

Kentucky Shakespeare Presents

The Taming of the Shrew **Two Actor Tour**

Study Guide
Grades K - 8



Hear it. See it. Do it.



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with arts education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on the Bard and his life, his written works, *Taming of the Shrew* in particular, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

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Table of Contents

- Overview.....Page 3
- William Shakespeare.....Page 4
- Play & Technical Elements.....Page 5
- Theatre Vocabulary.....Page 6
- Play Synopsis.....Page 7
- Characters.....Page 8
- Vocabulary & Themes.....Page 9
- Activities for Exploration.....Page 10-16
- Pre/Post Tests.....Page 17-19
- Resources & Links.....Page 20

Academic Standards

Arts & Humanities

TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3,
TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3,
TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3,
TH:CN11.1.K-3, TH:CN11.2.K-3, TH:CR1.1.K-3,
TH:CR3.1.K-3, TH:PR4.1.K-3, TH:PR5.1.K-3,
TH:RE5.1.K-3, TH:RE7.1.K-3, TH:RE8.1.K-3,
TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3,
TH:CN11.2.K-3, TH:RE7.1.4-5, TH:RE8.1.4-5,
TH:RE9.1.4-5, TH:CN10.1.4-5, TH:CN11.1.4-5,
TH:CN11.2.4-5, TH:RE7.1.6-8, TH:RE8.1.6-8,
TH:RE9.1.6-8, TH:CN10.1.6-8, TH:CN11.1.6-8,
TH:CN11.2.6-8

ELA

RL.K.3, RI.K.8, L.K.5C, SL.K.1A, SL.K.2, SL.K.3, SL.K.6,
RL.1.9, SL.1.1A, SL.1.1C, SL.1.2, SL.1.3, SL.1.4, SL.1.6,
L.2.6, SL.2.2, SL.2.3, RL.3.3, RL.3.4, RL.3.5, SL.3.1B,
SL.3.1C, SL.3.1D, SL.3.3, RL.4.5, SL.4.1B, SL.4.1C,
RL.5.2, L.5.3B, L.5.4A, SL.5.1B, SL.5.1C, SL.5.3, RL.6.3,
RI.6.4, SL.6.1B, RL.6.7, RL.7.3, RL.7.4, RL.7.5, SL.7.1C,
RL.8.3, RL.8.4



The Taming of the Shrew Performance

This one-hour interactive performance provides students with the perfect introduction to Shakespeare through audience participation and dramatic storytelling. Our Artist Educators will guide the audience through *The Taming of the Shrew* as they bring Shakespeare's famous characters to life in this comical two-person performance. Students will have the opportunity for discussion and synthesis of their theatre experience throughout the performance. Our tour emphasizes the importance of healthy relationships, self-respect and self-esteem, and conflict resolution!

How can we both make this be the most efficient and successful performance?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform and seating students on bleachers or in a location where they can easily see the performance.
- For your use, we have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult staff members present in the room** throughout the performance. Students tend to have less distractions and are more encouraged to participate in the performance with familiar adult presences in the room.

William Shakespeare

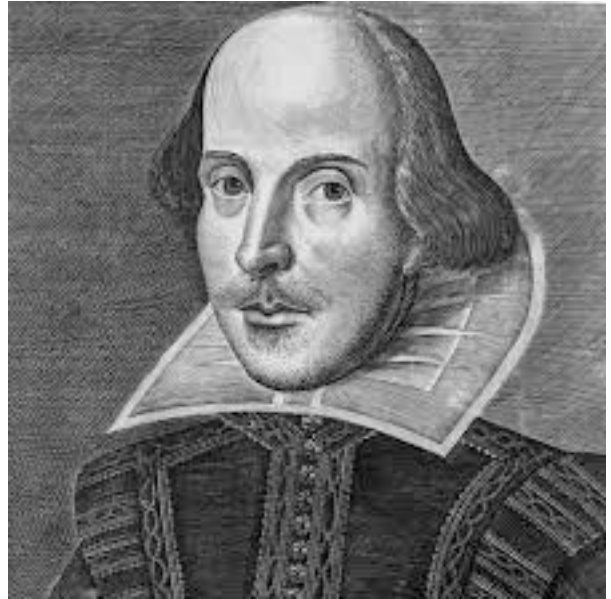
(April 23, 1564 – April 23, 1616)

His Life

- Born and raised in Stratford-upon-Avon
- Attended grammar school in central Stratford where he learned Latin, grammar, and literature
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

His Works

- An English poet and playwright widely regarded as the greatest writer in the English language and the world's preeminent dramatist
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Few records of his private life survive and there has been considerable speculation about his religious beliefs and whether the works attributed to him were written by others
- Produced most of his known work between 1590 and 1613
- Early plays were comedies and histories, genres he raised to the peak of style and artistry
- Next, he wrote primarily tragedies until about 1608, including *Hamlet* and *Macbeth*
- Lastly, he wrote tragicomedies also known as romances and collaborated with other playwrights
- In 1623, two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century



William Shakespeare



The Original Globe Theatre circa 1612

What is a Play?

A play is a story performed by actors on a stage in front of an audience. These performances combine many art forms—writing, directing, acting, stage designing, costuming, and more. The plays tell a story that can relate to the audience and even teach them a lesson for their own lives!

What are the Technical Elements of a Play?

Technical Elements are tools that are used in a production to communicate and explain time, place, and the theme to an audience—just like you will see in the *Taming of the Shrew*! Here are a few definitions and examples of each as well as opportunities to engage your students in each technical area of theatre:

See It. Hear it.

Costumes

The style of dress characteristic of a particular country, time period, or people that is worn by actors in a play.

Example: Sashes of different colors

Sound

Music and sounds effects used to create environment and mood.

Example: Music played for a dance scene

Set

The additions to a stage that help the audience to understand where the play is taking place.

Example: A tree to represent a forest

Props

Items used/held by actors besides costumes and scenery that help in the telling of the story.

Example: Mutton or Cake given to characters to eat

Lights

Help to tell the audience where the play is taking place, what time it is, and what the mood is.

Example: Dimming the lights for nighttime

Do it!

Costumes

Petruchio is described as wearing completely mismatched clothing items to his wedding. He looks comical but also inappropriate for a wedding. How can your choices help the audience to show his over the top clothing?

Sound

Describe what kind of sounds you would hear in *Taming of the Shrew* - music, crowds, etc.

Set

Draw a picture of a scene from the play. Is it a pleasant or scary place to be?

Props

Make a list of props that are mentioned or that you think would be needed to perform this play.

Lights

What would the lighting look like on the road back to Padua? What about in a house? How would the lighting help you understand the setting as an audience member?

BASIC THEATRE VOCABULARY

Actor- Individual who pretends to be a character in a play; who represents a character in a play.

Blocking- The pattern of movement the actors follow while on stage.

Characters- The personalities or parts actors become in a play; roles played by actors in a play.

Climax- The point of highest dramatic tension or a major turning point in the action of a play.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

Costumes- The clothing worn by the actors to play the characters.

Dialogue- The words spoken by the actors during a play.

Empathy- The capacity to relate to the feelings of another.

Exposition- The part of a play that introduces the theme, main characters and circumstances.

Falling Action- The action after the climax of the plot.

Interpretation- To explain or tell the meaning of something; to present in understandable terms.

Monologue- A speech made by a single character; often when a character is “thinking out loud.”

Motivation- An incentive or an inducement for further action for a character.

Playwright- The individual who writes a play.

Plot- What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

Resolution- The solution to the problem after the climax in a play.

Rising Action- The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

Role- Part/ character/ person written by a playwright.

Setting- Where a play takes place in time, space, or location

Script- The play in written form.

Stage- The area where the actors perform the play.

Theme- What the play means as opposed to what happens; the main idea or message within the play.

Turning Point- The moment in a play when events can go either way; the moment of decision; the crisis.

The Taming of the Shrew by William Shakespeare Synopsis

The play begins with a rich merchant, Baptista, who has two daughters - Katherina and Bianca. Bianca is known for being the younger, gentler daughter. Katherina, on the other hand, is known for being strong-willed and very verbal about her wants and needs. Bianca is being wooed by Gremio, Lucentio, and Hortensio, but Baptista will not allow her to be married until a husband is found for his older daughter, Katherina - 'the shrew', whose aggressive character has made this unlikely. Hortensio decides to find a husband for Katherina.

Petruchio of Verona is visiting Hortensio, and agrees to help his friend by marrying Katherina, especially when he learns the amount of money she would bring to a marriage. At his first meeting with her, Petruchio and Katherina have a battle of wills and Katherina seems to get the better of him. He insists on marrying her despite her angry protestations. Baptista willingly agrees, leaving Bianca's suitors to argue their respective cases among themselves. Lucentio ends up winning Bianca's affection.



Petruchio arrives late for his wedding, badly dressed, behaves badly during the service, and afterwards refuses to stay for the reception, despite Katherina's wishes to the contrary. He takes her back to his country house, where he refuses to let her eat, sleep, or dress well until she conforms to his every whim.

Once they see that Bianca has made her choice, Hortensio decides to marry a rich widow. On their way back to Padua for the wedding, Katherina and Petruchio come to an understanding where Katherina learns to choose kindness in how she treats others and Petruchio learns to love her strong spirit.

Main Characters from *The Taming of the Shrew*

Katherine- The “shrew” of the play’s title, Katherine, or Kate, is the daughter of Baptista Minola. She is sharp-tongued, quick-tempered, and prone to violence, particularly against anyone who tries to marry her. Her hostility toward suitors particularly distresses her father. But her anger and rudeness disguise her deep-seated sense of insecurity. She does not resist her suitor Petruchio forever, though, and she eventually finds her equal in him.



Petruchio- He is a gentleman from Verona. Loud, eccentric, and quick-witted, he has come to Padua “to wive and thrive.” He wishes for nothing more than a woman with money, and he finds Kate to be the perfect fit. Disregarding everyone who warns him of her shrewishness, he eventually succeeds not only in wooing Katherine, but in reaching an equal playing field in their behavior and attitude.



Baptista- One of the wealthiest men in Padua, and his daughters become the object of many suitors due to the substantial money he can offer. He is desperate to find Kate a suitor, having decided that she must marry before Bianca does.

Bianca- The younger daughter of Baptista. The lovely Bianca proves herself the opposite of her sister, Kate, at the beginning of the play: she is soft-spoken, sweet, and unassuming. Baptista will not let her marry until Kate is wed. Her suitors are Hortensio (friend of Petruchio), an old man named Gremio, and Lucentio whom she ends up falling in love with at the end of the play.



Vocabulary

"The poorest service is repaid with thanks."

Curst- offensive; anger of annoyance displayed for others to see

Dowry- property or money brought by a bride to her husband on their marriage

Favors- a gift or act of kindness; to show approval; to look like someone or something else

Fortune- luck (either good or bad); a large amount of money; the success or failure over time

Headstrong- someone who is stubborn and strong-willed

Minion- a follower of a powerful person, easily lead by them

Shrew- a term, usually in regards to a woman, who is assertive and strong-willed

Submissive- ready to conform to the authority or will of others; obedient

Suitor- usually a man who is interested in marriage with someone and attempts to convince that person into the union

Taming- to make something easier to control

Woo- to get the love, affection, or support of someone



Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. The following themes are important to this interpretation of *Taming of the Shrew*:

Healthy Relationships

This play examines several kinds of relationships people can have with each other - between family members, between two people who are married, and between people who have common or conflicting interests- and what makes them healthy or unhealthy.

Are Baptista's decisions about how, who, and when his two daughters should marry positive or negative?

Is he taking into account the needs and wishes of them or making decisions without getting their input or consent?

What is consent? Can you think of any situations at school where you give your consent or need to ask for consent?

Conflict Resolution

Some of the characters in *Taming of the Shrew* are unable to resolve the conflicts (where people communicate their differences in order to find a way to resolve their issues) throughout the first part of the plot of the play. Instead, they turn to tricks, unkind words, and ignoring what other people are telling them which does not make anyone happy for a very long time.

What are some better ways that Kate could have communicated with Petruchio to let him know that she did not want to marry him?

How could Petruchio have shown Kate that her past behavior was unkind? What other situations need conflict resolution from this play?

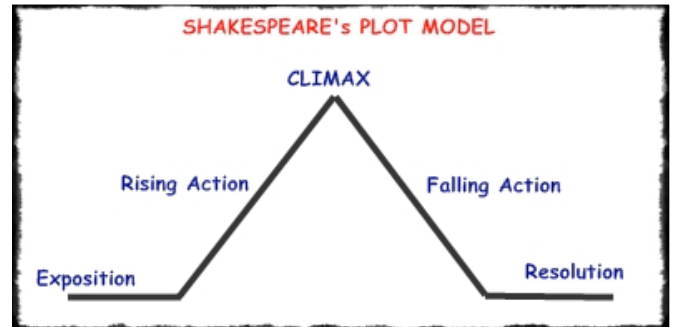
Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

Before the Performance

1. Familiarize your students with the synopsis, characters, and themes of *The Taming of the Shrew*. Discuss with your class their expectations of *Taming of the Shrew* on stage and in your classroom.
2. Examine the major themes of the play as they are discussed in this guide. For each theme, have the students list examples from their own lives and from the world around them. Prepare the students to look for these themes in the production.

3. Refer to Shakespeare's Plot Model to the right to discuss the parts of a play: Exposition (Beginning), Rising Action, Climax (Middle), Falling Action, and Resolution (Ending). Can they identify what parts of *Taming* would fit into this model?



4. After the performance, your class will have the opportunity to ask the artists from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask about Shakespeare, what it is like to be an actor and have a career in the arts, or *Taming*. Write them down so they won't forget!

After the Performance

1. Discuss the technical elements of props, puppets, and costumes with your class. How did these elements contribute to the storytelling in this production? Did your students agree with the choices that the designers made? How did it help make the story clearer for them? Have your students present their own ideas for their own production design of *Taming* through visual creations such as a collage or drawings.
2. How did the main characters (Katherina and Petruchio) change or develop in the play? What clues do we get from the script, their nonverbal expressions, what motivates them, and what their goals become by the end of the play? Compare and contrast the characters in the beginning versus in the end of the play.
3. Have your students write a reflection on one of *The Taming of the Shrew's* themes and how they can make connections to their own lives. Was there ever a time where you behaved differently because you weren't getting what you wanted or were upset? Tell your audience about how you were able to communicate with others about your differences, find a positive resolution for the conflict, and be true to who you are. What did you learn from this conflict or situation?

"If I be waspish, best beware my sting." - Kate, *The Taming of the Shrew*

Pre-Show and Post-Show Activities for Exploration

Please complete the following discussions & activities before and after watching the production.

Grades K-1

Students will receive a Shakespeare coloring sheet with fun facts about Shakespeare which can be shared during the exercise.
(Provided in Study Guide)

Grades K-2

It is important for younger students to understand the conventions of theatre and how to behave in a theatrical setting versus watching a t.v. show or movie. You may discuss how a movie can be paused, stopped, and reviewed. Theatre, however, changes every time and should not be interrupted. It is a unique process. It is also important that they know they are encouraged to be a part of this special process when the actors ask for volunteers or prompt audience participation. They get to be a part of the play whereas in a movie they can only be observers rather than participants. What makes a good audience? A good audience watches, listens, and encourages their friends on stage at all times!

Grades 2-8

This activity involves role playing to practice conflict resolution. Pair up students and give each pair a conflict that they must solve through a short performance. The students will have about 15 minutes to create their piece to share. For older students, have them write out a script and have other students perform the scenes that they have written.

Examples of Conflict Scenarios :

- A student steals a marker from another student who is using it.
- You are watching as another student is about to pull a surprise prank on another student.
- One friend is pressuring another to do something or act like they normally would not.

Grades 5-8

Shakespeare's Meter

Discuss Iambic Pentameter (A line of poetry which follows a pattern of 5 unstressed and stressed syllables) with your class. Key vocabulary words are:

Feet: Repeating segments that are used to build a line of poetry.

Meter: The pattern of a line of verse, a metrical pattern.

Iamb: An unstressed syllable following by a STRESSED syllable

unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED

Now try it out with a beat or rhythm like a heartbeat! Have them clap it out as they say the lines.

A horse, a horse! My kingdom for a horse.

a HORSE a HORSE! my KINGdom FOR a HORSE!

But soft: what light through yonder window
breaks?

*but SOFT what LIGHT through YONder WINDOW
BREAKS?*

How does this rhythm make the students feel? Can they give any other examples of lines of song lyrics, other poetry, etc. that may fit this style?

Have them write out their own line or couplet (two lines of poetry) that follows the meter of Iambic Pentameter.

Shakespeare: Fun Facts

1. William Shakespeare was born in 1564, but his exact birth date is unknown. He was baptized on April 26 of that year, so his birth would have been shortly before.
2. Shakespeare did not go to college.
3. Shakespeare married Anne Hathaway in 1582. The couple had a baby girl, Susanna, and then had twins, Judith and Hamnet, in 1584.
4. According to reports, Shakespeare wrote quickly and with ease; Fellow playwright Ben Johnson said, "Whatsoever he penned, he never blotted out a line."
5. Because of the Black Plague outbreak in Europe, all London playhouses were closed between 1592 and 1594 because it was thought that crowded places helped facilitate the spread of the disease.
6. During this period, because there was no demand for Shakespeare's plays, he began to write poetry. Those poems are known as Sonnets.
7. In 1597, the theater in which Shakespeare's acting troupe, The Lord Chamberlain's Men, performed was forced to close. Many partners invested in a new theater built on the south bank of the Thames river. The new theater was called The Globe.
8. Plays were performed at The Globe only in the afternoon by daylight because there was no electricity for lighting.
9. Laws at the time prohibited people from dressing above their rank in life. Players (actors) were the only exception to this rule, and could dress as noblemen on stage without being arrested and locked in the stocks.
10. Women were not allowed to act in plays during Shakespeare's time, so in all of his plays, women's roles were performed by boys or young men.
11. Though the printing press existed and books were being mass-produced all over Europe, Shakespeare had little interest in seeing his plays in print. He'd written them not to be read, but to be performed on stage.
12. Because they were often quickly written for performance on stage, none of Shakespeare's original manuscripts exist.
13. Shakespeare returned to Stratford after he finished work on The Tempest, in 1611.
14. He died in 1616. The words "Curst be he that moves my bones" were inscribed on his grave.
15. Seven years after his death, some of Shakespeare's fellow players published Shakespeare's plays in a single volume, called the First Folio. Shakespeare was said to have an extensive vocabulary; his works contained more than 30,000 different words.



Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

Grades 4-8

Before or after the *Taming of the Shrew* performance, students can be actively involved in creating, improvising, and performing their own versions of dramatic works using elements of drama.

Resources and Materials:

- Script
(Provided in Study Guide)
- List of Theatre Vocabulary
(Provided in Study Guide)
- Director's Questions
(Provided in Study Guide)
- Dictionary
- Paper
- Pencils

Pre-Activity:

This is one of Shakespeare's most famous comedies about a battle of wits between two characters, Petruchio and Kate. Kate is known throughout Padua as being strong-willed and resistant to any offers of marriage. Petruchio sees this as a worthy challenge and schemes to win her over. Instead, he finds someone that can match him in every sense. This scene from *Taming of the Shrew* shows the introduction of Petruchio and Kate and how they immediately begin to come into an energetic, back-and-forth conflict with a person of similar personality.

Read the scene aloud with the entire class. Give the students an opportunity to ask questions about the broad meaning of the scene. Can they tell you the characters, the plot of the scene (beginning, middle and end)? What is the setting? Is there a conflict?

Have each student individually or as a group answer the Director's Questions about the selected scene.

Activity:

Divide the students into pairs. Ask them to rewrite the scene using modern language. They can use any words they want as long as they keep the plot and conflict the same. Encourage the students to use dictionaries and other resources as needed.

Once the pairs have written their scenes, they should continue to work together to rehearse the scene for presentation in front of the class. Encourage the students to use performance elements such as vocal expression, projection, diction, gestures, facial expression, and movement.

Post Activity:

Once the pairs have been allowed enough time to create their scripts and rehearse their scenes, they will perform them for each other. After all the students have completed their performances, lead a discussion on the similarities and differences of each performance. Were there any moments in the performances that made the students feel sad, excited, anxious, or frightened? Did anyone choose to switch gender roles within the scene? How did that choice alter the tone of the scene? What tactics were used by each actor to achieve their goals?

Director's Questions

Shakespeare used very few stage directions, which are instructions in the script for the actors and director indicating movement, location, effects. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Use the provided scene from *The Taming of the Shrew*, read it aloud, and use the Director's Questions below to explore the possibilities of the text. Based on your discoveries from the Director's Questions, make decisions about what the characters, relationships, set, scenery, and costumes might be.

DIRECTOR'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?
What is my job? Am I in school?
What is my family like? Where am I from (country, state, etc.)?
Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room
What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?
People mentioned in the scene?
The place where I am?
The objects around me?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? A CONFLICT?

6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT (Obstacles)?

7. WHAT DO I NEED TO DO TO GET WHAT I WANT (Tactics)?

The Taming of the Shrew - ACT II, Scene i

PETRUCHIO

Good morrow, Kate; for that's your name, I hear.

KATHARINA

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

PETRUCHIO

You lie, in faith; for you are call'd plain Kate,
And bonny Kate and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom
Kate of Kate Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

KATHARINA

Moved! in good time: let him that moved you hither
Remove you hence: I knew you at the first
You were a moveable.

PETRUCHIO

Why, what's a moveable?

KATHARINA

A join'd-stool.

PETRUCHIO

Thou hast hit it: come, sit on me.

KATHARINA

Asses are made to bear, and so are you.

PETRUCHIO

Women are made to bear, and so are you.

KATHARINA

No such jade as you, if me you mean.

PETRUCHIO

Alas! good Kate, I will not burden thee;
For, knowing thee to be but young and light--

KATHARINA

Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

PETRUCHIO

Should be! should--buzz!

KATHARINA

Well ta'en, and like a buzzard.

PETRUCHIO

O slow-wing'd turtle! shall a buzzard take thee?

KATHARINA

Ay, for a turtle, as he takes a buzzard.

PETRUCHIO

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

KATHARINA

If I be waspish, best beware my sting.

PETRUCHIO

My remedy is then, to pluck it out.

KATHARINA

Ay, if the fool could find it where it lies,

PETRUCHIO

Who knows not where a wasp does
wear his sting? In his tail.

KATHARINA

In his tongue.

PETRUCHIO

Whose tongue?

KATHARINA

Yours, if you talk of tails: and so farewell.

PETRUCHIO

Nay, come again,
Good Kate; I am a gentleman.

KATHARINA

That I'll try.

She strikes him

PETRUCHIO

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

KATHARINA

So may you lose your arms.

PETRUCHIO

Nay, come, Kate, come; you must not look so sour.

KATHARINA

It is my fashion, when I see a crab.

PETRUCHIO

Why, here's no crab; and therefore look not sour.

KATHARINA

There is, there is.

PETRUCHIO

Then show it me.

KATHARINA

Had I a glass, I would.

PETRUCHIO

What, you mean my face?

KATHARINA

Well aim'd of such a young one.

PETRUCHIO

Now, by Saint George, I am too young for you.

KATHARINA

Yet you are wither'd.

PETRUCHIO

'Tis with cares.

KATHARINA

I care not.

PETRUCHIO

Nay, hear you, Kate: in sooth you scape not so.

KATHARINA

I chafe you, if I tarry: let me go.

PETRUCHIO

No, not a whit: I find you passing gentle.
'Twas told me you were rough and coy and sullen,
And now I find report a very liar;
For thou are pleasant, gamesome, passing courteous,
But slow in speech, yet sweet as spring-time flowers:
Thou canst not frown, thou canst not look askance,
Nor hast thou pleasure to be cross in talk,
But thou with mildness entertain'st thy wooers,
With gentle conference.
Thus in plain terms: your father hath consented
That you shall be my wife;
And, Will you, nill you, I will marry you.

KATHARINA

Ha!

END SCENE

Pre-Show and Post-Show Tests for *The Taming of the Shrew*

For your convenience and providing appropriate content for various Grade Levels, we have included two different versions of Pre/Post Tests for our *Taming* performance. Please choose the one that you feel would work best for your students. We recommend the first Test is best for K-3 students and the second would be best for 4-8 students. Give these tests before and after the performance to measure impact.

Answer Key to Test #1:

1. D (All of the Above)
2. D (All of the Above)
3. B (Setting)
4. End, Middle, Beginning
5. C (Audience)
6. The Globe Theater
7. Kate: Strong-willed, Petruchio: Tricky, Hortensio: Tricky, Baptista: Wealthy, Bianca: Kind
8. True
9. Kate & Bianca: Siblings, Petruchio & Hortensio: Friends, Kate & Petruchio: Married, Baptista & Bianca: Father & Daughter

Answer Key to Test #2:

1. D (All of the Above)
 2. B (Comedy)
 3. B (Setting)
 4. Exposition, Rising Action, Climax, Falling Action, Resolution
 5. C (Audience)
 6. See Page 9 of the Study Guide
- BONUS: Identity, Conflict Resolution, Healthy Relationships

Pre-Show and Post-Show Test for *The Taming of the Shrew*
Please complete the following test before & after watching the production.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare write?

- a. Tragedy (Sad)
- b. Comedy (Funny)
- c. History (Kings and Queens of England)
- d. All of the Above

2. What do good audiences do?

- a. Listen
- b. Watch
- c. Encourage
- d. All of the Above

3. Padua is a _____ in the play?

- a. Character
- b. Setting
- c. Theme
- d. Prop

4. Select the correct part of a Plot (Beginning (B), Middle (M), End (E)) that matches what happens in the story of *Taming of the Shrew*:

Kate and Petruchio finally get along. _____
Petruchio is late for his wedding. _____
Baptista has 2 daughters to be married. _____

5. Which is not a Technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. What was Shakespeare's theater called?
Hint: It is like a round object that has a map on it.

The _____ Theater

7. Draw a Line between the Character Trait that best matches the character:

Kate Kind

Petruchio Tricky

Hortensio Strong-willed

Baptista Eager

Bianca Wealthy

8. Plays teach us lessons about life.

Is that True or False? (Please Circle)

9. Draw a Line to Match the Characters with their Relationship with each other in *Taming of the Shrew*:

Kate & Petruchio Friends

Petruchio & Hortensio Father & Daughter

Kate & Bianca Siblings

Bianca & Baptista Married

Pre-Show and Post-Show Test for *The Taming of the Shrew*

Please complete the following test before & after watching the production.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare use?

- a. Tragedies
- b. Comedies
- c. Histories
- d. All of the Above

2. What genre would *Taming of the Shrew* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

3. Padua is a _____ in the play?

- a. Character
- b. Setting
- c. Theme
- d. Prop

4. Put the following Plot Terms in order from Beginning to End for one of Shakespeare's Plays: Falling Action, Climax, Exposition, Resolution, and Rising Action

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____

5. Which is not a technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. Draw a Line between the correct Vocabulary Word and its definition from *Taming of the Shrew*:

Curst	A gift or act of kindness; to show approval; to look like someone or something else
Dowry	offensive; anger of annoyance displayed for others to see
Favors	a follower of a powerful person, easily lead by them
Fortune	ready to conform to the authority or will of others; obedient
Headstrong	to make something easier to control
Minion	property or money brought by a bride to her husband on their marriage
Shrew	usually a man who is interested in marriage with someone and attempts to convince that person into the union
Submissive	someone who is stubborn and strong-willed
Suitor	to get the love, affection, or support of someone
Taming	a term, usually in regards to a woman, who is assertive and strong-willed
Woo	luck (either good or bad); a large amount of money; the success or failure over time

BONUS: What are 2 major themes of *Taming of the Shrew*?

_____ & _____

Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library.

Comprehensive Resource of Works
www.absoluteshakespeare.com

The Folger Shakespeare Library
www.folger.edu/taming-of-the-shrew

The Penguin & Signet Classic's Teacher Guide
www.penguin.com/static/pdf/teachersguides/tamingshrew.pdf

Related Reading for Students

Aliki. *William Shakespeare and the Globe*. NY. Scholastic Inc. 1999.
Burdett, Lois. *A Child's Portrait of Shakespeare*. NY. Firefly Books LTD. 1995.
Chrisp, Peter. *Eyewitness: Shakespeare*. NY. Dorling Kindersley Publishing Company, Inc. 2002.
Lamb, Charles and Mary. *Tales From Shakespeare* (1807). NY. Puffin Classics. 1995.

Resources for Teachers

Blumberg, Margie. *Shakespeare For Kids: His Life and Times 21 Activities*. IL. Chicago Review Press. 1999.
Egan, Lorraine Hopping. *Teaching Shakespeare -Yes You Can!*. NY. Scholastic Professional Books. 1998.

Classroom Challenge

Write a letter to the Kentucky Shakespeare Artist Educators who lead the Two Actor performance. Describe what you liked and what you learned about the play, *Taming of the Shrew*. Describe what you saw, felt, and heard. What was your favorite part? If you could play any role in *Taming*, then what would it be? Feel free to include drawings as well- we love to have those as decorations around the office!

Mail to:
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