourteenth and Fifteenth Amendments. Other leaders, Elizabeth Cady Stanton and Susan B. Anthony, were deeply opposed to enfranchising black men without also enfranchising white women. Anthony is infamously remembered as having once declared, “I will cut off this right arm of mine before I will ever work or demand the ballot for the Negro and not the woman.”

Democrats were staunchly against black men’s suffrage because they recognized that it would mean the loss of

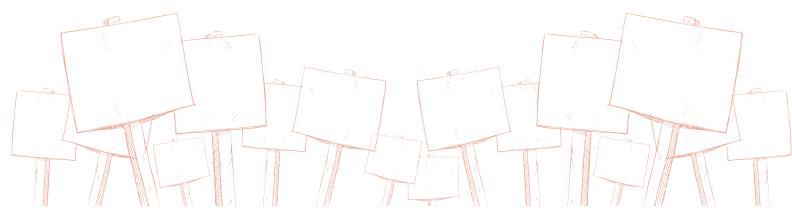
the voting majority in the South, and thus they championed women’s suffrage as a counter tactic. Stanton and Anthony then associated themselves with these equally opportunistic politicians, publicly praising New York Representative James Brook (who had previously been an editor for a pro-slavery magazine) and accompanying George Francis Train on a cross-country speaking tour. Train is remembered for his slogan: “Women first and Negro last is my program.”

Bitter disagreements over the Equal Rights Association’s support of the Fifteenth Amendment led to the organization’s disintegration in 1869, with smaller factions splintering off into other groups. Stanton and Anthony formed the National Woman Suffrage Association (NWSA), while Lucy Stone and Julia Ward Howe—suffragettes who supported the Fifteenth Amendment from within the Equal Rights Association—formed the American Woman Suffrage Association (AWSA). Douglass continued to advocate for the rights of black people, while remaining a supporter of the women’s suffrage movement. Davis notes that while racially charged indignation ended the “potentially powerful alliance” between black rights activists and women’s rights activists, “it must be said that the former abolitionist men in the ERA were not always shining advocates of sexual equality.” As the work of the NWSA progressed, Anthony and Stanton continued to alienate both white abolitionist associates as well as black women, who had once called them allies and friends. Black women within the NWSA were concerned with suffrage, but also about racialized economic inequalities and violence.

The racial tensions within the group led Alice Paul, future founder of the National Women’s Party and leader of famous protests against President Woodrow Wilson, to create a faction within the NWSA that aimed to completely separate abolition and suffrage in order to maintain the support of racist suffragettes. In 1913, Paul organized the Women’s Suffrage Parade, the day before the inauguration of Woodrow Wilson. Convinced that white women would not participate if black women were present, Paul discouraged black women from participating. Black women who did show up to march alongside their white colleagues were instructed to march at the back of the parade.

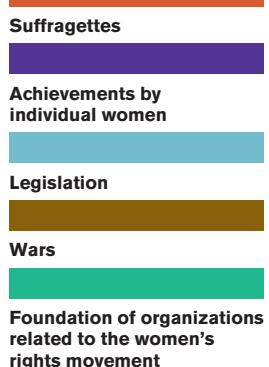
With the celebrated passage of the Nineteenth Amendment, black and white women were officially given the right to vote. It was a triumphant moment for suffragettes of all races. Unfortunately, the promise of enfranchisement for all women lasted only about ten years, before states began passing legislation—such as literacy tests, poll taxes, and restrictive registration policies—intended to keep people of color from voting. Violence and intimidation from white communities were commonplace. Ultimately, these practices would lead to another social justice movement—the civil rights movement of the 1960s—through which, over time, women of all colors were indisputably enfranchised. ●

A Play Comes to Life



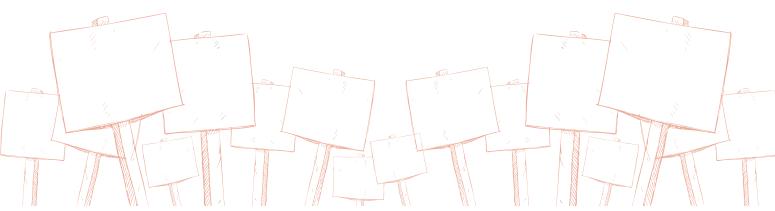
1700

- 1756** Lydia Chapin Taft casts a ballot in local town hall meeting in place of her deceased husband (Massachusetts)
- 1776** Abigail Adams writes to husband John Adams, asking men writing the Declaration of Independence to "Remember the Ladies"
- Thomas Jefferson writes in Declaration of Independence "all men are created equal"
- Single women who possess property enfranchised on technicality (New Jersey)
- Women lose right to vote (New York)
- 1780** Women lose right to vote (Massachusetts)
- 1784** Women lose right to vote (New Hampshire)
- 1789** New U.S. Constitution goes into effect



1800

- 1807** Women lose right to vote (New Jersey)
- 1836** Sarah Grimké begins speaking career as abolitionist and women's rights advocate
- 1837** First National Female Anti-Slavery Society convention meets (New York City)
- 1839** Mississippi passes the first Married Women's Property Act
- 1844** Female textile workers organize Lowell Female Labor Reform Association (Massachusetts)
- 1848** First women's rights convention (Seneca Falls, New York). Participants sign "Declaration of Sentiments and Resolutions" outlining the main issues and goals for emerging women's movement.
- 1849** Harriet Tubman escapes from slavery
- 1850** Amelia Jenks Bloomer launches dress reform movement with the Bloomer costume
- 1851** Sojourner Truth delivers "Ain't I a Woman?" speech at women's rights convention (Ohio)
- 1861** Start of American Civil War. Women divert their energies from suffrage activity to "war work"
- 1863** Emancipation Proclamation issued by President Lincoln
- 1865** American Civil War ends
- 1866** Elizabeth Cady Stanton and Susan B. Anthony form American Equal Rights Association
- 1868** Fourteenth Amendment ratified, defining "citizens" and "voters" as "male"
- 1869** American Equal Rights Association breaks into two new organizations:
National Woman Suffrage Association (NWSA) and American Woman Suffrage Association (AWSA)
- Wyoming Territory passes Women's Suffrage Bill
- 1870** Fifteenth Amendment enfranchises black men
NWSA refuses to work for ratification in favor of an amendment providing universal suffrage.
Frederick Douglass breaks with Stanton and Anthony over NWSA's position
- Utah Territory passes women's suffrage bill
- 1872** Susan B. Anthony arrested for attempting to vote in presidential election (New York)
Sojourner Truth appears at polling place demanding a ballot and is turned away (Michigan)
- 1874** Woman's Christian Temperance Union (WCTU) founded
- 1878** Woman Suffrage Amendment is introduced in US Congress
- 1883** Washington Territory passes bill granting complete women's suffrage
- 1890** NWSA and AWSA reunited as National American Woman Suffrage Association (NAWSA) under leadership of Elizabeth Cady Stanton
Wyoming admitted to Union with its suffrage provision intact
- 1893** Colorado becomes first state to adopt state amendment enfranchising women
- 1895** Elizabeth Cady Stanton publishes *The Woman's Bible*. NAWSA moves to distance itself from Stanton
- 1896** National Association of Colored Women (NACW) formed (Washington, DC)
Idaho passes bill granting complete women's suffrage



A Play Comes to Life

1900

- 1903** Women's Trade Union League of New York formed dedicated to unionization for working women and woman suffrage
- 1910** Washington State passes bill granting complete women's suffrage
- 1911** The National Association Opposed to Woman Suffrage (NAOWS) organized
- 1911** California passes bill granting complete women's suffrage
- 1912** Theodore Roosevelt's Progressive (Bull Moose/Republican) Party becomes first national political party to adopt women's suffrage as part of platform
- 1912** Arizona, Kansas, and Oregon pass bills granting complete women's suffrage
- 1913** Alice Paul and Lucy Burns organize the Congressional Union
- 1913** Alaska passes bill granting complete women's suffrage
- 1913** Illinois passes bill granting limited women's suffrage
- 1914** World War I starts
- 1914** National Federation of Women's Clubs formally endorses suffrage campaign
- 1916** Jeannette Rankin becomes first American woman elected to represent her state in US House of Representatives (Montana)
- 1916** National Women's Party (NWP) formed
- 1917** NWP members arrested and incarcerated in Virginia and begin hunger strike
- 1917** Arkansas, Nebraska, New York, North Dakota pass bills granting women's suffrage
- 1918** World War I ends
- 1918** Michigan, Oklahoma, South Dakota pass bills granting women's suffrage
- 1918** President Wilson announces women's suffrage needed as "war measure"
- 1919** Indiana passes bill granting women's suffrage
- 1919** Nineteenth Amendment passed in Congress granting nationwide women's suffrage
- 1920** Nineteenth Amendment ratified and added to Constitution. NAWSA ceases to exist
- 1923** National Woman's Party first proposes Equal Rights Amendment to eliminate discrimination on basis of gender. Never ratified.
- 1925** Native American suffrage granted by act of Congress.
- 1963** Equal Pay Act passed by Congress
- 1964** Title VII of Civil Rights Act passes, including prohibition against employment discrimination
- 1972** Title IX prohibits sex discrimination in all aspects of education programs receiving federal support
- 1973** Supreme Court declares that Constitution protects women's right to terminate an early pregnancy, making abortion legal in US
- 1974** Housing discrimination on basis of sex and credit discrimination against women outlawed by Congress
- 1978** Pregnancy Discrimination Act bans employment discrimination against pregnant women
- 1981** US Supreme Court rules excluding women from the draft is constitutional
- 1981** Sandra Day O'Connor confirmed as first female judge to US Supreme Court
- 1984** Mississippi belatedly ratifies Nineteenth Amendment, granting women the vote.
- 1993** Ruth Bader Ginsburg confirmed to US Supreme Court
- 1994** Congress adopts Gender Equity in Education Act to train teachers in gender equity
- 1994** Violence Against Women Act funds services for victims of rape and domestic violence
- 1997** Supreme Court rules college athletics programs must actively involve roughly equal numbers of men and women to qualify for federal support

2000

- 2007** Nancy Pelosi becomes first female speaker of US House of Representatives
- 2009** Sonia Sotomayor confirmed as first Hispanic American and third woman to serve as US Supreme Court
- 2010** Elena Kagan confirmed as fourth woman to serve on US Supreme Court
- 2013** Ban against women in military combat positions removed
- 2016** Hilary Clinton becomes first female presidential nominee of major political party, winning popular vote, but losing Electoral College

Classroom Activities & Resources

BEFORE YOU READ THE PLAY

[To the teacher: While act and scene numbers generally remain consistent across varying editions of Shakespeare, line numbers indicated here are based on the Cambridge School Shakespeare edition.]

AS A CLASS

1. EXEUNT!

[To the teacher: excerpt thirty lines from the play that are rich in Shakespeare's language or are descriptive of character. Distribute a line/s to each student on a slip of paper, not revealing the character who spoke them]

Look at your line(s) and, as you all walk around the room say it aloud again and again—without addressing anyone. Let the nature of the line and the way you say it affect the rhythm and pace at which you walk around the room. Say your line for at least five other people, and listen closely as they share their line with you. Continue walking around the room, silently, making eye contact with each person you pass. Now begin investigating different ways of moving with these prompts:

- Pick up and slow down pace. If "1" is slow motion and "5" is running, start at "3." Each time you take on a new pace, say your line to at least one other student. Slow down to a "2." Speed up to a "4." Back to "3." Down to "1," etc.
- Alter your posture. Walk upright with your chest out. Hunch your shoulders. Strut with swagger. Shuffle your feet. Fold your arms. Swing your arms freely by your side. Each time you explore a new posture, say your line to at least one other student.
- Change your status. If "1" is the lowest status in a society and "10" is royalty, begin walking at a "5." Now change to a "10." What does a "1" feel like? Continue repeating your line to a fellow student each time you switch your status.

Now regroup in a circle, each student delivering his or her line to a classmate opposite him or her in the circle, at the pace, posture, and status level that feels best to you. Sit down as a group and discuss the lines. What do you imagine about the character who spoke your line? Are there lines that might possibly have been spoken by the same character? What pace felt best with your line? What size? What status? Did any sounds of the words you spoke aloud in your line tell you anything about the emotions of the character? After the discussion, try saying your line one more time using the information you talked about with the class to help you make a new choice for your delivery.

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL1



Bianca Amato as Katherine and Ian Bedford as Petruchio in CST's 2010 production of *The Taming of the Shrew*, directed by Josie Rourke. Photo by Liz Lauren.



Classroom Activities & Resources

2. [To the teacher: divide the class into groups; each group receives a set of ten lines, not in any particular order.]

Take a look at your ten lines from *The Taming of the Shrew*. Arrange the pieces into an order you think makes sense. Now, write your own version of the story, based on the way you arranged the lines. Assign each group member a part, and act out your version of Shrew for the other groups, reading each line aloud at the appropriate moment.

After you read the play, discuss the differences between your group's version and Shakespeare's. How did the sequence of events impact your sense of mystery, tension, or surprise? Where did you and Shakespeare agree about the plot? Where did you differ? Alternative idea: Give the students ten lines in order, but have them fill in what they think the plot will be, based on the lines they have.

Some suggestions:

1. Baptista: *For how I firmly am resolved you know—/ That is, not to bestow my youngest daughter/ Before I have a husband for the elder.* 1.1.49-51
2. Lucentio: *Tranio, I burn! I pine, I perish, Tranio!, If I achieve not this young modest girl.* 1.1.146-147
3. Petruchio: *I come to wive it wealthily in Padua; If wealthily, then happily in Padua.* 1.2.72-73
4. Petruchio: *And kiss me, Kate, 'We will be married a' Sunday.'* 2.1.313
5. Petruchio: *To me she's married, not unto my clothes. /Could I repair what she will wear in me / As I can change these poor accoutrements, /'Twere well for Kate and better for myself.* 3.2.107-110
6. Curtis: *By this reckoning he is more shrew than she.* 4.1.63
7. Petruchio: *He that knows better how to tame a shrew,/ Now let him speak—'tis charity to show.* 4.1.181-182
8. Katherine: *Then God be blessèd, it is the blessèd sun./ But sun it is not, when you say it is not, /And the moon changes even as your mind. /What you will have it named, even that it is, /And so it shall be for Katherine.* 4.5.18-22
9. Biondello: *She will not come. She bids you come to her.* 5.2.92
10. Petruchio: *Marry, peace it bodes, and love, and quiet life, / An awful rule and right supremacy / And, to be short, what's not that's sweet and happy.* 5.2.108-110

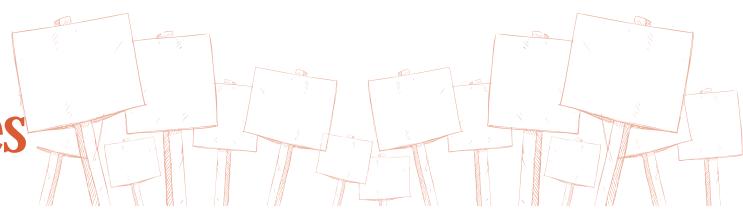
CONSIDER COMMON CORE ANCHOR STANDARDS R5, SL4

IN SMALL GROUPS

3.

In groups of five or six practice aloud—at each other with feeling!—the insults below that the characters from *The Taming of the Shrew* sling at each other. If the meaning of a word is not clear, don't get stuck! Keep repeating the insult aloud with feeling, and you'll be closer to the meaning than you might think. Imagine what kind of person might make comments like this. How does this person feel about themselves in comparison to others? How do they feel about the person to whom they are speaking? Take a moment to discuss your thoughts with your group. Then, taking eight quotes, imagine a contemporary situation that might prompt such a rebuke. (e.g. You're given a choice by your parents: either stay home and babysit, or go with them to visit a crotchety aunt. "There's small choice in rotten apples...") Reconvene, but stay in groups. Each group now presents, in turns, one insult-provoking situation at a time to the rest of the class. The other groups compete to come up first with an appropriate answer from the list and score is kept. (It need not be the same insult that the group had in mind, as long as it makes sense!)

Classroom Activities & Resources



Y'are a baggage. Ind. 1.3

O monstrous beast, how like a swine he lies! Ind. 1.30

How foul and loathsome is thine image! Ind. 1.31

Her care should be / To comb your noddle with a three-legged stool. 1.1.63-64

There's small choice in rotten apples. 1.1.134-135

Woo her, wed her, and bed her, and rid the house of her. 1.1.135-36

Her only fault -- and this is faults enough -- / Is that she is intolerable curst, / And shrewd, and froward so beyond all measure. 1.2.84-86

Will you woo this wildcat? 1.2.189

Tush, tush, fear boys with bugs! 1.2.204

Asses are made to bear, and so are you. 2.1.195

[You are] one half lunatic, / A madcap ruffian and a swearing Jack/That thinks with oaths to face the matter out. 2.1.276-278

Greybeard, thy love doth freeze. 2.1.327

A vengeance on your crafty withered hide! 2.1.393

[You are] a mad-brain rudesby, full of spleen. 3.2.10

[You are] a monster, a very monster in apparel. 3.2.67-69

You three-inch fool! 4.1.19

You logger-headed and unpolished grooms! 4.1.96

You peasant swain! You whoreson beetle-headed, flap-ear'd knave! 4.1.128

Fie, Fie, 'tis lewd and filthy. 4.3.65

Thou liest, thou thread, thou thimble, / Thou yard, three-quarters, half-yard, quarter, nail!/ Thou flea, thou nit, thou winter-cricket thou! 4.3.106-108

I'll slit the villain's nose! 5.1.105

Am I your bird? I mean to shift my bush. 5.2.46

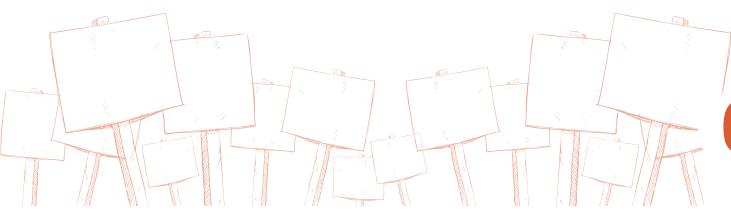
[You are] froward, peevish, sullen, sour! 5.2.157

CONSIDER COMMON CORE ANCHOR STANDARDS R4, L3

4. *Thou liest, thou thread, thou thimble, / Thou yard, three-quarters, half-yard, quarter, nail!*

In the lines above, Petruchio cuts the tailor to size—with the tools of his trade. Are there other points in the play where Petruchio uses an exchange of insults to achieve a larger strategic goal? What do these other interactions say about him? In your small groups, choose a different profession. Maybe a football player, a teacher, a librarian, a student? What are the tools that they use? How would a character like Petruchio use these tools to abuse someone in that profession? (To the teacher: Alternatively you can provide insults for a variety of trades and have your students determine the profession that is being abused.)

CONSIDER COMMON CORE ANCHOR STANDARDS L3, W9



Classroom Activities & Resources

5. Working in pairs, imagine that you are the actor and understudy for one of the parts in *The Taming of the Shrew*. Select a character from the Dramatis Personae to explore through the play. Skim through the text and copy any speeches or lines that seem to well represent your character into an actor's notebook. Select three to four small segments that seem to best portray your character and prepare to present your findings to the class. This is how Elizabethan actors learned their roles too! They were given only their own lines and the cue lines that immediately preceded theirs, but they were never given an entire script. (At the end of your study, go back and repeat this exercise with the same character. As a class, discuss the differences in your interpretation now that you've read the play.)

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL2

ON YOUR OWN

6. Before you begin to read *The Taming of the Shrew*, it's helpful to think about some of the play's central themes as they may relate to your own life and personal experiences. Jot down some of your ideas about one of the following situations.

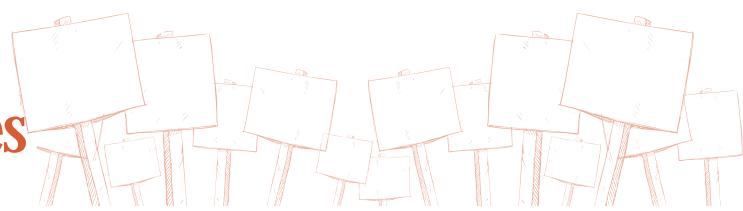
- Have you ever felt alone or isolated in your own family when everyone else seemed to be allied? How did you feel? Did it affect the way you began to act? Did your outward behavior seem different to you from the person you felt yourself to be inside? If so, how?
- Think back to a time when you were a newcomer in a strange place—a new school, or a new country, perhaps. What did it feel like to be an outsider there, exposed to new rules and an unknown situation? Did the experience affect the way you acted? The way you viewed yourself? If so, how?
- Have you ever changed your appearance intentionally to present yourself in a certain way to others? How did you do it? Did it have the effect on other people that you expected? What effect did it have on you?

CONSIDER COMMON CORE ANCHOR STANDARDS W10



Kevin Rich as Tranio and Christopher McLinden as Lucentio in CST's 2007 production of *The Taming of the Shrew*, directed by David H. Bell. Photo by Steven Leonard.

Classroom Activities & Resources



As You READ THE PLAY

SHAKESPEARE'S INDUCTION (*replaced by a newly devised frame in CST's 2017 production*)

IN SMALL GROUPS

- 7.** As Christopher Sly drifts between uncertain identities and states of mind, Shakespeare gives him at times lines of prose and at other times, lines of verse. (It's easy to spot on the page: lines of verse begin with a capital letter and have a "ragged" right margin; prose has "justified" left and right margins, appearing like this text.) In your small groups, review the Induction scenes and make note of the parts that Sly speaks in prose and verse, and the moments when he switches between the two. What might Shakespeare be communicating about Sly and his predicament by the way he has Sly speak?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, L3

- 8.** The Sly Induction is one of the earliest proofs of the genius of a young playwright. Before we ever meet the play's main characters, we have been introduced in the space of a few short lines to some of the play's central ideas and interests:

- the roles of men and women in this society;
- madness, pretended madness, and sanity;
- the relationship between servants and their masters;
- the fine line between illusion and reality, and our dreams and waking state;
- the contrast between outward appearance and the inward self;
- the overuse of words;
- ...and the act of wagering.

In small groups, choose one of the above categories and review the Induction, pulling out as many lines and phrases as you can find that begin to alert us to these issues that we'll return to again in different ways as the play progresses. Reconvene as a class and compare your lists of ideas.

CONSIDER COMMON CORE ANCHOR STANDARDS R2

- 9.** In thinking about the various functions that a "frame story" serves in setting up the convention of a play-within-a-play (*Hamlet's "Mousetrap"* is one of the most famous examples in dramatic literature of a play-within-a-play), brainstorm as a class some films you've seen that made an impact on you. What if you were a Hollywood screenwriter who was charged with developing a frame story for that film, which introduced a new set of characters and would set up the original film as a story-within-a-story? You can pick a love story, a dystopia tale, a war film—really any kind of story with a big impact. Now, in small groups, come to a consensus about your film focus, and then brainstorm your frame story.

Responding to these questions, create a storyboard:

- Who is your cast of characters and their relationships to one another?
- What is the time period and setting of your frame story?
- What's the connection between your frame story and the film's plot?
- Any "doubling" of the film's actors in your frame?
- And, for extra street cred... Do you want your audience's experience of the film's story to be shifted in any way by the frame you create? If so, in what way?

Regrouping as a class, discuss the ways that the various groups utilized a frame—and the ways in which you all imagined that a frame might impact your audience's experience.

CONSIDER COMMON CORE ANCHOR STANDARDS R6, W3



Classroom Activities & Resources

Act I

IN SMALL GROUPS

- 10.** In groups of three, read and repeat these words aloud several times:

Nay, then, 'tis time to stir him from his trance. / I pray, awake, sir. 1.1.168-9

Nor can we be distinguished by our faces / For man or master. 1.1.191.2

Then, take turns sculpting your partners into a human statue, or tableau, that reflects the meaning of the line. A tableau is a wordless picture composed of motionless bodies. Theater productions sometimes end in a still life "picture" or tableau. Tableaux are fun to play with, and can help you look below the surface of some of Shakespeare's metaphors and images.

CONSIDER COMMON CORE ANCHOR STANDARDS R4

- 11.** Lucentio and Petruchio, both newcomers to Padua, arrive in town and tell companions what it is they're looking for on their travels. Compare the two men's speeches (1.1.1-24 and 1.2.47-55). In small groups, read aloud the lines of each, side by side, and repeat again, several times. Then discuss the two. What do you imagine to be their differences? Similarities? Compare their language.

CONSIDER COMMON CORE ANCHOR STANDARDS R3

- 12.** This is a play of multiple disguises. Masks conceal masks, and by the end of Act 1, you might well be confused! In groups of four, return to Act I and review the various characters who put on masks. Taping a piece of paper to the front and back of each group member, write the name of the character's real identity on the back, and his assumed identity on the front. Lucentio, Tranio, Hortensio and Lucentio (for a second time) take on new identities. Once all four are labeled, move around and guess the name you can't see on the front or back of your group members.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3

- 13.** One of the central issues of *Shrew* is the relationship between fathers and children, especially the relationship between Baptista and his two daughters. Pay attention to the way Baptista talks about each daughter. Discuss whether he favors one daughter over the other. When the Minola family first enters, the other characters make rather critical and harsh statements against Katherine. Katherine defends herself, but Baptista remains silent. Stage and read aloud Act 1, scene 1, lines 46-73, and experiment with a variety of reactions Baptista could have in response to Hortensio and Gremio's lines.

To cart her rather! She's too rough for me. 1.1.55

No mates for you / Unless you were of gentler, milder mould. 1.1.59-60

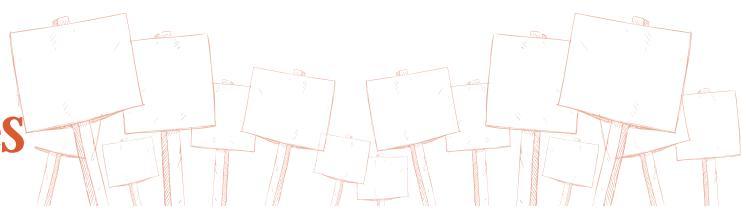
From all such devils, good Lord deliver us! 1.1.66

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL2

- 14.** At the end of Act 1, scene 1, Lucentio invents a story to explain his disguise to Biondello (1.1.215-238). In groups of four, while one student reads the explanation, the other three create three still pictures, like pictures in a slide show, to demonstrate the actions in his story.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL4

Classroom Activities & Resources



- 15.** Now shall my friend Petruchio do me grace/And offer me disguised in sober robes 1.2.126-127
Hortensio, like Lucentio, decides to disguise himself as a tutor in order to spend more time with Bianca. Whereas Lucentio has not met anyone in Padua, Hortensio is well acquainted with the Minolas and Gremio. If you were Hortensio, what would you choose as “sober robes”? As a director or costume designer, would you be careful to hide Hortensio’s identity, or leave his true identity apparent? Why or why not?

CONSIDER COMMON CORE ANCHOR STANDARDS R1

- 16.** Petruchio makes bold claims and uses strong imagery when he asserts that he is up for the challenge of courting Katherine (1.2.193-203). As a group, recite each of his lines, and ask students to form a tableau depicting the imagery of each statement. Or, ask each student to draw a picture illustrating one of his metaphors.

*Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard the sea, puffed up with winds,
Rage like an angry boar chafed with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitchèd battle heard
Loud 'larums, neighing steeds and trumpets' clang?
And do you tell me of a woman's tongue,
That gives not half so great a blow to hear
As will a chesnut in a farmer's fire?
Tush, tush, fear boys with bugs!*

CONSIDER COMMON CORE ANCHOR STANDARDS R6, SL4

ON YOUR OWN

- 17.** There will be a lot of sexual stereotypes thrown around (and mocked) in this play. Get them out on the table. Write a list of ten stereotypes of your identified gender that you find insulting. (You can also do a free-write exercise rather than a list.) Come back together as a group and discuss your perceptions of gender stereotypes.

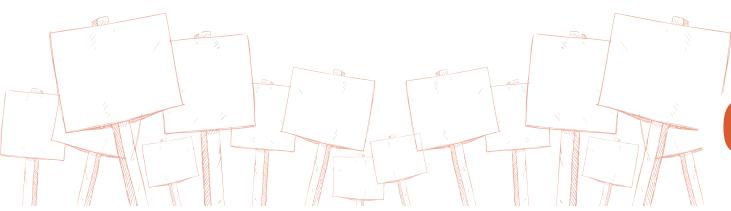
CONSIDER COMMON CORE ANCHOR STANDARDS R2, W3

- 18.** Metaphors give specific meaning and imagery to the perceptions that others have for a character—and the perception that the characters have of themselves. If you were to assign an animal's characteristics to your relationship with your boyfriend, girlfriend, or your friends, what animal would that be? Free-write your answer. This is not to be collected, but shared by a few brave volunteer students. Then have a follow up conversation or free-write: If your friends were to assign an animal to you, would it be different?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W3

- 19.** An emblem is a common symbol we use to signify a well-known idea: “Death” is symbolized by a hooded, bent figure carrying a sickle; “Justice” is portrayed by a blindfolded woman who holds balanced scales in her hand. Gremio at one point comments: “O this learning, what a thing it is!” Imagine what an emblem would look like that you think sums up Gremio’s point of view about the process of education. Draw or write about it.

CONSIDER COMMON CORE ANCHOR STANDARDS R4, W2



Classroom Activities & Resources

20. Choose a character to follow through the play, and do exactly what actors do as they get to know the character they'll be playing. Keep a diary of these text references, citing lines. Be prepared to discuss your findings in small groups. Keep track of how other characters feel about your character.

- What motivates the other character's feelings towards your character or your character's feelings towards them? Why do you think they feel this way? Are their feelings well-founded, or is your character simply misunderstood? Would you personally feel the same way?
- In light of understanding a specific scene or act, what is your character's point of view or attitude? Why does your character have this specific point of view or attitude? Has your character's attitude change since previous readings? Is this attitude the result of a specific cultural experience reflected in the play or a universal experience that still resonates today?
- At the end of your reading, reflect on the diary entries you have made. Analyze how Shakespeare develops characters in relation to each other to unfold the series of ideas and events in the play. Discuss your findings and diary entries in small groups. Next, trade diaries with another student who is tracking the same character. Challenge any entries that may conflict with your thoughts about the relationships between characters citing examples from the text. There is no one right answer!

CONSIDER COMMON CORE ANCHOR STANDARDS R4, W2

Act 2

AS A CLASS

21. Baptista has a job to do: to select the best suitors for his daughters' hands in marriage. Ask the class to write down some interview questions that they think would be good for Baptista to ask these suitors. Then, select a few students to role-play the suitors and put on your own Shakespearean version of "The Dating Game." One student can play Baptista and pose the questions suggested by the class while the others answer the questions in character. Ask the class to predict which suitor should end up with which daughter.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL3

22. *But, gentle sir, methinks you walk like a stranger.* 2.1.82

Baptista notices that "Cambio" (Lucentio) is not from Padua. On the chalkboard, brainstorm a list of ways to tell someone is from another place. Think about accents, clothing, even small word choice differences among regions (some people in the US say "soda" while others say "pop"). How would you show that Lucentio and Tranio are from another town? Stand up and try out different physical actions: gestures, postures, or strides.

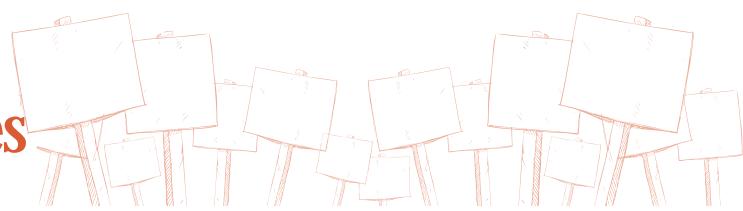
CONSIDER COMMON CORE ANCHOR STANDARDS R1

IN SMALL GROUPS

23. A distraught Hortensio returns to safe male company to report Katherine's abusive behavior. Baptista and Petruchio listen to his report. In groups of four, one person read aloud the lines of Hortensio, another, Baptista's, another Petruchio's in Act 2, scene 1, lines 138-158. As each speaks, improvise the unspoken, private thoughts of the other two men—and of Katherine, who may be overhearing this conversation from the next room. What is each thinking, but not saying? Then, experiment with different ways that Petruchio might deliver his response (2.1.155-158). (adapted from Cambridge School Shakespeare)

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL3

Classroom Activities & Resources



- 24.** Baptista lives in a very different world from ours: a world where it is the father's responsibility to arrange marriage and financial security for his heirs. Yet Baptista tells Petruchio, a wealthy (and willing) suitor to Katherine that he must first obtain "that special thing...for that is all in all." In small groups, discuss what you understand so far about Baptista as a father. What does he want? What does he not want? What are some different reasons that he might voice this condition to Petruchio? (Also, refer to his lines, Act 2, scene 1, lines 315-387, as he arranges Bianca's marriage). Reconvene with the rest of your class to share your group's ideas.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL3

- 25.** Shakespeare uses images repeatedly to "encode" a play with his themes. One helpful way to "decode" the play's themes is to pick up the repetitions by echoing them aloud. In groups of five, read aloud Act 2, scene 1, lines 326-400 with three taking the written parts, one person echoing every word that relates to age, while another echoes every word that relates to youth. As a small group, begin to discuss why Shakespeare might be playing with a theme of youth versus age in this comedy. What does the voice of each represent?

CONSIDER COMMON CORE ANCHOR STANDARDS R2

- 26.** The persuasive power of money in the choice of marriage partners is clear in this mercantile society of Renaissance Italy that Shakespeare depicts. But are we so different today in an age where marriage is based not on parental arrangement but free choice? In small groups, discuss your ideas. How important do you think money and social status are when we make marriage choices today?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL1

- 27.** Shakespeare's texts contained many clues to help his actors, who often had only a few days to learn and rehearse a play. He wrote much of his plays in blank verse—unrhyming lines containing typically ten syllables (give or take a syllable here and there). Have you ever noticed lines that are indented, starting well to the right of other lines? Sometimes, the ten syllables are divided between two lines of text and are shared by two speakers. By sharing a line, Shakespeare indicated to his actors that the pace was fast and the two lines were meant to be delivered as one. Sometimes, a line is noticeably shorter than ten syllables, with no other character meant to complete it because the next line again contains the full ten syllables. These short lines break the rhythm and often occur at a critical point in the play, alerting actors to take a dramatic pause, to think, listen, or perform an action.

In the famous "wooing scene" between Kate and Petruchio, there are a series of shared lines—and in some cases, three lines making one complete line of verse. In groups of four, practice aloud Act 2, scene 1, lines 191-231, with two people speaking the lines, and two people listening and directing the action. Then switch the actors and directors and try the scene again. As you speak the lines, decide where they sound better with pauses inserted between the dialogue and where the cues should be picked up quickly—like running a relay race!

CONSIDER COMMON CORE ANCHOR STANDARDS L3

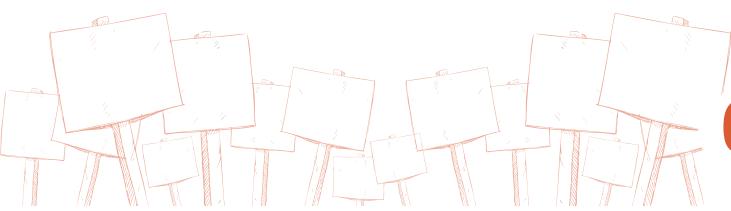
- 28.** A tableau is a wordless, still (or almost still) picture made by bodies assuming certain poses and conveying a particular mood or image. An enacted play often ends with a tableau that the director creates to leave a dramatic impression in the minds of the audience. Petruchio uses metaphor to describe the great energy of the impending meeting that he anticipates between him and Kate. In groups of five, take one of the following lines and speak it aloud several times to each other.

And where two raging fires meet together/ They do consume the thing that feeds their fury. 2.1.128-129

Though little fire grows with little wind, / Yet extreme gusts will blow out fire and all. 2.1.130-131

Begin to move around one another, and create a tableau that expresses the imagery and mood of your line/s. Read your line/s to the class. Present each of the tableaux and complete Petruchio's series of images through your pictures. Read your line/s again. Discuss your ideas and your classmates' reactions.

CONSIDER COMMON CORE ANCHOR STANDARDS L5



Classroom Activities & Resources

- 29.** In groups of three, review Act 2 and highlight all the sentences you can find that refer to knowing, knowledge or being known. Now, say them aloud together. Discuss why Shakespeare might use so many words in *Shrew* about knowledge and education.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL2

ON YOUR OWN

- 30.** Shakespeare, like all great writers, uses metaphor to establish character and motivation—not to mention humor. Start keeping your own metaphorical personal catalog. Just to get you started... “If you were a time of day, what would you be? A period in history? A type of car? A song?” Volunteers will offer their best one and then discuss. Why is it a good metaphor? How could it be written? What does it imply? Now, in pairs, start your own metaphorical catalog for one or two characters in the play. Start your catalog with Shakespeare’s associations, but go on to include your own!

CONSIDER COMMON CORE ANCHOR STANDARDS L5

- 31.** Many writers use visualization techniques to “get into a story.” It can also be helpful when you’re reading a play that does not have the type of setting description a novel does. Walk through Baptista’s house. Close your eyes and listen. “You are standing outside Baptista’s front door. What does it look like? What color is it? Does it need paint? Open the door. Don’t worry, no one’s home and you’ve been invited to look around. What do you see?” Continue from there. Walk over to the couch, sit down and look around. Or walk into the kitchen. Or into Katherine and Bianca’s bedrooms. What do they see? After you’ve spent some time in the house and discussing the possibilities with your classmates, now open your eyes and free-write. Describe what you found most interesting about the house. Then come back together and discuss.

CONSIDER COMMON CORE ANCHOR STANDARDS W9

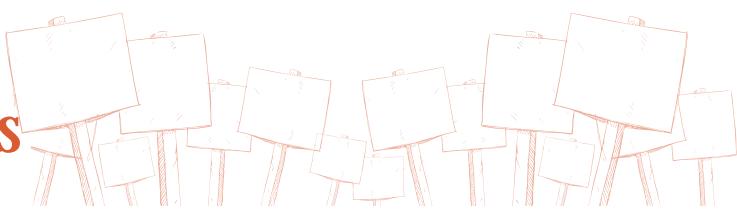
- 32.** Kate and Petruchio’s first meeting is a battle of banter. Look at Act 2, scene 1 (they meet at line 177) for four kinds of clues that Shakespeare wrote into his script to help the actors with meaning: assonance, alliteration, antithesis and repetition. Using the following notations, mark up the text (or a photocopy) as you find these four clues:

- Assonance, the repetition of vowel sounds: place a long dash over the letters
- Alliteration, the repetition of consonant sounds: place an accent mark over the letters
- Antithesis, words or phrases with opposite meanings: circle the words (or phrases) and draw a line connecting them
- Repetition of words or phrases: underline the first time a word or phrase appears with a single line, the second time with a double line, etc.

Discuss your findings as a group. What does each of these clues communicate to the actor and Shakespeare’s audience about the characters? As an additional and related activity, you can search for all these same clues in a children’s book, like Dr. Seuss, or a favorite piece of hip-hop music.

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL3

Classroom Activities & Resources



ACT 3

AS A CLASS

- 33.** Using scansion, we can figure out and annotate the meter of a line of verse. Shakespeare most commonly wrote in iambic pentameter. The rhythm of a line is measured in small groups of syllables, called “feet.” “Iamb” refers to a foot with an unstressed syllable followed by a stressed syllable. “Pentameter” (penta- means five) indicates that there are five of these “feet” in one line. Iambic pentameter sounds like this: “da DUM da DUM da DUM da DUM da DUM.”

You can graphically map it, using scansion, like this: Verona, for a while I take my leave (1.2.1)

˘ / ˘ / ˘ / ˘ / ˘ /
Ver o na for a while I take my leave

(To the teacher: Remind the class that the meter is not always perfect; sometimes Shakespeare squeezed in an extra syllable.) Try it in groups or as a class with these lines:

Tranio, I burn! I pine, I perish, Tranio, If I achieve not this young modest girl. (Lucentio, 1.1.146-147)

To make a bondmaid and a slave of me. (Bianca, 2.1.2)

And kiss me, Kate, ‘We will be married a’ Sunday.’ (Petruchio, 2.1.313)

I see no reason but supposed Lucentio Must get a father called supposed Vincentio. (Tranio, 2.1.396-397)

I warrant him, Petruchio is Kated (Gremio, 3.2.233-34)

If some students are having trouble, split the class in half. One half slowly reads the lines aloud, while the other half taps on the desks or claps out the rhythm. Or, try it like pirates! Ask your students to stand up and clear some space. Give each student a line, which they have to recite out loud while walking like a pirate—with one wooden leg. One leg must remain stiff, and as they slowly walk across the room, it will thud louder than the leg that bends. This “thud” marks the stressed syllables in a line of verse. On your own: Listen to your favorite song, and print out the lyrics. See if you can use scansion to map the meter of the song. Bonus for finding a song that uses pentameter!

CONSIDER COMMON CORE ANCHOR STANDARDS R5

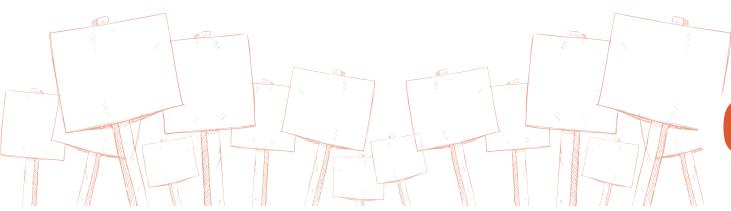
IN SMALL GROUPS

- 34.** Intrigue, secrets and private language abound in Shrew—and Act 3 with Bianca and her various suitors is a fun place to explore the theme. In groups of three, select one person with a secret, one person for whom the secret is intended, and a third person from whom the secret is to be kept. Try to communicate between the two of you without the third person’s understanding, using another language, code, mime or positioning. The third person can’t physically intrude. (adapted from Cambridge School Shakespeare)

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL3

- 35.** In groups of six taking the parts of those who enter in Act 3, scene 2, speak Katherine’s lines (3.2.8-20) and improvise the private reactions of the other five to Katherine’s plight. How sympathetic are Baptista, Gremio, Tranio, Bianca, and Lucentio based on what you know of each of these characters and their relationship with Kate? (adapted from Cambridge School Shakespeare)

CONSIDER COMMON CORE ANCHOR STANDARDS R3



Classroom Activities & Resources

- 36.** No shame but mine. Speak Katherine's lines in Act 3, scene 2 (3.2. 8-20). Play with different ways of delivering these lines. Is Katherine upset? Embarrassed? Relieved? As an actor, what are some choices you could make with your body language, facial expressions and vocal inflections to reflect your interpretation of Katherine's feelings?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL3

- 37.** Petruchio's behavior at the wedding is extreme—by any account. Some directors and traditions choose to play it as evidence of a male tyrant. Others approach the scene quite humorously and interpret his behavior as part of a larger “lesson plan” for Kate. In groups, discuss Petruchio's behavior: why he arrives late, dressed outrageously, and then creates such a scene at the church. What are some of the possibilities?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R6

- 38.** Petruchio has proved himself to be predictably unpredictable! He seems to change his course of action with each line he utters. Clear a space in your classroom, and everyone walk around the room reading aloud Petruchio's lines, Act 3, scene 2, lines 174-8 and 180-7. At each punctuation mark, stop abruptly, turn at least ninety degrees, and then continue reading—and moving. Repeat several times. Use plenty of energy and enthusiasm. Talk as a class afterwards how Petruchio's language matches his changing moods and decisions. (*adapted from Cambridge School Shakespeare*)

CONSIDER COMMON CORE ANCHOR STANDARDS R3, L2

- 39.** In groups of ten, pose for the Minola's wedding album in such a way that gives a good idea about the wedding party and the guests. (*adapted from Cambridge School Shakespeare*)

CONSIDER COMMON CORE ANCHOR STANDARDS R3

- 40.** Tranio has some things to say about the absent Petruchio in Act 3, scene 2, lines 21-25. In pairs, read these lines aloud, alternating them between you. What do you think about Tranio's view here? Look for evidence (not only in Petruchio's character, but also in Tranio's, the speaker in this case) to support or refute this view of Petruchio.

CONSIDER COMMON CORE ANCHOR STANDARDS SL3

ON YOUR OWN

- 41.** Actors can't just get up on stage and repeat the lines—even with lots of feeling. They've got to be figuring out—just like we do in real life—“What is it I want here?” So, list each character who appears in this act. Write a single sentence for each that begins, “What I want is...” Now, as a class, compare your sentences. How much agreement upon their motives is there?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL1

- 42.** In Act 3, scene 2, Biondello gives a detailed description of Petruchio's wedding garb and train. How does this imagery work for you? Draw a picture of what you think Petruchio looks like on his wedding day and then compare your drawing to some of your classmates' creations.

CONSIDER COMMON CORE ANCHOR STANDARDS R1

Classroom Activities & Resources



Act 4

IN SMALL GROUPS

43. As he did earlier on with the description of Kate and Petruchio's outrageous wedding, Shakespeare uses report rather than live action to give us information about the journey home to Petruchio's country home. Director Franco Zeffirelli chose to theatricalize this scene in his 1967 film rather than report offstage action by way of Gremio. In groups of four, pair off and debate Zeffirelli's versus Shakespeare's decision. What is lost? What is gained?

CONSIDER COMMON CORE ANCHOR STANDARDS R9

44. Soliloquies are important tools in Shakespeare's dramatic technique. The soliloquy is ideally suited to a thrust stage where the actors can approach the audience and speak intimately with it, as if one-on-one. On the proscenium stage where there is much greater distance between the actor and the audience, the soliloquy tends to become a moment when the character talks aloud to himself. The soliloquy allows the audience to learn about the character and his motivations privately—that is, without the knowledge of other characters. In your small groups, first read Petruchio's soliloquy (4.1.159-182) aloud. Then, discuss what the effect of this partnership with the audience is. What responses to Petruchio's question could you give back to him?

CONSIDER COMMON CORE ANCHOR STANDARDS R3

45. Rarely is one of Shakespeare's plays performed in its entirety. Most would last between three and four hours—even without an intermission! And so, very rarely in 400 years of performance have his plays been staged or filmed in their entirety. Directors have to cut the text based on the parts of story that they view as more or less significant. You can learn about Shakespeare's use of language by reducing a long speech while trying to retain its original meaning and purpose. In your small groups, work together to edit Act 4, scene 3, making a 190-line scene into a 100-line scene. When you have finished, present your abridgment to the class and see how well each version works. What is lost by abbreviating, if anything? What is gained?

CONSIDER COMMON CORE ANCHOR STANDARDS R2

46. As actors prepare to perform their roles in Shakespeare, they must "decode" the text, finding clues in the way that Shakespeare uses language to communicate meaning. One guaranteed technique to help discover Shakespeare's focus in a long and complicated speech is to find the antitheses—all the opposing words, phrases or ideas that he sets up against each other. These pairs of opposites show the actor—and us—what Shakespeare wants to emphasize as an issue. In small groups, read aloud Petruchio's speech to Kate, Act 4, scene 3, lines 163-177. Then highlight all the pairs of opposites you can find and read the speech aloud again, placing extra emphasis on the opposites you've found. What ideals might Shakespeare be suggesting here by emphasizing these pairs of opposites?

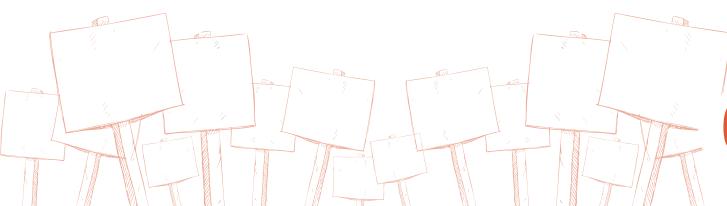
CONSIDER COMMON CORE ANCHOR STANDARDS R4, L5

47. Hortensio has a series of asides to the audience in Act 4, scene 4 and Act 4, scene 5. In your group, find these. How does Shakespeare use Hortensio's asides? What effect do they have on the audience?

CONSIDER COMMON CORE ANCHOR STANDARDS R6

48. "I know it is the moon." Another shared line (4.5.16) at a critical moment in the play. In small groups, practice Act 4, scene 5, lines 12-22, speaking this shared line in different ways. Why do you think Shakespeare might have used a shared verse line here?

CONSIDER COMMON CORE ANCHOR STANDARDS R5



Classroom Activities & Resources

ON YOUR OWN

- 49.** Tell the story of Act 4 using newspaper headlines. Or, review each scene and come up with a title for each that: 1) tells the reader what happens; and 2) conveys the mood of the scene.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W4

Act 5

AS A CLASS

- 50.** A number of characters are behaving in surprising, or at least unpredictable, ways here in Act 5, scene 2. What is going on? With Bianca who “awakes” to a new role? With Kate as she delivers her famous and controversial speech? With Petruchio who wins the wager yet asks for more proof from his pupil? With the rest of the class prepared to ask questions, put each of these characters on the “hot seat,” one student taking on the role of the character while the rest of the class asks the tough questions about their unusual actions. Repeat several times with different students on the hot seat and see if various explanations (that don’t always agree) come forward.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL3

IN SMALL GROUPS

- 51.** In Act 5, scene 1, the plots and “supposes” of the younger generation are at last exposed to the elders. In your small groups, review the reactions of the fathers to the revelations in this scene. What’s the struggle between the two generations? Who wins? Improvise a situation from your own experience that parallels this struggle between the generations—and its outcome.

CONSIDER COMMON CORE ANCHOR STANDARDS R6, SL1

- 52.** Katherine’s final speech is the longest in the play, and full of some of the play’s most beautiful verse and imagery. With the class divided into five groups, each group take one of the short passages below, speak it aloud several times, in perhaps several different ways. Now, create a tableau—a still-life picture made of bodies—that graphically “speaks” Kate’s words. In presenting your tableau to the rest of the class, one group member stands outside the picture and speaks the text.

*And dart not scornful glances from those eyes
To wound thy lord, thy king, thy governor. 5.2.137-138*

*It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds 5.2.139-140*

*A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty
And while it is so, none so dry or thirsty
Will deign to sip, or touch one drop of it. 5.2.142-145*

*And when she is foward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord? 5.2.157-160*

*I am ashamed that women are so simple
To offer war where they should kneel for peace,
Or seek for rule, supremacy and sway,
When they are bound to serve, love and obey. 5.2.161-164*

CONSIDER COMMON CORE ANCHOR STANDARDS R7, SL2

Classroom Activities & Resources

- 53.** Katherine's long speech poses a challenge to the director, actress and audience in our times. In groups of seven, one person reads the speech aloud (5.2.136-179). The others in the group choose particular aspects of the speech to listen for: reference to men, women, love, weakness, strength and rank. As the speech is read, echo aloud the words that reflect your "part." Certain words may be echoed by several people at once. Then talk about the ideas in the speech. What do you think Katherine says about men and women? Or, in general, about human beings in their relationship with each other? (*adapted from Cambridge School Shakespeare*)

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL2

- 54.** Actresses and their directors choose to perform Kate's final speech differently. With three volunteers, take turns reading Kate's final speech. One should read it with sarcasm (mocking her own words), another with submission (complete belief so that she is preaching to the audience), and another as if a canned speech (a politician forced to make a concession/apology she does not want to make). Use gestures and movement to add color! The goal is to overemphasize, to get the class laughing but also to illuminate the vastly different ways of interpreting Kate's problematic last speech. After the three readings, discuss the differences as a class.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R6

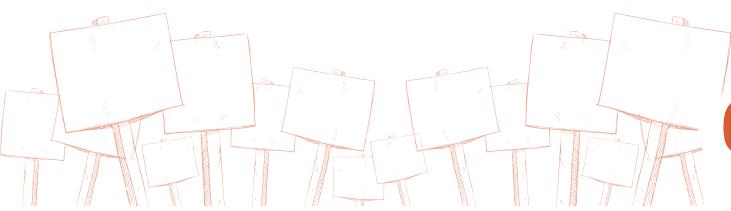
- 55.** *Petruchio's wilful suppositions as to the character of Katherine, though they are grounded at the start in no detectable reality, are the first mental acts that bring character into being. 'Love wrought these miracles! There is something deeper than humor, however, in Petruchio's calling Katherine affable, modest, and mild: in the outcome, thinking makes it so.* —Donald Stauffer, 1949

In your small groups, discuss Stauffer's point of view. Is this your understanding of how Petruchio seems to succeed with Kate? Talk about situations you're familiar with in your own lives where "thinking makes it so." What might this suggest about our attitudes toward ourselves—and others—and the power they may hold in reflecting our experience of things?

CONSIDER COMMON CORE ANCHOR STANDARDS R6



Matthew Mueller as Petruchio, Ericka Ratcliff as Katherine, Don Forston as Baptista and Tiffany Yvonne Cox as Bianca in CST's 2011 production of *The Taming of the Shrew*, directed by Rachel Rockwell. Photo by Liz Lauren.



Classroom Activities & Resources

AFTER YOU READ THE PLAY

AS A CLASS

- 56.** Men and women are treated quite differently in *The Taming of the Shrew*. Do you think this means Shakespeare was sexist? As a class, divide into two groups. One acts as the prosecution, creating a case proving that Shakespeare was sexist. The other group acts as the defense to create a case defending Shakespeare's good name. Remember to use the text as your evidence. Now put on a mock trial using your teacher as the judge!

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL3

IN SMALL GROUPS

- 57.** [To the teacher: Divide the fourteen scenes of the play into the number of students in your class, assigning each scene to one or two students.]

As an omniscient observer of the action of the action of *The Taming of the Shrew*, you must "tweet" an assigned scene from the play, working to whittle the action of the scene down to its bare essentials.

- First, review your scene, and write a short summary that includes the main idea, supporting details and two to three significant quotes.
- Exchange summaries with a classmate. Read his/her summary, and circle the lines/words/phrases that are really getting at the essence of the scene. Cross out the parts that seem unnecessary. Return the summaries to one another.
- With your own summary back, create a tweet-length summary of 140 characters or fewer. You must include one quote (and yes, even quotation marks count as characters!) containing a minimum of three consecutive words. And, for this assignment, textspeak is completely acceptable!
- In order of the play, read your tweets aloud with your classmates, hearing a concise summary of the entire play's events.

Here are a couple of tweeted examples from other Shakespeare plays:

The Tempest's opening scene: Sailors during a storm tried to keep it afloat, but passengers in the way, sailor yelled, "You do assist the storm!"

Twelfth Night's Act 2, scene 2: Malvolio throws ring to Viola. Viola realizes Olivia loves Cesario. She exclaims, "Disguise, I see thou art a wickedness!"

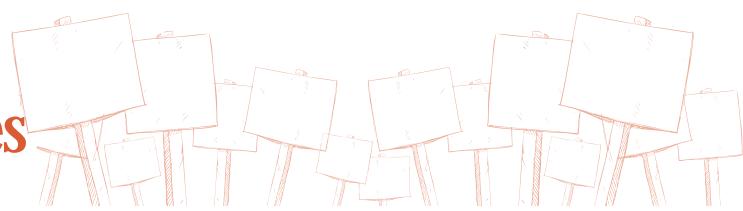
CONSIDER COMMON CORE ANCHOR STANDARDS R2, W3, W4

- 58.** *In the course of that first conversation she sparks off him and he off her and instantly there is a rapport between two strangers that is intimate, witty, and erotic. It happens through a kind of mutual abuse, but it's a genuine spark, a real surge of adrenaline that does through him when they meet. He has never experienced anything like this interchange and is obviously overjoyed that the wealthy woman he is to marry is also so extraordinary and so exciting to be with.* —Michael Siberry, 1998

Find lines where Kate and Petruchio seem to have more in common than they would like to let on. When do they behave similarly or say similar things (especially before the wedding)? After analyzing the text, debate in writing or in discussion how they are alike and how they are different from one another.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W1/SL1

Classroom Activities & Resources



- 59.** In groups of four to five, choose a character from the play and find a series of lines that tell about him/her, either through the character's own words, or through words said about him/her by other people. Cite the passages. As a group, decide how you will present your character to the class. You can recite the lines in a row, take parts, repeat and echo certain lines while others are being spoken, move around, etc. Then, be prepared to answer questions, and defend your choices of characteristic lines!

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL4

- 60.** [To the teacher: consider playing this exercise with a very well-known story—like *The Three Little Pigs*—so that the students can get familiar with the structure and then can apply it to *The Taming of the Shrew* once they've mastered the game. You may also want to watch this video of the exercise on your own or with your students: <http://tinyurl.com/pearlsonastrng>. Lastly, consider using the previous activity #59, as a scaffold to this exercise.]

This improvisation exercise called “Pearls on a String” offers a dynamic, kinesthetic way to review the events of the play from the perspective of different characters. Eight to twelve students form a line (with space in front to be able to step forward), while the rest of the class observes. Choose a character from whose perspective you want to relay the play’s events. One at a time, step forward to share one major event from the play. The first student who steps forward must give the first line of the story, and the second student to step forward must give the last line of the story. Everyone else must fill in the events in the middle, taking the appropriate place on the line so that the story is told in the correct order. Each time a student takes her place in the line, the story is retold from the very beginning.

Once all eight to twelve students have contributed a line, the remaining class gives feedback. Is everything in the right order? Are there any major plot-points missing? If so, additional students can jump in to fill in the missing points. Repeat with other characters to see how point of view shapes the events of a story.

CONSIDER COMMON CORE ANCHOR STANDARDS R6, SL2

- 61.** In small groups, discuss the possibility of Sly returning at the end of the play-within-a-play. Improvise a scene with Christopher Sly after he has viewed the play. (You can compare your version with the one in *The Taming of a Shrew*, an anonymous play that some scholars now believe to be a version of Shakespeare's play as it was once performed.)

CONSIDER COMMON CORE ANCHOR STANDARDS R6, SL1

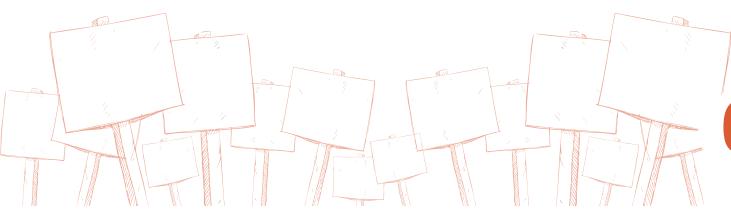
- 62.** In small groups, become the directors of a new production of *The Taming of the Shrew*. Half of you want to keep the Sly Induction intact. The other half, influenced by such famous versions as Zeffерelli's film and the BBC television production, argues to cut Sly out entirely. Argue between you about what is gained or what is lost by each approach.

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, SL3

- 63.** *But though in marriage the dominant woman threatens the proper ordering of a household, in courtship the woman enjoys a superior position. Courtship is not, then, very good training for marriage. Women who take seriously such lavish expressions of praise and worship as sonnet lovers heap upon them will not take easily to the altered marital situation. . . In *The Shrew* the theme is clearly presented in the wooing and wedding of Bianca.* —Charles Brooks, 1960

In small groups, discuss Brooks' distinction between the woman's role, first in a dating relationship, and later in marriage. Based upon your experience and your interpretation of this play, what do you think?

CONSIDER COMMON CORE ANCHOR STANDARDS SL3



Classroom Activities & Resources

- 64.** In the popular television show *E! True Hollywood Story*, a presenter tells the story of a well-known person's life. As the presenter narrates, various friends and relatives appear to tell their part in the story. In groups of 8 or more, choose a character in *The Taming of the Shrew* as the subject of the program. One person in each group takes the role of presenter while the other students take on the other supporting roles. (To the teacher: This activity usually works best over two lessons: one devoted to preparation, the second for each group to make its presentation.)

CONSIDER COMMON CORE ANCHOR STANDARDS R6, SL4

- 65.** Imagine *Shrew* were a tragedy. What would you add or change to make it one? In groups, improvise an alternate ending. (And once you do, you might want to read "A Look Back at *Shrew* in Performance" on page 29 to see how in some productions over the last twenty years directors have variously interpreted the ending tragically.)

CONSIDER COMMON CORE ANCHOR STANDARDS SL1

ON YOUR OWN

- 66.** Choose three of the main characters that you'd like to spend some time reflecting on. Just as actors do as they prepare for a role, consider these two questions: What is each character afraid of? What does each want most? Then, write an essay in which you discuss the three individually first, and then, taken as a social grouping, how did their competing or compatible personal issues impact the others around them?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W2

- 67.** *[Petruchio's] aim is not the crude one of the traditional wife-tamer, or to pulverize the woman's will as well as, in most cases her body. What Petruchio wants, and ends up with, is a Katharina of unbroken spirit and gaiety who has suffered only minor physical discomfort and who has learned the value of self-control and of caring about someone other than herself.* —Anne Barton, 1974

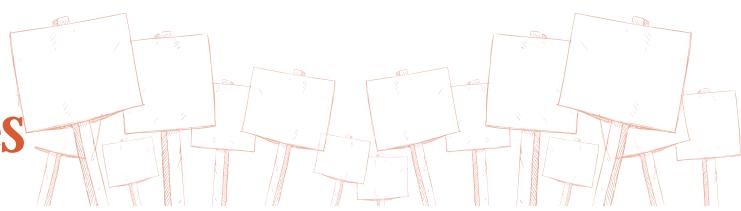
What do you think? Using the text as your evidence, do you agree with Barton's point of view? Has Kate been liberated from her own oppressive behavior, or has she lost her identity and been the emotional victim of Petruchio's force?

CONSIDER COMMON CORE ANCHOR STANDARDS R6

- 68.** The 1999 film *10 Things I Hate about You* is based on Shakespeare's *The Taming of the Shrew*. The story is updated to take place in a modern-day high school. Imagine that you are directing an adaptation of this play. Where would you set it? Which actors would you cast? Would you delete or change any of the characters to better suit your adaptation?

CONSIDER COMMON CORE ANCHOR STANDARDS R7

Classroom Activities & Resources



THE PERFORMANCE: PREPARING AND REFLECTING

IN SMALL GROUPS

- 69.** [To the teacher: Even for those students NOT reading the play, Shakespeare's Christopher Sly Induction is a fairly quick read—just 10 pages in full. And because students won't be seeing Christopher Sly in Chicago Shakespeare's upcoming production, and will instead see a new frame written for this version by Chicago writer and comedian Ron West, familiarity with Shakespeare's own frame can provide great discussion fodder by comparison. Here is an activity that will help shape that exploration...]

Shakespeare's plays are rarely staged or filmed in their entirety. Most Shakespeare films, in fact, preserve no more than half the original text. Typically, it is the director who makes the cut, and the script varies widely from production to production. But there are certain sections that frequently are cut—and Shrew's "induction" is one of those. Whether you are studying in the play in class or not, take a look at Shakespeare's "Christopher Sly Induction" [here](#).

We never see Christopher Sly, the lord of the manor or his comrades again in Shakespeare's *Shrew*. These characters appear only in the ten-page-or-so "induction," which introduces the rest of the story. Unlike a true "frame story," Sly doesn't reappear at the end of the play (except in an earlier version of the script, entitled *The Taming of a Shrew* (emphasis added: "**a** Shrew" versus "**the** Shrew"). As you read the story of Shakespeare's so-called frame story, be thinking about what functions this addition might serve to Shakespeare's "taming plot" that follows. And as you watch the story of *The Taming of the Shrew* onstage, discuss as a class what the Christopher Sly induction might have offered to the story of Kate and Petruchio—and what the newly written frame for CST's production brought to your understanding. Why put the story of Katharine and Petruchio in the hands of a group of Suffragettes in the early twentieth century? Did their presence in any way shape the story that they then performed?

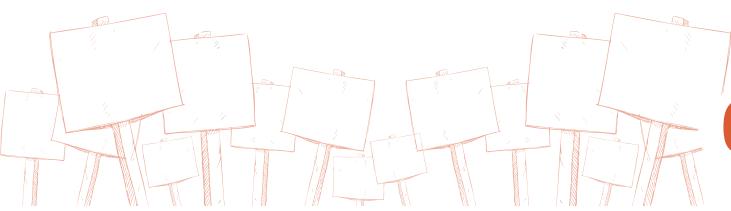
CONSIDER COMMON CORE ANCHOR STANDARDS R9

- 70.** Barbara Gaines, CST's founding artistic director and the director of this production, has chosen to frame this production of *The Taming of the Shrew* as a play being put on by a group of suffragettes in 1919, just before the passage of the Nineteenth Amendment giving women the right to vote. This new frame, written by Ron West, offers the audience a wholly new perspective on the play, as interpreted by a group of women fighting for their rights.

Before you see CST's production, spend some time learning more about the women's suffrage movement. To begin, consider reading "Women's Right to Vote" and other essays about the movement, beginning on page 36. Next, watch this highly produced parody of Lady Gaga's "Bad Romance" music video about women's suffrage: https://youtu.be/8_5o28ioBYY.

As a class, discuss why you think Gaines might have chosen this unique frame through which to tell the story of *The Taming of the Shrew*. Following the performance, develop your own take of Gaga's "Bad Romance" from the perspective of Katherine telling the story of her relationship with Petruchio. Consider especially the final moment of your parody—what final image of Katherine would you wish to leave your audience with, and why?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W3



Classroom Activities & Resources

- 71.** A story's frame becomes part of the reader's—or audience's—experience. It's never by accident that an author decides to frame his/her story with another. After you see the production at Chicago Shakespeare and you're back in the classroom, take just a few minutes to view Shakespeare's original "Christopher Sly Induction" (BBC Shakespeare, 1980). Now, with half the class focusing on the Christopher Sly Induction and the other half, on the 1919 suffragette frame in CST's production, divide into small groups and talk about the themes that each frame establishes right from the start. How does your frame potentially influence or shape how we come to think about the main characters and their story in Shakespeare's *Shrew*?

Coming back to the class as a whole, share your small group's key discoveries. Then, discuss how your point of view might have been affected by the frame characters and story in CST's production. Did the frame characters' own discoveries in any way impact or shape your own?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, R6

- 72.** Chicago Shakespeare Theater's casting director is responsible for finding the right person for every character you see on our stage—no small task! After you've read the play, think about each character—how do they look, sound, move, and behave? Think of television and film celebrities who fit your image of the character and, in groups, discuss who your "dream team" would be for your version. Since it's all fantasy, you might choose a blend of two or more people. Consider, too, that casting often transcends traditional gender roles, as is the case in this all-female production of *Shrew*.

Present your cast to the other groups, explaining why you made each decision, and compare your ideas with everybody else's, using specific textual evidence whenever possible. After you see the play, contrast your vision to that of director Barbara Gaines and the actors whom she and the CST's casting director have assembled.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL5

- 73.** In traditional Shakespearean theater, the audience (unlike that in a more modern "proscenium stage" auditorium) is always in view of each other. The experience of theater is one of community. We all are present and watching together a story that has been enacted many, many times for hundreds of years and in hundreds of cities all over the world. The thrust stage at Chicago Shakespeare Theater is much like the stages of Elizabethan theaters—and situates the action of the play with members of the audience facing each other around the stage. When during the performance do you become aware of other audience members? How does this affect your own experience?

CONSIDER COMMON CORE ANCHOR STANDARDS SL2

- 74.** *The Taming of the Shrew* is a play that looks at the relationships between people in power and people with less or no power—masters and servants among them. In small groups, discuss as many ways as you can imagine to differentiate servants and masters for a theater audience that doesn't yet know the cast of characters. Then reconvene as a class and compare your lists.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL1

- 75.** After you see CST's production of *The Taming of the Shrew*, design a "take-one"—a small flyer advertising the show. A take-one is only three inches wide by seven inches long, so it is important to utilize your marketing space by choosing only the most important aspects of the show to highlight. What is a key image from the production that you think the take-one should include? Are there any particular quotations from the play you would use to grab people's interest? What type of audience would most enjoy the production and how can your marketing piece be directed towards that audience? Choose a few key words to incorporate into your take-one to evoke the mood of the production at a glance. Design so that the relevant information is easy to read and eye-catching. Discuss your choices and display your group's take-one in class.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W9

Classroom Activities & Resources

- 76.** Different productions treat Kate's emotional response to Petruchio very differently. Some productions portray Kate as one who is never tamed, but pretends to be. Others portray her as a woman who by the end is broken, severely depressed and victimized. Still others depict an attraction between the couple immediately that is strong and mutual. Thinking back to the performance you've just seen, how would you describe Kate's response to Petruchio? When does she become interested in him? How do you know? When does she accept her role? How do you know?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R7

- 77.** Petruchio presents himself as a worldly adventurer and a soldier. In reading the play, did you believe his story? In seeing the play, are you meant to believe him? What are the specific visual and verbal clues that you recall to support your position? Did the production in any way change your opinion of Petruchio?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R7

- 78.** Baptista can be viewed in many lights, depending upon the director's and actor's interpretation. What kind of father is he in Chicago Shakespeare's production? Does this interpretation differ from your own as you read the play?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R7

- 79.** *I wanted the play to be about Kate and about a woman instinctively fighting sexism. But I don't really think that's what the play is about. It's not the story of Kate: it's the story of Petruchio. He gets the soliloquies, he gets the moments of change. All the crucial moments of the story for Kate, she's offstage.* —Paola Dionisotti

I think the play is about Kate being liberated. At the end that so-called 'submission' speech is really about how her spirit has been allowed to soar free. —Sinead Cusack

Different actors and directors approach the role of Katherine in very different ways. Above are the comments of two actors who played Kate for England's Royal Shakespeare Company. How do their viewpoints compare to the production you've just seen and its portrayal of Kate? How do they compare to your own point of view?

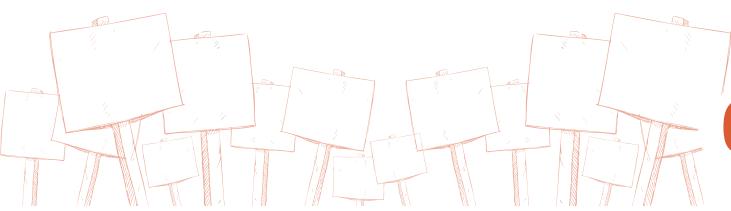
CONSIDER COMMON CORE ANCHOR STANDARDS R3, R6



CST for \$20

Chicago Shakespeare is committed to making our productions accessible for everyone, so CST for \$20 was designed to fit the budget of students and young professionals. We have allocated thousands of tickets across the entire season, giving our friends under 35 the opportunity to see world-class theater at an everyday price. Anyone under 35 can buy up to two \$20 tickets per production.

You can find out more at www.chicagoshakes.com/cst20



Classroom Activities & Resources

ON YOUR OWN

80. A scaffold for this activity: Before you write your review, read three different theater reviews of current plays at Theatre in Chicago's Critics Review Round-Up: <http://www.theatreinchicago.com/reviewlistings.php>.

Analyze the structure of a review, identifying key elements. Based on these key elements, describe the style you found most helpful (or least helpful) in communicating a play's appeal for potential theater-goers. Now, write your own critical review of CST's *The Taming of the Shrew*. Briefly recount the plot. Discuss the parts of the production—including the casting, acting, setting, music, dance, costumes, cuts—you thought worked particularly well, or did not work well and explain how you thought each worked to tell the story. Consider publishing your piece in a school newspaper or the Bard Blog. Use some of the questions below to generate ideas for your review:

- What aspect of the play captivated your attention?
- How did the production's interpretation compare with your own interpretation of the play? Do you believe it stayed true to Shakespeare's intention?
- Were there particular performances that you believed were powerful? Why?
- Would you recommend this play to others? Who would most enjoy it?
- Based on your answers to the above questions, how many stars (out of a possible five) would you give this production?

CONSIDER COMMON CORE ANCHOR STANDARDS W1, W4

81. Design a CD or album cover for *The Taming of the Shrew*. Give related song titles with descriptions of the lyrics. And for extra credit . . . create your own CD from music you know. Annotate each song to explain who sings it, to whom, and at what exact moment in the play (even the exact line number!) when the character/s break into song.

CONSIDER COMMON CORE ANCHOR STANDARDS R1

82. After determining what astrological sign the characters of *Shrew* were born under, write a horoscope for the play's main characters. Be prepared to quote line and verse to support your astrological intuition about each character's sign!

CONSIDER COMMON CORE ANCHOR STANDARDS R1

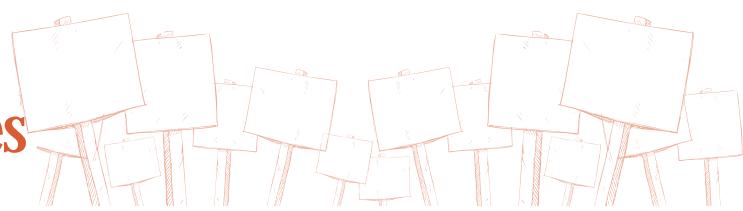
83. “What does that mean—‘tame’?” “It is an act too often neglected,” said the fox. “It means to establish ties.” “To establish ties’?” “Just that,” said the fox. “To me, you are still nothing more than a little boy who is just like a hundred thousand other little boys. And I have no need of you. And you, on your part, have no need of me. To you, I am nothing more than a fox like a hundred thousand other foxes. But if you tame me, then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world.” “I am beginning to understand,” said the little prince. “There is a flower . . . I think that she has tamed me. . . .” “It is possible,” said the fox. “On the Earth one sees all sorts of things.”

—Antoine Saint-Exupéry, *The Little Prince*

What is your definition of “taming”? Would you choose another word instead? Is it a necessary part of a relationship? How closely does the fox’s definition pertain to Petruchio’s definition? How do they differ? And how much did director Barbara Gaines’s particular interpretation either support or refute the fox’s definition. Use specific moments in the production you just saw to support your claim.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W1

Classroom Activities & Resources



To Listen or Not to Listen: AUDIOBOOKS IN READING SHAKESPEARE

MARY T. CHRISTEL taught AP Literature and Composition as well as media and film studies courses at Adlai E. Stevenson High School from 1979 to 2012. She has published several works on media literacy including *Seeing and Believing: How to Teach Media Literacy in the English Classroom* with Ellen Krueger (Heinemann) as well as contributing articles to *Teaching Shakespeare Today* with Christine Heckel-Oliver (NCTE), *Teaching Shakespeare into the Twenty-First Century* with Anne Legore Christiansen (U of Ohio), *For All Time: Critical Issues in Shakespeare Studies* (Wakefield Press), and *Acting It Out: Using Drama in the Classroom to Improve Student Engagement, Close Reading, and Critical Thinking* with Juliet Hart and Mark Onuscheck (Routledge). Ms. Christel has been recognized by the Midwest Chapter of the National Academy of Television Arts and Sciences for promoting media literacy education.

WHAT ARE THE BENEFITS OF LISTENING TO A SHAKESPEARE PLAY?

Despite the wealth of audio performances available, these resources easily can be overlooked or forgotten. Asking students to listen to portions of an audio performance—either key scenes or speeches—can help them hear the auditory effect of iambic pentameter and the poetic devices, such as alliteration, assonance, metaphors and figurative language. Using a “listen along strategy” can help students transition to an independent, skilled reader of the text or sharpen their listening skills before seeing Shakespeare in performance.

When preparing to introduce a play using audiobooks, keep in mind the following framework that The National Capital Language Resource Center suggests in order to maximize the effectiveness of using audio texts (<http://www.nclrc.org/essentials/listening/goalslisten.htm>)

- Before listening - plan the listening task
- During listening - monitor comprehension
- After listening - evaluate comprehension and strategy use

WHAT KINDS OF TECHNIQUES “WARM UP” STUDENTS’ LISTENING SKILLS?

Like an actor who warms up their body and voice, an audio-book listener needs to warm up their active listening skills. Rebecca Alber offers useful warm-up activities at <http://www.edutopia.org/blog/five-listening-strategies-rebecca-alber>—tips that inspired the following strategies.

To help students warm up their ears, offer them a prose passage that focuses on the play they will be studying. Excerpt that passage from an introduction or analysis of the play to provide an easily accessible listening experience that also offers information that will inform their listening of the play. A recording of this passage is preferred to a live reading. Increase the length of each “listening passage” as students’ proficiency develops.

Summarizing and Posing Questions

Students listen to a segment of prose text or a scene/speech from a play, paying attention to details that would help summarize that piece’s content. Then, students write down their summary and any questions about what they did not understand. Students then listen to the piece a second time, revise their summary as needed, and reconsider their previously posed questions.

Pair and Share

Students follow the directions for the previous activity. In pairs, they share their summaries, discuss differences in their summaries, and consider the reasons for differences between their summaries.

Eyes Open, Eyes Shut

Students listen to a prose passage or scene/speech from a play and summarize what they have heard. During a second listen, students close their eyes and after, revise their summaries as needed. Discuss if students felt that their concentration improved when they closed their eyes, minimizing visual distractions. Invite students to suggest a variety of strategies for minimizing distractions as they listen to an audio text (e.g. following along with print text, picking a focal point in their listening environment, etc.)



Classroom Activities & Resources

WHAT ARE EFFECTIVE STRATEGIES FOR LISTENING TO AN AUDIO PERFORMANCE?

As with effective reading instruction, a teacher needs to set a purpose for listening and break down the listening experience into segments, allowing students to process and react to what has been heard.

Every opening scene is brimming with exposition, so an initial goal might be to have students listen to Act 1, scene 1, focusing on the “who, what, where, and why” that emerge in play’s first lines. Students can be given one focus to follow throughout the scene and report to the class what they discover about their given “w”. So that the act of listening reinforces the act of reading, they can mark in their text or photocopy all details that respond to their listening/reading focus. How much the audio performance relies on a heavily or lightly edited script can pose a challenge, so a teacher should do a “test listen” to see how different the audio version is from the print text. Folger audio/digital books do match their printed companion texts and Arkangel Shakespeare recordings are based on Pelican editions of the plays. Cambridge publishers also offer recordings that match their New Cambridge editions. Taking time for a “test listen” is important in helping students navigate any differences they might encounter in their text—and any encountered discrepancies offer a teachable moment about how plays are edited and what is lost or gained in the process. Information about these audio-books can be located at:

Folger

<http://www.folger.edu/podcasts-and-recordings>

Arkangel

<http://www.audioeditions.com/complete-arkangel-shakespeare.aspx>

Cambridge

[http://education.cambridge.org/us/subject/english/shakespeare/cambridge-school-shakespeare-\(latest-editions\)](http://education.cambridge.org/us/subject/english/shakespeare/cambridge-school-shakespeare-(latest-editions))

Giving students the opportunity to “listen along” can be carried through each act of the play to preview or highlight a key speech or scene and to set the stage for the next segment of the plot.

As students become more comfortable with the details of plot, they can be directed to look for changes in how a character’s use of language changes in conjunction with changing motives or actions—as they fall in love (*Romeo or Juliet*), become more desperate and distracted (*Othello* or *King Lear*), or gain confidence in their bid for power (*Henry IV* or *Richard III*).

For struggling readers, they may find that the reading/listening strategy is the best way for them to develop the necessary fluency to stay on pace with their peers. A listening station can be set up easily in the classroom for students to self select more support from the audio-book strategy, or a link to an audio-book online site can be established on the class web page so students can listen in study hall, at home—whenever or wherever they might need support.

HOW DO I SELECT AN AUDIO PERFORMANCE OF A SHAKESPEARE PLAY?

The following blog entry from offers some advice in selecting audio performances for commonly taught plays: **Top Ten Shakespeare Audio Productions** [as well as 11-20 suggestions]

<http://www.shakespeareteacher.com/blog/archives/2760>.

In addition to audio performances tied to published editions of the play, various free audio files are available online at these sites:

Learn Out Loud

<http://www.learnoutloud.com/Free-Online-Learning/Free-Video-Audio-Resources/Free-Shakespeare-Plays-on-Audio/315>

Speak the Speech: Universal Shakespeare Broadcasting

<http://www.speak-the-speech.com/>

Free Shakespeare

<https://www.playshakespeare.com/>

Extensions of listening to excerpts from a play could involve students storyboarding scenes based on how they visualize the action and setting, or trying their hand at recording their own speech or scene.

Classroom Activities & Resources

STRATEGIES FOR TEACHING SHAKESPEARE WITH FILM

BY MARY T. CHRISTEL

Given that Shakespeare as a playwright in Elizabethan England found himself at the epicenter of popular culture, one can't help but wonder if he wouldn't be writing screenplays if he were alive today. He would likely be pleased that his legacy is not only perpetuated on stages like CST but also on the silver—and now digital—screens. It is up to the savvy teacher to determine how to help students "read" Shakespeare in the three ways Mary Ellen Dakin suggests: as text, as performance and as film.

Mary Ellen Dakin's book entitled *Reading Shakespeare Film First* (NCTE 2012) might seem a bit contradictory to the approach many English/Language Arts teachers take. How can one "read Shakespeare" if one places film first? Film might be considered an enemy when helping students to read and appreciate Shakespeare's work. For most teachers, film generally follows the reading of a play and functions as the "dessert" at the unit's end. The strategies that follow are intended to help teachers reconsider how and when film can be used in order to motivate, clarify and enrich students' engagement with any play.

FILMS CAN BE USED BEFORE READING...

...to preview the story, characters and themes

Many of the stories that Shakespeare dramatized were familiar, even well known, to his audience, so providing students with a broad outline of the action of a play prior to reading it would be consistent with the knowledge that Renaissance audiences brought to many of the plays they saw performed on stage. Previewing can be accomplished in the classroom in one of two ways.

First, twelve of the plays were adapted into thirty-minute animated films, which aired in the 1990s on HBO and now are distributed on DVD by Ambrose Video. These "Shakespeare in short" adaptations retain the play's original language and present the essentials of the story in an abbreviated form. This activity acquaints students with the major characters, incidents and themes, providing a "road map" for students who might get mired in sorting out who's who and what's what as they adjust themselves to the language and structure of play.

A second method requires the teacher to select key scenes from a film that takes a relatively conventional approach to the play. For example, Franco Zeffirelli's version of *Romeo and Juliet* (1968) would be preferred over Baz Luhrmann's film (1996), while Kenneth Branagh's *Hamlet* (1996) is a rare "full text" version and useful in this context, whereas Zeffirelli's adaptation (1990) reduces the text to two hours on screen. The BBC filmed all of Shakespeare's plays for television in the 1970s and '80s; these versions are faithful to the texts, with relatively traditional staging and the full text intact. Like the animated films, the teacher's scene selection should provide students with a broad outline of the play, as well as introduction to key events, main characters and crucial soliloquies. Students can use these scenes as reference points in their discussion of the play as they read it.

...to create context

Film can be utilized as an introductory element of a unit to provide a context prior to reading a specific play. A&E's Biography series provides students with Shakespeare's biographical details and a survey of the times in *Shakespeare: A Life of Drama* (1996), a conventional approach to delivering contextual information. Historian Michael Wood takes viewers on a lively tour of various locations throughout contemporary England to explore Shakespeare's life, times, and plays in this acclaimed four-part series, *In Search of Shakespeare* (2004).

Context can be built by viewing a commercially released film that "sets the stage" for the Elizabethan era, enabling students to get a sense of the politics, social customs, and "look" of the times. A film like *Elizabeth* (1998) starring Cate Blanchett has little to do with Shakespeare, but it provides a vivid glimpse into the monarch's struggle to claim and maintain the throne. *Shakespeare in Love* (1998) and *Anonymous* (2011) provide glimpses into the world of early modern theater practice and Shakespeare himself, but the liberties these films take with conventional historical fact may create more confusion than clarity for many students. Excerpts, however, could be used to help students visualize the time and the occasion of attending the theater, but contextual information is required to help students sort out historical accuracy from bias, poetic license or pure invention.



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If students and teachers are interested in a serious examination of the authorship question, *Anonymous* is not the most scholarly approach to the matter. A better option is First Folio Pictures documentary *Last Will. And Testament* (2012). A trailer and other preview materials can be located at <http://firstfoliopictures.com/>. Other films that address the controversy surrounding Shakespeare's authorship include:

The Shakespeare Enigma (2001) Films Media Group
<http://ffh.films.com/ItemDetails.aspx?TitleId=5953>

Who Wrote Shakespeare's Works? (1993) Films Media Group
<http://ffh.films.com/ItemDetails.aspx?TitleId=7069>

The Shakespeare Mystery from PBS' Frontline series (1989)
<http://www.pbs.org/wgbh/pages/frontline/shakespeare/>

Incorporating this kind of film can help students examine how a documentary film constructs an argument to support its thesis through the use of standard rhetorical strategies that students use to analyze and create written arguments.

Al Pacino's documentary *Looking for Richard* (1996) provides an ideal way to contextualize the study of *Richard III*, but it should not be overlooked as a viewing experience to help students of any play understand what makes the study and performance of Shakespeare invigorating for actors, directors, scholars, readers and audiences. Pacino's passion for the hunchback king is infectious and the film is effectively broken up into sections: a visit to Shakespeare's birthplace, Shakespeare's Globe rebuilt in contemporary London, brief conversations with modern Shakespearean scholars and directors, and actors in rehearsal tackling the meaning of particularly dense passages of text. The film may not be practical in most cases to screen in full, but it certainly helps to build anticipation and knowledge prior to diving into a full text.

Films that document students interacting with Shakespearean texts can also generate enthusiasm for reading, and perhaps performing, a selected play. *Shakespeare High* (2012) showcases California high school students who annually compete in a Shakespeare scene contest. Students, who are both likely and unlikely competitors, are followed from scene selection, casting, rehearsal, through the final competition. *The Hobart Shakespeareans* (2005) features fifth-graders, whose home language is not English, performing scenes with uncommon poise and command of the language as a result of a dedicated teacher's commitment to offering his students the rigor of studying Shakespeare. *Romeo Is Bleeding* (2015) follows poetry slam performer and teaching artist Donté Clark's process of adapting and "remixing" *Romeo and Juliet* into his own play, *Té's Harmony*, to reflect the tension and conflicts that have emerged between gangs in Richmond, California. The film includes Clark's collaboration with amateur actors from RAW Talent, a community arts outreach agency. These films shared, in full or in part, can provide motivation to not only read and understand the text but to take it to the next level of student engagement: performance.

Films Media Group (formerly Films for the Humanities and Sciences) has an extensive catalogue of films useful in providing context; many titles are available as streaming video, allowing teachers to "sample" a film without that "lifelong commitment" to purchasing a DVD that can cost several hundred dollars and sometimes not be the proper fit for students' interest or abilities.

Many of their offerings have been produced in the UK or by the BBC and cover the gamut of plays and approaches to Shakespeare in performance and on the page. (That search can start at <http://ffh.films.com/.>)

FILMS CAN BE USED DURING READING...

...to clarify understanding

For students who are having difficulty visualizing the action or fully comprehending the language, it can be beneficial to watch a faithful adaptation incrementally, act by act. Again, Zeffirelli's version of *Romeo and Juliet* works well. The film is easily broken down act by act with all the critical incidents and speeches intact. Students should be given a focus for their viewing, through the lens of their own questions and quandaries that they retain after reading an act, along with thoughts on how the film might address them. As students become more comfortable with the reading/viewing rhythm as they work through the play, they can adopt a more "critical" attitude toward examining later acts to discuss choices made by the screenwriter/adapter, director, designers and actors.

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When working with students who are really struggling with the language and where listening to a recorded version of a play isn't particularly helpful or engaging, film can also be used in a "read along" fashion for the exposition and key scenes or speeches. Students follow in their own printed text while the film is running, and are coached to follow in their book while taking "peeks" at the screen when they need the support of the image to clarify their understanding of the language. Staged versions of a play with close adherence to the script (BBC, for example) are better choices for this application. More cinematic versions tend to be so visually rich that students have a hard time reading rather than watching. For example, the RSC filmed version of *Macbeth* (1979) featuring Ian McKellan and Judi Dench in the leading roles follows the standard text fairly closely in most of the interactions between Macbeth and Lady Macbeth. This strategy is best used for the analysis of short scenes or at moments of crisis in students' understanding. It is essential for teachers to prescreen scenes to make sure that they closely follow the edition of the play being studied as much as possible.

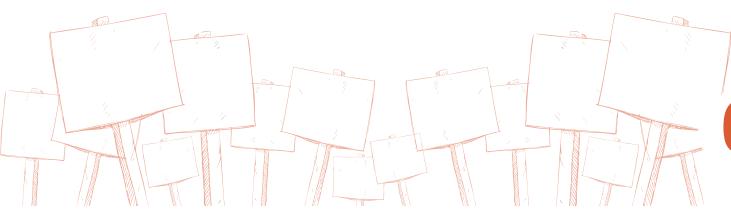
...to make comparisons

Just as the seventeenth, eighteenth and nineteenth centuries adapted Shakespeare's scripts to fit the fashion and tastes of the theatergoing audiences (as susceptible to trends as the fashion industry), once Shakespeare's work entered the multi-media performance space of the twentieth and twenty-first centuries, the text is often transformed to support the spectacle of the cinematic image. Every cinematic adapter of a complex dramatic text must consider the balance of "showing" versus "telling," sometimes choosing to emphasize the visual over the verbal. These adapters struggle with the question: What can the art of cinema reveal visually through a close-up, crosscut, or a montage that effectively augments or replaces the text? In the past thirty years, Shakespeare's comedies, tragedies, histories and romances have been transported to modern settings that maintain the broad outlines of plot and character but replace Shakespeare's blank verse with contemporary language and colloquialisms.

A sample list of adaptations includes:

Zebrahead (1992)	<i>Romeo and Juliet</i>
Ten Things I Hate About You (1999)	<i>The Taming of the Shrew</i>
O (2001)	<i>Othello</i>
She's the Man (1996)	<i>Twelfth Night</i>
My Own Private Idaho (1991)	<i>Henry IV</i>
Tempest (1982)	<i>The Tempest</i>
A Thousand Acres (1997)	<i>King Lear</i>
Scotland, PA (2001)	<i>Macbeth</i>
Men of Respect (1990)	<i>Macbeth</i>

Additional adaptations of plot, characters and setting include four plays in the BBC series, entitled *Shakespeare Re-Told* (2005): *Much Ado About Nothing*, *Macbeth*, *The Taming of the Shrew* and *A Midsummer Night's Dream*. A second type of adaptation shifts the plot and characters to another genre, such as the musical (*West Side Story/Romeo and Juliet* or *Kiss Me Kate/The Taming of the Shrew*), science fiction (*Forbidden Planet/The Tempest*) or the Western (*Broken Lance/King Lear*). *Royal Deceit* (aka *Prince of Jutland*, 1994) tells the story of the "historical" Prince *Hamlet* using Danish source material to differentiate the story from Shakespeare's approach. Akira Kurosawa produced the best-known adaptations of Shakespeare's plays placing them in a different cultural context with his films *Throne of Blood* (1957) based on *Macbeth*, and *Ran* (1985) based on *King Lear*. Soviet filmmaker Grigori Kozintsev adapted both *Hamlet* (1964) and *King Lear* (1991), which have been restored and released recently on DVD. For film historians and real curiosity seekers, a collection of adaptations, which run from a few minutes to over an hour, showcase the earliest eras of cinema, entitled *Silent Shakespeare*. Sharing these adaptations, in part or in full, can facilitate the discussion of the relevance of Shakespeare's themes, conflicts and characters across time, cultures, and cinematic traditions.



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FILMS CAN BE USED AFTER READING...

...for culminating projects and summative assessment

Students can successfully engage in their own film production as a collaborative project. A movie trailer can tout an imagined film adaptation of the play they have just studied. The necessary steps involved can be found in *Lesson Plans for Creating Media-Rich Classrooms* (NCTE 2007), which includes Scott Williams's lesson, "Turning Text into Movie Trailers: The Romeo and Juliet iMovie Experience." Creating a trailer requires that students: first focus on the essential elements of plot, character and theme in order to convey excitement; and second, develop an imagined version in a highly condensed and persuasive form, which comes to life in a minute or two.

TERMS TO EXAMINE THE PAGE-TO-SCREEN PROCESS

(adapted from Film Adaptation, ed. James Naremore)

Fidelity:

Much discussion in film adaptation criticism focuses on how faithful a film is to the source material. Obviously, film and literature use very different narrative strategies and tools of composition. A fruitful way to have students approach the question of fidelity is to ask them to list the scenes, characters, motifs, and symbols that are essential to telling the story of the source text. Then as they watch a film adaptation, they can keep track of how those elements are handled by the film version.

Film as Digest:

This concept acknowledges that the written text is far more detailed and comprehensive in its ability to set a scene, develop a character, reveal a narrative point of view, or create a symbol. Film works best in developing plot and showing action.

Condensation:

Due to the "film as digest" phenomenon, characters and events need to be collapsed or composited in order to fit the limitations and conventions of the film adaptation. Students can explore this term by determining which characters can be combined based on their common functions in the text.

Immediacy:

Viewing a film is a far more "immediate" experience cognitively than reading a book. We decode visual images much faster and more readily than the printed word.

Point of View:

The camera can express a point of view, just as the narrator of a written text can and does. Voice-over narrators are seldom used in film, since it seems artificial and intrusive. Point of view in film is visual and subtle. Here are three ways to express or describe the point of view in a film:

- Neutral: the camera is merely recording events as they happen in a reportorial fashion. This is the most common shot in filmmaking.
- Subjective: the camera assumes the point of view of one of the character so the viewer sees what the character sees.
- Authorial: the director very deliberately focuses the camera on a feature of a sequence or shot to comment on the action or reveal something.

Shot and Sequence:

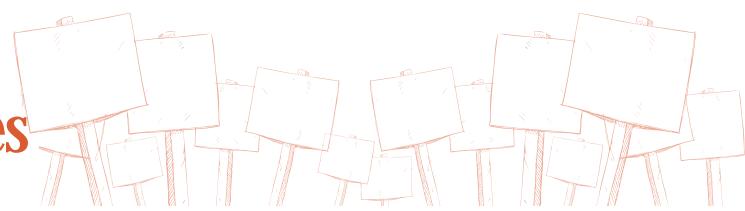
As defined by *Basic Film Terms: A Visual Dictionary*, a "shot" is the "basic unit of film structure or an unbroken strip of film made by an uninterrupted running of the camera." Think of a shot as a "still" image that is combined with other still images to create a moving picture. A shot captures its subject from a particular distance and angle. The camera can be stationary or moving as it captures its subject. Individual shots then are joined together by the editing process to create a sequence of action.

KEY QUESTIONS FOR CLASSROOM DISCUSSION

Prior to viewing:

- In order to maintain fidelity to Shakespeare's play, what are the essential scenes that must be included in an adaptation to cover the basic plot? Considering that film is a digest of the original play, what constitutes the exposition, inciting incident, central conflict, complications, climax and resolution to represent and streamline the central action?
- What point of view dominates the play? Who is the central character? Which character has the most soliloquies or asides and might have the strongest relationship with the reader/viewer as a result? How could the viewpoint of the

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central character or the character that has the most direct connection with the audience be represented through the use of the camera? Or, should the camera maintain a neutral position to reveal the story and the characters?

- What details does the play provide to guide the casting of principle actors for the central characters? Looking at the text carefully, which details regarding physical appearance, class or behavior should be embodied by an actor to make an immediate impression on the viewer?
- Which supporting characters are essential to the development of the plot and main characters? Which characters serve the same functions in the story? How might several of those characters be composited in order to condense the story in helpful and necessary ways considering a film will normally be shorter than a stage production?
- Which central images, motifs, symbols or metaphors are central to the literary source? How could one or two of these literary techniques be translated into visual or sound techniques to make their impact more immediate in order to support or to replace the play's language? How would they be represented on the screen or through the musical score?

During viewing:

- How much of the actual dialogue from the play itself is used in a scene?
- To what extent does the camera work seem unobtrusive, natural or obvious, stylized?
- Which character(s) appears mostly in one shots?
- At what point in the scene are two shots used? What is the effect of their use at that point?
- What is the typical distance (close, medium, long) of the camera to the subject of the shots? To what extent does the manipulation of camera distance make the scene an intimate one or not?
- To what extent are most of the shots at eye level, slightly above, or slightly below? How do subtle changes in angle influence how the viewer perceives the character in the shot?
- To what extent does the scene make use of extreme high or low angles? To what effect?
- To what extent does the camera move? When? What is the effect of the movement?
- To what extent does the sequence use music? If it does, when do you become aware of the music and how does it set a mood or punctuate parts of the dialogue? ●

After viewing:

- Which choices made to condense the events of the play by the screenwriter are the most successful in translating the original text to the screen? Which choices are less successful or satisfying?
- Which narrative elements (events, characters, key speeches) omitted from the screen adaptation of the play shift the focus of the comedy, tragedy or history in comparison to the original text?
- If any characters were composites of two or more characters, what was gained or lost by reducing the number of characters or altering the function of a particular character?
- Which actors performed their roles in expected and/or unexpected ways? How did the original text dictate how roles should be performed?
- Which visual elements of the film made the strongest impression upon you as a viewer?
- How did the visuals help draw your attention to an element of plot, a character or a symbol that you might have missed or failed to understand when reading the play?
- As a reader of the play, how did viewing the film help you to better understand the overall plot, particular character, or specific symbol/theme? ●



Classroom Activities & Resources

A READ AND VIEW TEACHING STRATEGY EXPLAINED: THE TAMING OF THE SHREW

BY MARY T. CHRISTEL

SETTING THE STAGE WITH READING AND VIEWING

Before attending a performance of any of Shakespeare's plays, students should be primed with basic information about setting, characters, and conflict. While a brief summary of the play certainly contributes to the students' familiarity, it cannot help to "tune up" students' ears to Shakespeare's language and cadences, so critical to understanding the actions onstage—and to truly appreciating Shakespeare. Reading and studying the entire play might be ideal, but limits of time, demands of the established curriculum—and sheer stamina—may make this unabridged option less than optimal.

Screening a film version instead would save class time and help students both see and hear the play, but the viewing experience might not allow students to linger over the more challenging scenes and speeches, or to engage in more participatory activities with the text. A "happy medium" marries the study of key scenes and speeches with viewing the rest of play in a recommended film version in order for students to understand both the dramatic arc, as well as tackle the signature scenes and speeches in greater depth and detail. Selected scenes can be explored through "active Shakespeare" strategies.

This reading/viewing approach had its genesis early in my teaching career when I methodically took students through Act 1 of *Romeo and Juliet* while they listened to key speeches on a recording of the play. Even though I thought reading and listening would enhance their understanding, students glazed over as the speeches were declaimed on a scratchy, worn record in particularly plummy British accents in the style of rather melodramatic "radio acting." Since it was the spring of 1980, I had access to some new A-V technology, a VCR, and a VHS copy of Franco Zeffirelli's film of *Romeo and Juliet*.

I decided to combine reading the play and watching the film incrementally act by act. After students read and discussed Act 1, I screened the equivalent of that act in the film to promote discussion of difficult aspects of character, plot, and language that we encountered during the reading process. For example, Mercutio's witty banter was difficult for students to fully grasp until they both read the text and viewed one actor's interpretation of the language and the resulting onscreen characterization. Seeing one visual interpretation of the characters, their actions, and the world of the play gave my students the ability to create a movie in their heads as they continued to read the play.

I extended this methodology when I taught plays by Molière and Ibsen, sometimes showing shorter excerpts to help students understand costumes and manners that informed character behavior and the overall "look" of an era that a few photos in a textbook don't effectively convey. Though this approach is billed as a way to preview a theatrical performance of a play, it could be adapted to the study of any challenging play or work of fiction, like nineteenth-century works by Austen, Dickens, or the Brontë sisters.

SELECTING THE SCENES FOR CLOSE READING AND STUDY

Though a range of scenes is suggested below for previewing *The Taming of the Shrew*, pulling back the pedagogical curtain on how the scenes and speeches are selected can help in applying this approach to any play. First, consider which scenes and speeches are the "signatures" of the play. Once those scenes are identified, select the ones that might prove most difficult to fully understand when viewing the play in the "real time" of the stage performance, as well as the scenes crucial to fully grasping the arc of the conflict or the development of key characters. If there is a particular theme that a production will emphasize, scene and speech selection might focus on how that theme is developed throughout the play and in the production.

An effective tool to understand how a play can be boiled down to its essential scenes is evident in Nick Newlin's series *The 30-Minute Shakespeare*, with eighteen abridgments of Shakespeare's plays currently available. Newlin's adaptations focus on the continuity of plot and provide a narrator to link the selected, edited scenes together. If a teacher's goal is to have students grasp the arc of the conflict, then Newlin's approach will suit that aim. These texts are available for download as PDFs as well as in traditional print forms.

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If investing in copies of a text like *The 30-Minute Shakespeare* is not possible for a single use, Shakespeare's plays are available online in the public domain at:

Folger Library Digital Texts (www.folgerdigitaltexts.org/)

OpenSourceShakespeare (www.opensourceshakespeare.org/)

Downloading the complete play for students who have access to computers or to tablets in the classrooms allows students the freedom to use the text beyond the scenes and speeches studied in class. Some students might be motivated to read the play in its entirety or "follow along" in the text with the selected scenes from the film version. Following along, students will likely discover that directors and screenwriters/adapters routinely make subtle or massive cuts to the original text.

READING SCENES AND SPEECHES FROM *THE TAMING OF THE SHREW*

The plotline of *The Taming of the Shrew* is relatively easy to follow: a wealthy father has two daughters in need of husbands. The elder daughter must wed before her younger sister; many admire the younger and everyone avoids the elder. What is a father to do? Possibly the only thorny bit in understanding the play comes in the form of an induction, two scenes played out prior to the start of the comedy—more about how to address that later.

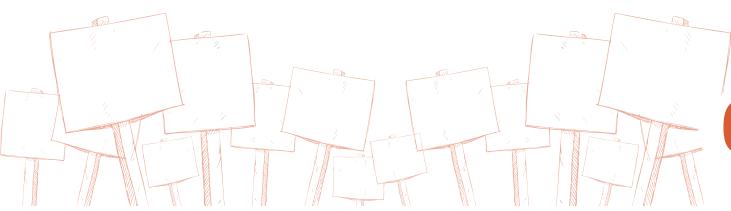
The following sets of scenes will give students a chance to acquaint themselves with central characters and conflict, as well as the language of love to court an amiable, willing beloved, or to woo as well as "tame" a resistant, reluctant bride. The Cambridge School Shakespeare edition (third ed. 2014) of *The Taming of the Shrew*, edited by Linzy Brady, was used to prepare the following lists of suggested scenes.

The first set of scenes focuses on the wooing and wedding of Katharina Minola by Petruchio in order to clear the way for her sister to be wooed and won by her several suitors. While examining these scenes, students should pay careful attention to what makes Katharina an unattractive romantic prospect; what motivates her "shrewish" demeanor; how Petruchio sets out to woo her and then to "tame" her once she becomes his wife. The question of whether Kate is truly tamed by Petruchio bedevils and befuddles modern audiences, so special attention must be paid to Kate's interactions in 4.5 and 5.2, crucial to understanding Shakespeare's intent in rendering her as compliant or clever in navigating her role as wife in pre-feminist Renaissance England, ruled by a resolutely unmarried queen. As modern readers, do we want something in Katherina's responses to Petruchio's abuse that Shakespeare did not supply?

Wooing and Winning Katharina: By Any Means Necessary?

Romantic premise revealed	1.1	48-136
Petruchio arrives in Padua	1.2	1-110
Petruchio's pledge to Baptista	2.1	110-163
Wooing of Katherina	2.1	164-313
Katerina's wedding	3.2	1-113, 139-228
Newlyweds at home in Verona	4.1	80-182
Testing Kate	4.3	1-162
Continuing to test Kate	4.5	1-52
"Happily Ever After" all around?	5.2	1-189

Once students have explored how Katharina's path to married life roughly runs, they can examine how Bianca is wooed and won through disguise and deception.



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Wooing the Fairer Sister: Why Does It Have to Get Complicated?

Two suitors to woo Bianca	1.1	105-238
Using the disguise to get close to Bianca	2.1	39-105
Striking a bargain for Bianca	2.1	314-400
Wooing fair Bianca, dropping disguise	3.1	1-89
Win Bianca, complicate the deception	4.2	1-120
Sealing bargain for Bianca's hand	4.3	1-103
Complications revealed and resolved	5.1	50-114

Screening the twenty-five minute animated version of *The Taming of the Shrew* from *Shakespeare: The Animated Tales* provides students with an effective overview of the play's premise, major characters, and central conflict.

Addressing the Induction

As a previewing tool, it is recommended to examine what comes first after students explore what comes after. Many contemporary productions eliminate the travails of Christopher Sly. In Barbara Gaines' production, Ron West has crafted an original frame to situate *The Taming of the Shrew* in the early twentieth century on the brink of the passage of the Nineteenth Amendment, giving women the right to vote. Students will be more prepared to understand the use of a frame in the CST production if they consider the induction the Shakespeare created. Even though the newly crafted frame for the CST production is interested in positioning the play into a new historical context, have students consider the conflict that is introduced and developed in its original form. Viewing a videoed performance, or two, of the induction makes this challenging aspect of the comedy's structure more accessible and understandable than just reading the two scenes on their own.

Before viewing the induction, ask students to explain what we mean by "framing a story." If students don't have much experience with a story that contains a "frame," provide them with a definition. You might have the opening speech from *Romeo and Juliet* at hand as an example of a basic and common framing device, which provides useful exposition, delivered efficiently and directly.

After students screen *Shrew*'s induction the *first time*, address the following:

- Summarize what happens in this scene.
- Which elements of this scene were difficult to understand based on a first viewing?
- What conflict does Christopher Sly face?
- What do Sly's antagonists hope to gain from creating this conflict?

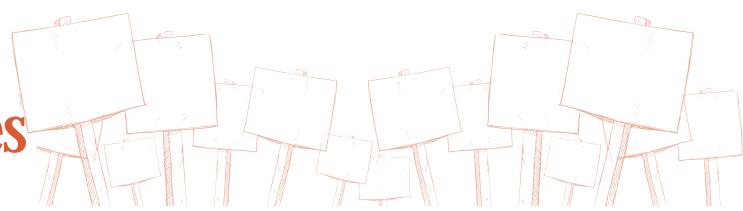


Teacher Resource Center

If you have an activity or lesson plan that was a classroom success with your students, we want to hear about it! Consider donating your lesson plan to the Teacher Resource Center, and become part of our ever-growing, permanent collection! Need inspiration? If you are looking for the perfect activity or "proven" lesson plan, visit the Center to access hundred of teaching resources.

Call the Education Department, 312.595.5678, to make an appointment.

Classroom Activities & Resources



- How does the induction establish that the main plot will be comedic?
- What kind of story would you expect to follow this “introduction”? Keep in mind that these characters will not appear in the main plotline, but what they do in their opening scene prepares the viewer for what is to come.

After a second screening of the induction, focus on the following questions:

- Since the main plot deals with “taming” a character who falls outside social norms, how do the Hostess and the Lord modify Christopher Sly’s behavior?
- What transformation does Sly undergo as a result of that behavior modification process?
- Why does the Lord decide to provide Sly with a “wife”? How does that addition further transform his circumstances for better or worse?
- How does the induction express specific attitudes toward gender, class, and marriage that reflect the play’s historical period?

If students examine the induction after reading and discussing key scenes and speeches from the rest of the play, address these questions:

- Students should then compare the pattern of Katharina’s transformation to Sly’s from rags to riches.
- What happens to Kate when she becomes a wife and she is taken away what she knows and expects—and where she has wielded power by acting outside the accepted gender norms?

The Shakespeare’s Globe production directed by Toby Frow re-imagines Christopher Sly as a drunk, unruly theater patron who crashes a musical pre-amble. He emerges from the audience members in the pit and interacts with the house staff and several bewildered Renaissance-clad players. The Stratford Festival’s production, directed by Richard Monette, also retains the induction, but in a highly abbreviated form, and double-casts the actress playing Katherina as the Hostess and the character playing Petruchio as Sly. This treatment sets up the Kate/Petruchio narrative as Sly’s drunken dream. Both productions are available on DVD and Frow’s on the Globe Player app.

SELECTING A FILM VERSION

The “Film Finder” feature of this handbook provides a list of films (both theatrical releases and television broadcasts) commonly available in a variety of formats (VHS tape, DVD, streaming online). Two versions of *The Taming of the Shrew* will be recommended here, but they can easily be substituted by other, more available or age/classroom-appropriate, versions. Versions that have played on PBS are usually classroom safe but it is incumbent upon any teacher to fully screen a film before bringing into the classroom to ensure that there is no objectionable content in the rendering of Shakespeare’s text.

Some plays have a rich range of film versions, while others have a scant few. Some have only been staged and shot for the BBC *Shakespeare* series. If there is a choice of films, what then should be the criteria for selecting one for the read/view pairing? You might choose to select one version with a design concept that situates the play in its expressed time period or in Elizabethan costumes so that students recognize the visual style as Shakespearean. If the design concept is too avant-garde, that approach might prove too distracting and confusing for some students.

Choosing films with actors familiar to students can offer both advantages and disadvantages, depending on students’ ability to move beyond their preconceived notions of that actor’s range or signature roles (or off-screen antics). Finally, the running time of a film might determine how it fits into classroom use. If a film runs two hours, it has eliminated a fair amount the text that might lead to greater clarity for a Shakespeare novice.

SELECTING A FILM VERSION OF THE TAMING OF THE SHREW

Classroom Activities & Resources

The two recommended film versions are based on stage productions. The first comes from *Shakespeare's Globe Shakespeare on Screen* series, which is available on DVD and streaming via the Globe Player App. Directed by Toby Frow, the 2012 production keeps the play in its Renaissance period. Richard Monette's Stratford Festival production (1988) situates the comedy in Italy of the 1950s.

Directed by	Toby Frow	Richard Monette
Induction/Frame	Disc 1 0-14:36	2:06-5:28
Act I	15:01-43:07	5:29-33:58
Act II	43:08-70:24	34:00-59:53
Act III	70:25-90:12*	60:00-80:30
Act IV	Disc 2 0-50:10	80:45-127:55
Act V	50:12-72:30	127:57-155:05
Back to Frame		154:04-155:05

*This production features Petruchio in a bawdy codpiece that reveals his bare bottom in the wedding scene.

COMBINING THE READING AND VIEWING EXPERIENCE

To read first or to view first? Is that the question? It really depends on students' comfort level and experience with reading and viewing Shakespeare. I recommend viewing any film adaptation act by act to facilitate previewing the highlights of action and character development in each act. This strategy can focus on the structure of play since Shakespeare's works tend to present the inciting incident in Act 1, complications to escalate the conflict in Act 2, the climax or turning point in Act 3, falling action in Act 4, and the resolution in Act 5.

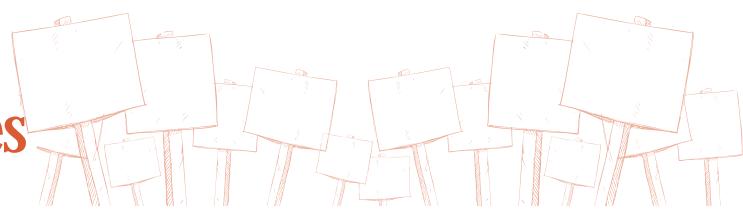
How students handle "reading" both before and after viewing Act 1 will help inform a teacher's choice in sequencing reading/viewing for the rest of the play. Students might be assigned specific characters to follow closely in reading/viewing activities for classroom work and when they see the production at CST. Or, one could be highly selective, focusing just on the early acts of the play in class, and then allowing students to discover what becomes of the characters and the central conflict when they see the production at CST. With *The Taming of the Shrew*, students will be introduced to all the major characters and the seeds of conflict by reading the first act.

The aim of any version of this previewing strategy is to prime students with just enough information and level of challenge to place them on a firm foundation to not just follow the action but to appreciate the approach taken by the director, designers, and actors in making *The Taming of the Shrew* fresh, relevant, and accessible. ●



Matthew Sherbach as Hortensio and Tiffany Yvonne Cox as Bianca in CST's 2011 production of *The Taming of the Shrew*, directed by Rachel Rockwell. Photo by Liz Lauren.

Classroom Activities & Resources



THE TAMING OF THE SHREW FILM FINDER

BY MARY T. CHRISTEL

FIVE FILMS TO INVITE INTO YOUR CLASSROOM:

1. *Shakespeare: The Animated Tales* (1992, 25 min, NR) Ambrose Video

Hitting the Highlights - The Pre-viewing, Pre-reading Experience: This twenty-five minute condensation of the play provides the perfect overview of the characters and plot, which can prepare students for reading the play or seeing a performance. Give students a viewing focus: to follow a particular character through this animated version and write a summary about the character's importance to the plot as a whole. Students become an "expert" on their character. Using that focus while reading the play or seeing the live performance can help students who may feel overwhelmed by the narrative or Shakespeare's language to gain control over one aspect of the text.

2. *Shakespeare Uncovered: The Comedies Series One* (2012, 55 min, NR)

Providing context: This episode focuses on *Twelfth Night* and *As You Like It*. As an introduction to *The Taming of the Shrew*, the episode identifies the elements typical of Shakespearean comedy and focuses on the female characters, which populate and thrive in the genre.

3. *Shakespeare Re-Told: The Taming of the Shrew* (2005, 55 min, NR)

In the world of modern politics: In order to fulfill her political ambitions, Katherine Minola seeks to soften her abrasive image through a strategic marriage. Petruchio, a penniless nobleman, is ready to meet the challenge, providing her with a title and a match of amorous wits and political strategies. In the meantime, Katherine's supermodel sister, Bianca, is seeking a match of her own. Preview Katherine and Petruchio's first meeting at: <https://www.youtube.com/watch?v=hr53BBSsS98>

4. *Kiss Me Kate* (1953, 110 min, NR) directed by George Sidney

All singing, all dancing: Cole Porter's musical adaptation features the backstage and onstage antics of two divorced Broadway stars appearing in a musical adaptation of Shakespeare's ultimate battle of the sexes.

5. *10 Things I Hate About You* (1999, 99 min., PG-13) directed by Gil Junger

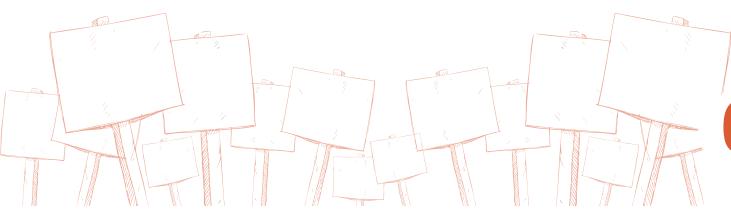
In high school hallways: In order to date pretty and popular Bianca, a new kid at Padua High School must find a date for her ill-tempered sister, Kat, to get around their father's strict dating rules. Bad boy Patrick Verona fits the bill to handle Kat, while Bianca navigates the attentions of more than the bad boy new kid. This film's popularity paved the way for more teen-focused films based on Shakespeare's work in the 1990s.

SHORT FILMS TO INTRODUCE WOMEN'S SUFFRAGE MOVEMENT:

To help prepare students for CST's fall production of *The Taming of the Shrew*, framed as a play being staged by a group of suffragettes, the recent theatrical release film *Suffragette* (starring Carey Mulligan, Meryl Streep) might be a tempting choice; however, this film focuses on the movement in England—and liberally embellishes historical facts, as does the HBO film, *Iron-Jawed Angels*, starring Hilary Swank as American suffragette Alice Paul. Instead, consider the following films, which can help introduce students to the Women's Suffrage Movement in the United States.

1. *One Woman, One Vote: American Experience* (PBS, 1995, 60 min)

Susan Sarandon narrates a comprehensive look at the Suffrage Movement from its origins at Seneca Falls through the passage of the 19th Amendment. View a two-minute excerpt at <https://youtu.be/ycWEnqhHFBE>



Classroom Activities & Resources

2. Schoolhouse Rock (2:58 min)

This musical classic covers essential historical figures, events, and issues. <https://youtu.be/pFOieRHRzh8>

3. "Women's Suffrage Crash Course in US History": Case #31 (13:30 min)

John Green provides an entertaining and informative illustrated lecture. <https://youtu.be/HGEMscZE5dY>

4. Woman's Suffrage (11:23 min)

This short provides a concise and informative overview illustrated with archival photographs and film footage.

<https://youtu.be/BBFm8qfsf5A>

5. "Suffragists: The Fight to Vote" (4:08 min)

This piece focuses on the March on Washington and the brutal imprisonment of participants, especially Alice Paul, who government officials tried to declare insane. https://www.youtube.com/watch?v=9_q2Aw464KI

FILM ADAPTATIONS OF THE TAMING OF THE SHREW ON DVD AND STREAMING:

Films that have retained the play's Italian Renaissance setting include:

- Taylor & Burton theatrical release film (1967, 122 min), directed by Franco Zeffirelli
- BBC Shakespeare (1980 127 min), directed by Jonathan Miller and starring John Cleese
- Shakespeare's Globe (2012, 167 min), directed by Toby Frow
- Stratford Festival (2016, 156 min), directed by Chris Abraham

These two productions place Shakespeare's story in other settings or contexts. The first draws on performance convention of Commedia dell'Arte; the second is set in 1950s Italy:

- Great Performances/PBS (1976, 102 min) directed by Kirk Browning
- Stratford Festival (1988, 120 min) directed by Richard Monette

The Taming of the Shrew also received two silent film productions, with the 1929 version starring Douglas Fairbanks and Mary Pickford easily available on DVD.

A number of films (in addition to the fan-favorite *10 Things I Hate About You*, mentioned above) have liberally adapted Shakespeare's story, setting it in other places, other times, and other contexts:

1. Deliver Us from Eva (2003, 103 min, R) directed by Gary Hardwick

Eva has taken care of her younger sisters since their parents' death. Her sisters and their spouses want to divert the meddlesome Eva's control from the family's trust fund, so they enlist the efforts of a ladies' man to woo Eva.

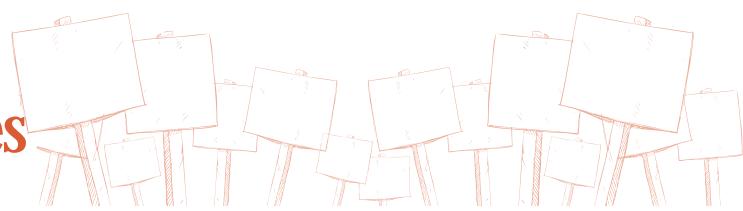
2. Isi Life Mein (2010, 139 min, NR)

This film is one of several Bollywood's takes on *The Taming of the Shrew*. A college coed evades her father's wishes to marry. Her academic experimentation leads her to adapt Shakespeare's comedy to remove its misogyny and creates *The Taming of the Shrew—Reborn*. During the process of writing, rehearsing, and the performing the play, she finds true love that survives a series of complications.

3. Bolshoi Ballet's *The Taming of the Shrew* (2016, 125 min, NR)

Composer Dmitri Shostakovich's adaptation is performed in a controversial production choreographed by Jean-Christophe Maillot in striking, very modern costumes.

Classroom Activities & Resources



CLASSROOM WARM-UPS AND COMMUNITY BUILDERS

A brief physical and vocal warm-up can help your students move from a “classroom mode” to a “studio mode.” It sets the tone for a student learning Shakespeare in a theatrical sense as well as a literary sense. Try warming up every class, and you will find that after the first couple of times, your students’ nerves—and yours—will be unseated by energy and focus. A few rehearsals in the privacy of your own home can do a lot to bolster your courage!

Every actor develops his/her own set of physical and vocal warm-ups. Warm-ups help the actor prepare for rehearsal or performance not only physically, but also mentally. The actor has the chance to focus on the work at hand, forgetting all the day-to-day distractions of life, and beginning to assume the flexibility required to create a character. The body, the voice and the imagination are the actor’s (and the student’s) tools in mastering Shakespeare.

PHYSICAL WARM-UPS

1. GETTING STARTED

- creates focus on the immediate moment
- brings students to body awareness
- helps dispel tension

Begin by taking a comfortable stance with your feet shoulder-width apart, toes pointing straight ahead, knees relaxed. Inhale deeply through your nose, filling your lungs deep into your abdomen, and exhale through your mouth. Repeat this a few times. Notice how your lungs fill like a six-sided box, creating movement in all six directions.

2. WARM-UP FROM THE TOP OF THE BODY DOWN (*approx. seven to ten minutes*)

- gentle movement helps increase circulation, flexibility, and body readiness
 - increases physical and spatial awareness
- a. Begin by doing head-rolls to the left and to the right, about four times each way, very slowly. Then do a series of shoulder rolls to the back and to the front, again very slowly, and emphasizing a full range of motion.
 - b. Stretch each arm toward the ceiling alternately, and try to pull all the way through the rib cage, repeating this motion six to eight times.
 - c. Next, with particular care to keep knees slightly bent, twist from the waist in each direction, trying to look behind. Again, repeat six to eight times.
 - d. From a standing position, starting with the top of the head, roll down with relaxed neck and arms until the body is hanging from the waist. Shake things around, making sure your body is relaxed. From this position, bend at the knees, putting both hands on the floor. Stretch back up to hanging. Repeat this action about four times. Then roll back up—starting from the base of the spine, stack each vertebra until the head is the last thing to come up.
 - e. Repeat the deep breathing from the beginning of the warm-up. Bring your feet together, bend your knees. Keeping your knees together, rotate them in a circle parallel to the ground six to eight times. Repeat in the other direction. Return to standing.
 - f. Pick up the right foot, rotate it inward six to eight times, and then do the same with the left foot. Repeat with outward rotation of the foot. Take a few moments and shake out the entire body.

VOCAL WARM-UPS

[Your vocal warm-up should follow your physical warm-up directly—approx. seven minutes]

3. GETTING STARTED

- helps connect physicality to vocality
- begins to open the imagination to performance possibilities

- a. Begin by gently massaging and pat the muscles of your face. This will help wake up the facial muscles.
- b. Stick out your tongue out as far as possible—repeat this with the tongue pointing up, down, and to each side. (This exercise will seem strange, but can be made silly and fun, while accomplishing the necessary vocal warm-up. When students see you going through these exercises with commitment, that's often all they need to draw them in.) Repeat this exercise once or twice.

Classroom Activities & Resources

- c. Put your lips gently together and blow air through them, creating a “raspberry.”
- d. Next, hum, quietly, loudly, and across the entire vocal range. The vocal instrument loves to hum. Explore all the resonating spaces in the body, by moving the sound around. Humming helps to lubricate.
- e. Create the vowel sounds, overemphasizing each shape with the face –A, E, I, O, and U—with no break.
- f. Choose two or three tongue-twisters—there are some listed below. Again overemphasizing the shape of each sound with the lips, tongue, jaw, and facial muscles, begin slowly with each tongue-twister, and gradually speed up, repeating until the speed is such that the enunciation is lost.

4. TONGUE TWISTERS

- red leather, yellow leather ... (focus on the vertical motion of the mouth)
- unique New York... (focus on the front to back movement of the face)
- rubber, baby, buggie, bumpers... (focus on the clear repetition of the soft plosives)
- Peter Piper picked a peck of pickled peppers... (focus on the clear repetition of hard plosives)

One of the actors at Chicago Shakespeare Theater likes to describe the experience of acting Shakespeare as the “Olympics of Acting.” Shakespeare’s verse demands a very flexible vocal instrument, and an ability to express not only the flow of the text, but the emotional shifts which are suggested by the variations in rhythm and sound. In light of the sheer volume of words, some of which are rarely—if ever—used in modern vocabulary, the actor must also be prepared to help the audience with his body, as well. An actor acting Shakespeare must go through each word of his text, determine its meaning, and then express it clearly to his audience. This requires a very physically demanding style. The physical and vocal warm-up is the actor’s basis for each performance.



Ian Bedford as Petruchio and Bianca Amato as Katherine in the Chicago Shakespeare Theater's 2010 production of *The Taming of the Shrew*, directed by Josie Rourke. Photo by Liz Lauren.

Classroom Activities & Resources



COMMUNITY BUILDERS

Each of these exercises is meant to open and expand our imaginations, increase our sense of “ensemble” or teamwork, and encourage being “in the moment.” These are some of the most fundamental and crucial elements of an actor’s training—and, of course, they are fundamental, too, to the learning process in the classroom.

5. STAGE PICTURES (approx. ten minutes)

- shows how varied interpretation is: there is no one “right” answer
- encourages the students to interpret concepts with their whole bodies
- begins to show how the body interprets emotion

You will need a list of very strong descriptive, colorful, emotional words from the script for this activity. Find your own, or use our examples below.

<i>breathe defiance</i>	Benvolio, Act 1, scene 1
<i>love's light wings</i>	Romeo, Act 2, scene 2
<i>music of sweet news</i>	Juliet, Act 2, scene 5
<i>love-devouring Death</i>	Romeo, Act 2, scene 6
<i>blood lies a-bleeding</i>	Prince, Act 3, scene 1
<i>fiend angelical</i>	Juliet, Act 3, scene 2
<i>the honey of thy breath</i>	Romeo, Act 5, scene 3
<i>kill your joys with love</i>	Prince, Act 5, scene 3

Begin walking around the room. While walking, fill up the entire space, exploring pacing, what it would feel like to be a different weight or a different height. Move the center of your body into different places. For instance, try walking with your nose leading your body. Now try your hip, your knee, your elbow and so forth.

Shakespeare’s characters are often very physically broad. He created elderly characters and hunchbacked characters; clowns, star-crossed lovers and cold-blooded killers. These characters call for the actors to figure out how they move. If the character is greedy, should his center be in his/her gut? Or perhaps his/her chin? The actor must be prepared to experiment with the character’s body.

Notice if you feel any emotional differences within these changes. After about three minutes of exploring these changes, see if you notice any particularly interesting discoveries. [To the teacher: encourage these discoveries without necessarily drawing focus to individual students, as this is a self-reflective activity, but perhaps suggest to the group they might “Try what it feels like if you slow your pace, hunch your shoulders, droop your head, and move your center into your knees.”]

After a few minutes of this exploration, find a “neutral” walk. You are now going to create a stage picture as an entire group. Choose a word, and then count down from seven. After those seven beats, say freeze, and the class must create a photograph of the word you have chosen, with their entire body, collectively. Comment on the emotional quality the stage picture exudes. After a couple of words, split the group in half—half will be in the space and half will be audience. Repeat the process, asking the observing group:

- What do you notice?
- What emotions are evoked in the stage picture?
- What questions do you have about the stage picture?
- What changes would you like to suggest to strengthen or clarify the stage picture?
- What patterns do you see emerging from the stage picture?



Classroom Activities & Resources

6. MIRRORING (approx. ten minutes)

- helps build trust within the ensemble
- encourages the students to “listen” with all their senses
- helps the students reach a state of “relaxed readiness,” which will encourage their impulses, and discourage their internal censors

Many actors will tell you that learning the lines is the easy part; making it come out of their mouths as if for the first time is the hard part, especially with Shakespeare. Shakespeare can sound like a song, but how do you make it sound like real people talking to each other? Actors listen to each other, and try to respond to what they hear in the moment of the play. Listening is a very important part of acting; it keeps the moment real—and the characters believable.

Find a partner, then comfortably sit facing your partner, in fairly close proximity. You and your partner will be mirrors of each other. One partner will begin as the leader, and the other partner will move as their reflection. You must begin by using smaller, slower movements, and work up to the maximum range of movement that your partner can follow. Partners should make eye-contact and see each other as a whole picture, rather than following each other’s small motions with their eyes. Switch leaders and repeat.

After the second leader has had a turn, students will stand and increase their range of movement. Switch leaders and repeat. Keep going, but now there is no leader. See what happens, and then discuss.

7. FOUR UP (approx. five minutes, but can also be extended)

- helps the ensemble work together
- helps to slowly introduce physical activities in the classroom
- helps to bring focus to the classroom

For this game, everyone should be seated; it would be fine for the students to stay seated at their desks. The goal of this game is to have four people standing at all times. There are a few rules—everyone can stand up whenever they want, but only four should be standing at a time and they can only stand up for a maximum of 5 seconds. Finally everyone needs to pay attention to each other and everybody should participate and try to stand with a group of four.

A sense of community and having a strong focus can be the keys to a successful production (and classroom too!). This exercise can help to establish those things in a fun way that is also getting the students up on their feet.

8. ZING! BALL (approx. five minutes and requires a soft ball about 8-12 inches in diameter)

- helps the ensemble grow together
- helps the students let go of their internal “censor” and begin tapping into their impulses
- brings the physical and the vocal actor tools together

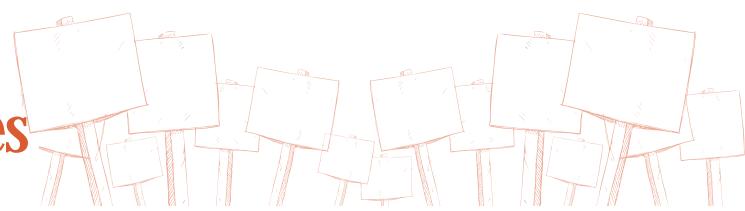
Stand in a circle, facing into the center. In this game, the ball carries with it energy. This energy is like a feedback loop that increases the energy, speed, and focus of the entire group by the amount that each actor-student puts into the ball. The idea is to keep the ball moving in the circle without letting the energy drop. There should be no space between throw and catch. There should be no thought as to whom the student will throw the ball to next. As the ball is thrown, to keep the intensity of the energy, you must make eye contact with the person you are throwing the ball to, and at the moment of release, the person throwing should say “Zing!” Experiment with the way you say “Zing!” It could be loud or soft, in a character voice, or in whatever way you wish, as long as it is impulsive and with energy.

Shakespeare has love scenes, sword fights, betrayals, and all sorts of relationships in his plays. Actors must be able to experiment, follow their impulses, and create character without the fear of failure.

9. ZING! BALL (WITHOUT A BALL) (approx. five to seven minutes)

- asks the students to make their imagination clear to the ensemble
- focuses the students on physical detail

Classroom Activities & Resources



This exercise builds on Zing! Ball. Take the ball out of the circle and set it aside. Take an imaginary Zing! Ball out of your pocket. Grow this ball from a tiny rubber ball into a huge balloon. Using “Zing!,” toss the ball to someone across the circle, and as it floats down, that person will try to catch it with the same weight and speed as you threw it. Then he/she will recreate the ball into a different weight and size, making it clear to the rest of the circle how it changed. In the same way as Zing! Ball, work around the circle.

The wide range of vocabulary in Shakespeare’s plays can often be intimidating as one reads the scripts. The actor’s job is to make the language clear, and this is often accomplished by very specific physical gesturing.

10. WAH! (approx. five to ten minutes)

[To the teacher: Want to see Wah! in action with a group of students? Watch this brief video, <http://www.tinyurl.com/wahwarmup>]

- facilitates physical awareness and risk-taking
- encourages vocal projection
- helps actors increase their sense of timing and decrease response time

Stand in a circle, facing in. No one in the circle is a student or teacher any longer, but rather a fearsome warrior. Press the palms of your hands flat together to become a sword.

To begin the game, one warrior raises his or her sword straight up, then brings it down, pointing at another warrior in the circle. Warriors must make excellent eye contact to avoid confusion. As the warrior brings down his or her sword, he or she utters a fearsome battle cry, by saying, “Wah!” (Be wary, warriors, of shouting, which comes from the throat and leads to laryngitis, a warrior’s worst enemy. Using the good support and deep breathing from your vocal warm-up will help you keep your vocal chords in top fighting condition.) When you become the recipient of “Wah!,” raise your sword up above your head. While your sword is raised, the warriors on either side of you slash towards her stomach, as they cry “Wah!” in unison. Then make eye contact with someone else in the circle, slash your sword towards them with a final defiant “Wah!” Each “battle” should therefore include three cries of “Wah!”

As the group becomes familiar with the game, work to increase your speed and volume. This is a silly game; remember that warriors don’t care about “looking cool” because they’re too busy fighting unending battles. When a warrior misses his or her cue, stop the round and start it again until everyone is comfortable being loud and making big physical choices.

11. ZIP ZAP ZOP! (approx. five minutes)

- facilitates mental focus
- encourages eye contact and team work
- builds a sense of rhythm and pace

[To the teacher: For a demonstration of this community builder, watch this video, <http://www.tinyurl.com/zipzapzop>, for a demonstration and instructions.]

Stand in a circle, facing in. Bring your hands to your chest in a prayer pose. Make sure everyone can see each person in the circle. Eye contact is going to be very important! Point your hands like a laser, make clear eye contact at another person in the circle, and say “zip,” “zap” or “zop,” picking up your cue from the person before you. While maintaining the word sequence of zip, zap, zop as well as the rhythm, start slowly and eventually build speed.

12. TO BE! (approx. seven to ten minutes)

- helps students to listen to and work with one another, creating a supportive learning community
- brings the physical and the vocal actor tools together
- facilitates mental focus
- introduces students to some of Shakespeare’s language and characters

[To the teacher: consider using ZIP, ZAP, ZOP as a scaffold to this warm-up.]



Classroom Activities & Resources

Stand in a circle, facing in. One person will start as the keeper of the energy. There are multiple ways to pass the energy, all based off Shakespeare's plays and words. The idea is to keep the energy constantly in motion around and across the circle. Introduce each option one at a time, so students have time to experiment with each option as the game builds in complexity.

- "To be!"—make eye contact with the person to the left or right of you. Reach towards them with your hand (as if you are clutching Yorick's skull) while speaking this line from *Hamlet*. Now that person has the energy.
- "Not to be!"—to change the direction the energy is flowing, hold up your hands in a "stop" gesture while speaking this line from *Hamlet*. The person who tried to pass you the energy now has to send it in another direction.
- "Get thee to a nunnery!"—to send the energy across the circle, point to someone and deliver this line from *Hamlet*. That person now has the energy
- "Out, damn spot!" —to "ricochet" the energy back across the circle in response to "Get thee to a nunnery!", make an X with your arms as you speak this line from *Macbeth*. The person who tried to pass you the energy now has to send it in another direction.
- "Romeo!" "Juliet!"—to trade places with someone else in the circle, make eye contact and stretch your arm towards them as you cry, "Romeo!" They must then respond "Juliet!" Now run gracefully past each other. The person who cried "Juliet" now has the energy.
- "Double, double, toil and trouble!"—this line from *Macbeth* instructs everyone to change places at once, leading to a completely new circle. Whoever cried, "Double, double, toil and trouble!" keeps the energy.
- "A horse, a horse!"—Whoever has the energy may call out this line from *Richard III*. Everyone else in the circle must respond, "My kingdom for a horse!" while galloping in place like a horse. The energy stays with the person who gave the command.
- "Exit, pursued by a bear!"— point to someone across the circle as you speak this stage direction from *A Winter's Tale*. Run through the circle to take their spot. Your classmate must now run around the outside of the circle to take your previous spot in the circle. That person now has the energy.
- Add your own rules! Choose short lines from the play you're studying and match them with a gesture and action. Where does the energy travel?

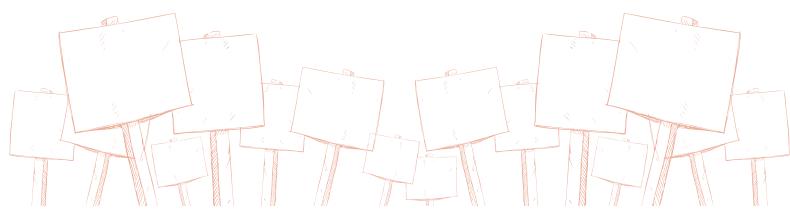
Your goal as a group is to keep the energy moving in the circle without letting focus drop. As the class becomes more comfortable with each command, the game will get faster and faster, and you will need to think less and less about what to say next.

Experiment with the way you deliver the lines! There is no wrong way, as long as you speak the lines with energy.

13. WHAT ARE YOU DOING?

Form two parallel lines, and enough room in between for "action" to take place. The first student in one line, Student A, steps into the empty space between the two lines and begins miming any action (ex. bouncing a basketball). The first student in the opposite line, Student B, steps out and addresses Student A, saying their first name (a good name reinforcer!) and asking, "[Name], what are you doing?" Student A then states any action that is not what they are miming (e.g. "baking a cake"). Student B then begins miming the action that Student A has just stated, and the next student steps out to continue the exercise. •

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*indicates specific focus on The Taming of the Shrew, in addition to other plays

CHICAGO SHAKESPEARE THEATER

Chicago Shakespeare Theater's website*

Access articles and teacher handbooks for eighteen of Shakespeare's plays, as well as information on introducing your students to Shakespeare in performance.

www.chicagoshakes.com/education

COMPREHENSIVE LINK SITES

Absolute Shakespeare*

Access a comprehensive collection of Shakespeare's work, including full texts and summaries, a timeline and lists of film adaptations.

absoluteshakespeare.com

Shakespeare in Europe Sh:in:E

Access an array of web links categorized into criticism, theater and film, music, adaptation, education, and more. Website created and maintained by Basel University in Switzerland.

shine.unibas.ch/metasite.html

Shakespeare Resource Center*

A collection of links and articles on teaching Shakespeare's plays.

<http://bardweb.net/index.html>

The Reduced Shakespeare Company: The Complete Works of William Shakespeare Abridged

A comedy performance of abridged versions of all of Shakespeare's works.

<https://www.youtube.com/watch?v=Vd4h16DWpdU>

SHAKESPEARE AND ELIZABETHAN ENGLAND

The Elizabethan Costuming Page

Read articles on what Elizabethan woman and men wore, with drawings.

<http://www.elizabethancostume.net/>

Elizabeth I: Ruler and Legend

This web-based exhibit is a companion to The Newberry Library's 2003/2004 Queen Elizabeth exhibit.

<http://publications.newberry.org/elizabeth/exhibit/index.html>

The Elizabethan Theatre

Read a lecture on Elizabethan Theatre by Professor Hilda D. Spear, University of Dundee, held at Cologne University.
uni-koeln.de/phil-fak/englisch/shakespeare

Life in Elizabethan England: Betrothal and Wedding

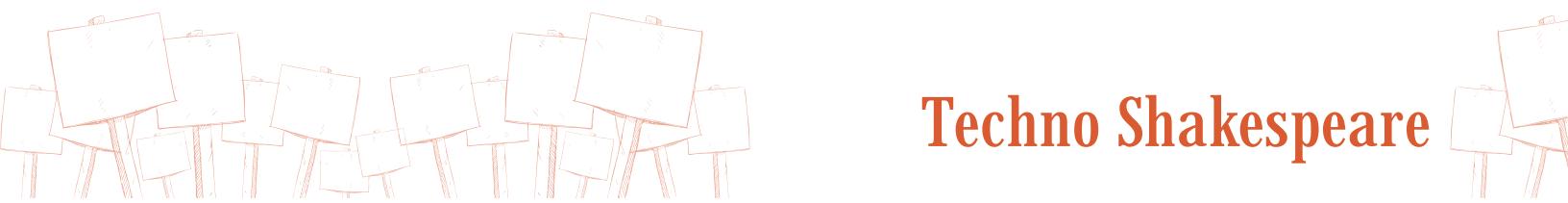
This site contains information on marriage contracts of the time, as well as links to other aspects of Elizabethan life.

<http://elizabethan.org/compendium/9.html>

The English Renaissance in Context

Multimedia tutorial about the English Renaissance, curated and maintained by University of Pennsylvania.

<http://sceti.library.upenn.edu/sceti/furness/eric/teach/index.cfm>



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The Map of Early Modern London Online

This resource includes a detailed, searchable map of Shakespeare's London and an evolving encyclopedia of the places listed.
<http://mapoflondon.uvic.ca/index.htm>

Proper Elizabethan Accents

A guide to speaking like an Elizabethan.
<http://www.renfaire.com/Language/index.html>

Queen Elizabeth I

Learn more about Queen Elizabeth and the people, events and concepts key to the study of the Elizabethan Age.
<http://www.luminarium.org/renlit/eliza.htm>

The Shakespeare Birthplace Trust

Learn more about Shakespeare's life and birthplace through an extensive online collection.
<http://www.shakespeare.org.uk/home.html>

Shakespeare's Globe Theatre

The Encyclopedia Britannica's entry includes a detailed biography, contextual articles on Elizabethan literature, art, theaters and culture, and brief entries on famous Shakespearean actors, directors and scholars.
<https://www.britannica.com/topic/Globe-Theatre>

Designing Shakespeare Collections*

This link offers many production photos focusing on design practice at the Royal Shakespeare Company and other British theaters. The photos can be enlarged and used for a myriad of classroom activities and research. *The Taming of the Shrew* has thirty-three productions listed.
<http://ahds.rhul.ac.uk/ahdscollections/docroot/shakespeare/playslist.do>

The History of Costume by Braun and Schneider

View costume illustrations of different social classes and cultures from various historical times.
<http://www.siue.edu/COSTUMES/history.html>

The Internet Broadway Database

This online database of Broadway plays is a great place to search for 'Shakespeare' and learn about some productions of the Bard's works. This will only give information about shows performed on Broadway.
<https://www.ibdb.com/>

Shakespeare's Staging*

This website surveys staging of Shakespeare's plays, from Shakespeare's lifetime through modern times.
<http://shakespearestaging.berkeley.edu/>

SHAKESPEARE IN ART

The Faces of Elizabeth I

Access a collection of paintings of Queen Elizabeth spanning her lifetime.
<http://www.luminarium.org/renlit/elizface.htm>

Folger Shakespeare Library Digital Image Collection*

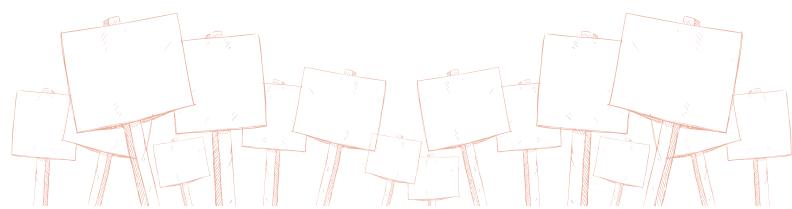
In August 2014, over 80,000 images from Folger's collection were released for use in the public domain. Images include production photos, books, manuscripts and art.
<http://luna.folger.edu/luna/servlet/view/all>

Shakespeare Illustrated*

Harry Rusche, English professor at Emory University, created this website that explores nineteenth-century paintings depicting scenes from Shakespeare's plays. *The Taming of the Shew* has eight linked works of art; the website is searchable by play title and artist name.

english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html

Techno Shakespeare



Tudor and Elizabethan Portrait Gallery

England's National Portrait Gallery's Tudor and Elizabethan collection contains portraits from 1485-1603. These portraits are viewable on this website.

<http://www.npg.org.uk/collections/explore/by-period/tudor.php>

TEACHING *THE TAMING OF THE SHREW*

BBC's 60-second Shakespeare: *The Taming of the Shrew*

http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/themes_shrew.shtml

BBC's "ShakespeaRe-Told" 2005 adaptation

Includes backstage interviews with the director and cast, production photos for use in class, character descriptions of this very smart 21st-century update. The DVD is available through Amazon or the BBC shop—some clips are on YouTube. (search “Shakespeare Retold”).

www.bbc.co.uk/drama/shakespeare/tamingoftheshrew/

Shakespeare Retold: Elevator scene—Katherine and Petruchio first meet

<https://www.youtube.com/watch?v=hr53BBScS98>

Shakespeare Uncovered: *The Taming of the Shrew* with Morgan Freeman

Full episode of PBS series. Morgan Freeman leads exploration into *Shrew* watching clips from famous performances. Includes interviews with Julia Stiles, star of 1999 adaptation *10 Things I Hate About You*, and feminist Germaine Greer.

<http://www.pbs.org/wnet/shakespeare-uncovered/uncategorized/taming-shrew-morgan-freeman-full-episode/>

BBC Shakespeare Animated Tales: *The Taming of the Shrew*

<https://www.youtube.com/watch?v=TudxjHLOJnE>

A Teacher Guide to the Signet Edition

<http://us.penguingroup.com/static/pdf/teachersguides/tamingshrew.pdf>

Elizabethan Wedding Customs

<http://www.william-shakespeare.info/elizabethan-wedding-customs.htm>

Penguin Classics Teachers' Guides

<http://www.penguin.com/services-shared/teachersguides/>

Moonlighting TV series: “Atomic Shakespeare” episode

<https://www.youtube.com/watch?v=W2XgZiLQ4A0&playnext=1&list=PLBEBCF0BAFD0DEAF1>

TEXTS AND EARLY EDITIONS

The First Folio of William Shakespeare (University of Virginia)*

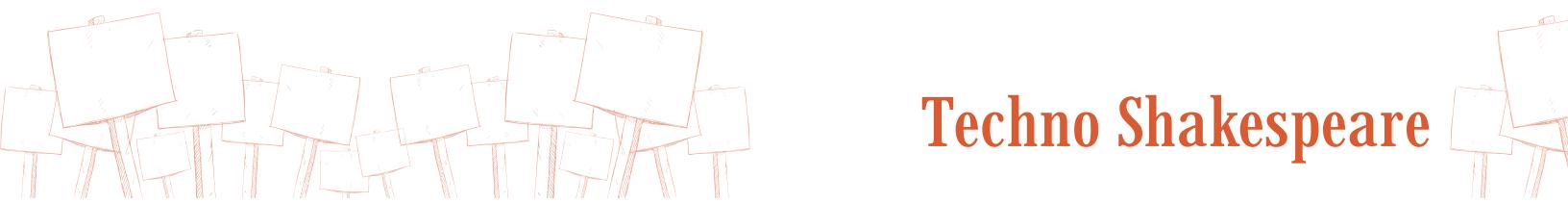
Access *Taming of the Shrew* and others of Shakespeare's plays online in their first folio additions.

<http://search.lib.virginia.edu/catalog/003081548>

Folger Digital Texts*

All of Shakespeare's plays are available to download here in a variety of file formats from this site. Great for downloading plays into a Word document and cutting the text!

<http://www.folgerdigitaltexts.org/download/>



Techno Shakespeare

The Internet Shakespeare Editions (University of Virginia)*

This website has transcriptions and high quality facsimiles of Shakespeare's folios and quartos, categorized by play with links to any articles written about the play that can be found on the website.

<http://internetshakespeare.uvic.ca/Foyer/plays.html>

Introduction to the First Folio: Creating the First Folio

This video by the Royal Shakespeare Company explains how Shakespeare was published during his lifetime and the creation of the First Folio after his death.

https://www.youtube.com/watch?v=6_vCC9coaHY

Making a Folio

This video demonstrates how to make a folio like Shakespeare's First Folio.

<https://www.youtube.com/watch?v=3MmGmv6Ys1w>

Shakespeare's First Folio

This page from the British Library provides an easy to understand introduction to the First Folio.

bl.uk/onlinegallery/onlineex/landprint/shakespeare/

Shakespeare Online*

The full text of the play is provided with accompanying activities and information.

<http://www.shakespeare-online.com/plays/tamingscenes.html>

Treasures in Full: Shakespeare in Quarto*

A copy of the quartos, available to compare side-by-side, as well as background information. This website was created and is maintained by the British Library.

<http://www.bl.uk/treasures/shakespeare/homepage.html>

What Is a Folio?

This image shows how to read a Folio text; part of Massachusetts Institute of Technology's website "Hamlet on the Ramparts."

<http://shea.mit.edu/ramparts/newstuff3.htm>

WORDS, WORDS, WORDS

Open Source Shakespeare Concordance

Use this concordance to view all the uses of a word or word form in all of Shakespeare's works or in one play.

<http://www.opensourceshakespeare.com/concordance/findform.php>

Shakespeare Lexicon and Quotation Dictionary

Part of Tufts University's Perseus Digital Library and created by Alexander Schmidt.

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.03.0079>

Shakespeare's Words Glossary and Language Companion

Created by David Crystal and Ben Crystal, this site is a free online companion to the best-selling glossary and language companion, Shakespeare's Words.

shakespeareswords.com

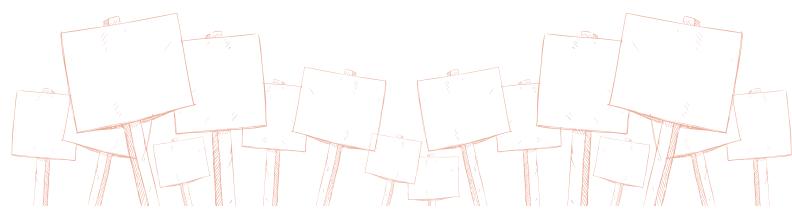
Shakespeare's Grammar

Discover how Shakespeare used grammar differently than we might today.

<http://www.bardweb.net/grammar/grammar.html>

Suggested Reading

Most of the books suggested here are available to peruse in our Teacher Resource Center, open after Teacher Workshops and by appointment by calling our Education Department at 312.595.5678.



Barton, John. *Playing Shakespeare*. London, 1986. A bible for Shakespearean actors, this classic book by John Barton (of Royal Shakespeare Company fame) offers any reader with an interest in Shakespeare's words an insider's insight into making Shakespeare's language comprehensible.

Brockbank, Philip, ed. *Players of Shakespeare, Volumes 1–5*. Cambridge (through 2006). Written by famous actors about the Shakespearean roles they have performed on the English stage, this collection of personal essays offers the reader a privileged look inside the characters and the artist's craft.

Brockett, Oscar. *History of the Theatre*, 5th ed. Boston, 1987. Resources abound discussing commedia. This is among the many useful overviews covering the subject within the larger framework of theater history.

Bullough, Geoffrey. *Narrative and Dramatic Sources of Shakespeare*. New York, 1975. The classic reference detailing Shakespeare's sources. Out of print, this multi-volume resource is well worth searching for in a library.

Chriss, Peter. *Shakespeare*. London, 2002. Part of DK Eyewitness Books' "children's series," this title, plus a number of others (Costume, Arms and Armor, Battle, Castle, Mythology) offers students of any age beautifully illustrated background information to complement a classroom's Shakespeare study.

Crystal, David and Crystal, Ben. *Shakespeare's Words: A Glossary and Language Companion*. London, 2004. A terrific, easy-to-use Shakespeare dictionary that's a mainstay in CST's rehearsal hall.

Davis, Angela Y. *Women, Race, & Class*. New York, 1981. An academic study of the women's rights movement in the U.S. that examines history intersectionally, viewing women's rights as interwoven with race and class struggles.

Dolan, Frances E., ed. *The Taming of the Shrew: Texts and Contexts*. Boston, 1996. In this edition, a number of scholarly articles providing historical and cultural context follow the text of the play.

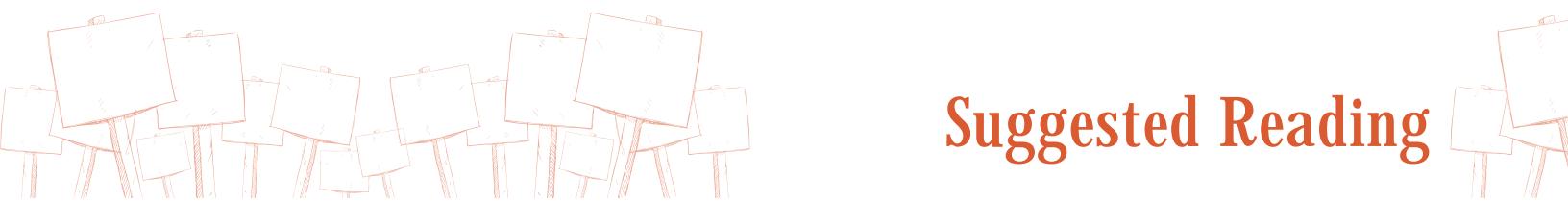
Frye, Northrop. *A Natural Perspective: The Development of Shakespearean Romance and Comedy*. San Diego, 1965. Frye's work is a classic in Shakespearean scholarship, and serves still as an excellent lens through which to understand Shakespeare's comedies.

Gay, Penny. *As She Likes it: Shakespeare's Unruly Women*. London, 1994. A volume of critical essays that addresses the question of Shakespeare's women in performance.

Gibson, Rex, Series Ed. *Cambridge School Shakespeare: "The Taming of the Shrew"*. Cambridge, 2008. This unparalleled series, used extensively as a resource in CST's education efforts, includes most of Shakespeare's plays, as well as a book devoted to the Sonnets. Chicago Shakespeare Theater gratefully thanks Cambridge University Press for its permission to include various classroom activities annotated throughout this Teacher Handbook.

Gibson, Rex. *Teaching Shakespeare*. Cambridge, 1998. As "missionary" and inspiration to the "active Shakespeare" movement worldwide, Rex Gibson compiles into one incomparable resource activities that encourage students to playfully and thoughtfully engage with Shakespeare's language and its infinite possibilities.

Goddard, Harold C. *The Meaning of Shakespeare*. Chicago, 1951. A classic, post-war critical analysis, which is both readable and humanistic, devoting a chapter to each play.



Suggested Reading

Grun, Bernard. *The Timetables of History*. New York, 1991. This book is a must-have resource for anyone who loves to place Shakespeare, his writing, and his royal characters in an historical context.

Hawkins, Harriet. *Twayne's New Critical Introductions to Shakespeare*. Boston, 1987. This very reliable, accessible series of Shakespearean criticism is a good resource for many plays in the canon. Each is a single scholar's voice, as opposed to a compilation of various shorter essays.

Hills and Ötchen. *Shakespeare's Insults: Educating Your Wit*. Ann Arbor, 1991. The editors combed the canon for lines that will incite any classroom into speaking Shakespeare with wild abandon!

Holderness, Graham. *Shakespeare in Performance: The Taming of the Shrew*. Manchester, 1989. Many titles are available in the excellent series of performance-based Shakespeare criticism.

Holderness, Graham and David Wootton, eds. *Gender and Power in Shrew-taming Narratives, 1500-1700*. New York, 2010. This critical volume traces various sources of the themes in *The Taming of the Shrew*, focusing on the figure of a "shrewish" woman.

Lupton, Julia Reinhard. *Thinking with Shakespeare: Essays on Politics and Life*. Chicago, 2011. A volume of critical essays, including an essay on animal imagery in *The Taming of the Shrew*.

Marvel, Laura, ed. *Literary Companion Series: Readings on The Taming of the Shrew*. San Diego, 2000. A comprehensive compilation of scholarly essays on themes of *The Taming of the Shrew*.

O'Brien, Peggy. *Shakespeare Set Free*. New York, 1993. Though *The Taming of the Shrew* is not included, this three-volume set, edited by the Folger Library's Director of Education is a treasure chest of creative and comprehensive lesson plans.

Partridge, Eric. *Shakespeare's Bawdy*. London, 2000. Not for the prudish, Partridge's classic work offers an alphabetical glossary of the sexual and scatological meanings of Shakespeare's language. It will help the reader (including even the most Shakespeare-averse) understand another reason for this playwright's broad appeal on stage.

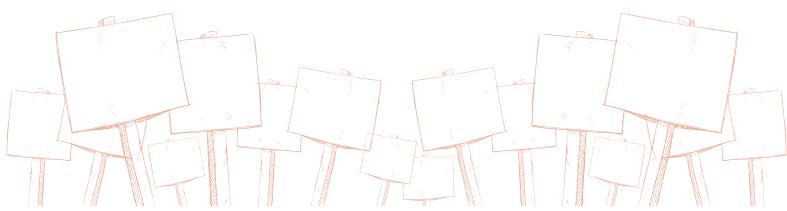
Peacock, John. *Costume 1066-1990s*. London, 1994. Among the many excellent costume books available, Peacock's offers hundreds and hundreds of annotated sketches—an essential resource (from our point of view) for every English classroom's study of Shakespeare.

Rutter, Carol. *Clamorous Voices: Shakespeare's Women Today*. New York, 1989. A critical discussion of the role of women in Shakespeare's plays from five of Britain's most prominent actresses. Includes information on theater today, behind-the-scenes of performances and comparisons of different productions.

Schaefer, Elizabeth, ed. *Shakespeare in Production: The Taming of the Shrew*. Cambridge, 2002. This edition of *The Taming of the Shrew* provides a comprehensive production history in the introduction, as well as detailed annotations on each page describing specific choices made in different productions of the play.

Scheil, Katherine West. *She Hath Been Reading: Women and Shakespeare Clubs in America*. New York, 2012. An in-depth study on Shakespeare literary clubs that formed and were active during the women's club movement in the United States.

Suggested Reading



Scott, Mark W. *Shakespeare for Students*. Detroit, 1992. This excellent three-volume set (Book One includes *The Taming of the Shrew*) is a collection of critical essays edited for secondary school students on 23 of Shakespeare's plays plus the Sonnets.

Stone, Lawrence. *The Family, Sex and Marriage in England 1500–1800. Abridged Edition*. London, 1990. This abridged version of Stone's magnum opus presents his treatise about the evolution of the family in England from the impersonal, economically tied group to the smaller, affectively tied nuclear family.

Wilson, Edwin, ed. *Shaw on Shakespeare*. New York, 1961. George Bernard Shaw was one of Shakespeare's most outspoken critics—and also one of the most humorous. Students who know of Shaw's work, too, may enjoy having him as an ally!

Wilson, Jean. *The Archeology of Shakespeare*. Gloucester, 1995. Among many books on early modern theater in England, this one is particularly interesting as it traces the roots of the first public theaters in England.



Ericka Ratcliff as Katherine and Matthew Mueller as Petruchio in CST's 2011 production of *The Taming of the Shrew*, directed by Rachel Rockwell. Photo by Liz Lauren.

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Additional support perennially funded by: The Malott Family Student Access Fund, Ray and Judy McCaskey Education Chair, The Pritzker Foundation Team Shakespeare Fund and the Segal Family Foundation Student Matinee Fund.

This program is partially supported by a grant from the Illinois Arts Council Agency.