



**Introducing
The Taming of the**

Shrew

A Resource for Students



talking to the creative team

Toby Sedgwick - Movement Director (also playing Gremio)

What is the role of a movement director in such a text based play?

Movement director jobs are different in every production depending on the style of the piece and the ideas of the director. In *The Taming of the Shrew* one of my roles will be to work with the actors to define the physicality of their role, how a character's external physical presence relates to his internal. Another important task for me, particularly with this production, is to find and suggest ideas for physical comedy and visual gags whenever the opportunity arises in the text and situation of the play. It is also the movement director's job to create a universal chorus, to create the environment in which the play can take place. In the last few years, a lot of productions have taken on board a much more physical way of performing rather than just relying on the text. It's about creating a series of images in a very simple and direct way on the stage and seeing how the performers themselves can stimulate an audience's eye to create a specific environment. It's about working visually with images, like film, except theatrically.

How will you reconcile your two roles?

With my own company, *Moving Picture Mime Show*, we all used to act and direct so I'm very used to it. I just integrate myself into performing and doing. It will mean attending every rehearsal and thinking myself inside it rather than outside of it. I just have to make sure I give myself enough time to learn my own role!

"You might describe the style of this production as 'Bikers meet Circus meets Veronese'"

Johanna Bryant - Designer

Akintayo Akinbode - Composer

How will you approach the composition of the music for this production?

The story of *The Taming of the Shrew* is set in Padua in Italy, but in this production the Induction is set in Manchester 2001, and the design blends different styles and times. It's important that the music reflects that. It will have an Italian feel although not necessarily sixteenth century, and it will be informed by everything from sixteenth century Italy to the twenty-first century, Renaissance to contemporary.

At this point (the first day of rehearsals) it seems as though all the music will be recorded although there might be a little bit of live stuff. The company includes a few guitarists, a trombonist, a harmonica player and some singers. It seems a shame not to use those skills.

I want the music to work with the actual production, so it feels as if the music is tailor made for it and enhances it, so that the whole production would be less without it.

Will you be working closely with the rest of the Creative Team?

Yes, I'll work especially closely with the sound designer. It's very important that the sound effects and music, which are both used to create atmospheres, complement each other. I'll also record the music here (the Royal Exchange has lots of facilities!).

Before starting work on the music it is also good to see the designs to have a sense of what the whole thing will be like. The director has an overview of how everything works. Helena and I play each other pieces of music and we talk to each other a lot. We're trying to capture a feeling in a piece of music. I'm in rehearsals quite a lot. It's crucial because I don't know what play I'm writing music for until I see it happening on the studio floor.

How do you find working in the round?

I started my career in theatre at the Royal Exchange as part of the stage crew. The Royal Exchange Theatre is unique. Not only is it theatre in the round, with the actors in the centre of the audience, but it is a space within a space. This means that the stage area, the balconies, and even the outside space can all be used when you are composing and designing sound; you have a much bigger palate of sound to play with.



Jason Taylor - Lighting Designer

"Lighting is so important in theatre - we rely on it to convey a great deal in terms of moods, atmospheres, times of day or night, and locations"

...on the process of creating a lighting design

The lighting designer works closely with the director and designer, and usually comes on board one or two months before rehearsals start. By then the set is usually designed or, at least, the director and designer have a good idea of the approach they are taking with the production. You talk with them, discuss the set design, look at the designer's model and begin to talk through practicalities such as budgets!

Once rehearsals start, the lighting designer begins to create the design. You watch some rehearsals and talk in detail with the director, going through scene by scene where characters are standing, moving to, the time of day, location, mood and so on. You get plans and photographs of the set, and take some time to walk around the theatre. You need to know if and where pieces of scenery are being flown in, for example, because you obviously can't place lights in the way of that. In this production of *The Taming Of The Shrew* there will be walkways around some parts of the first gallery - that will affect the lighting design.

You then work on your own, producing a ground plan that details where every light goes. There are symbols for different kinds of light and you write in the colour, special effects required, and so on. The lighting department work from this to order equipment ready for the show.

In the last week of rehearsals, the lighting designer watches run throughs of the play and meets with the director to check lighting cues and changes. Here at the Royal Exchange the set goes in on the Sunday and on the Sunday night I'll be there for a focusing session, where each light is positioned to my instructions. This process can take up to ten hours and run on to the Monday morning. Then, on Sunday night or Monday morning there's what's called a plotting session, where the lighting designer sits down with the director, designer and someone at the lighting desk to put all the lighting information onto the computer. During the technical and dress rehearsals everything is finalised. Then, during the Previews of the show I'll be sitting in the audience and making notes. So, possible amendments can happen right up until Press Night.

Working in the round is a particular challenge for a lighting designer. A lighting effect can often look good from one side of the module but not the other. Making it look good and right all round - that's the challenge. More lights are also needed in the round. Actors have to be lit in all directions!

"The Royal Exchange Theatre lends itself naturally to being used as a circus arena and a courtyard or piazza"

Johanna Bryant - Designer

Kate and Petruchio



In the first scene of Act One of *The Taming of The Shrew*, the men describe Kate (Katharina) as *'too rough for me'*, as being *'stark mad and wonderful forward'* and that to be a man married to her would be *'so very a fool to be married to hell'* and that she *'scold and raise up such a storm / that mortal ears might hardly endure the din'*. Kate seems to make the men around her quite uncomfortable. In fact Gremio says he would rather be *'whipped at the high-cross every morning'* (a place in the market square of towns where people were punished) rather than be married to her and benefit from her dowry.

Why not...

? Discuss whether you think Kate is a difficult person or if you think the men expect women to behave in a particular way? Is Kate a tomboy or is she someone whose behaviour has got out of hand. In a group, make a list of all the words that you can think of to describe Kate. Then make a list of the opposite words. Which list of words sounds more interesting and fun? Which of these words would you apply to yourself?

? Discuss the fact that Kate is described as a shrew. Why a shrew? What other animal names do we use to describe people or the way that they behave? Are the words complimentary or judgmental?

Petruchio is travelling and exploring the world after his father's death. He says he is comfortably off and now he wants adventures and then to find a wife. When he hears about the possibility of wooing and marrying Kate, and that Kate is rich, he says he would not mind if she is *'foul, curst and shrewd...or worse, as rough as are the swelling Adriatic seas'*. All that concerns him is that he should *'wive wealthy...if wealthy, then happily.'* Money seems more important than love at this moment.

Do you think Petruchio's ambitions to marry for money are right?

Why not...

? Write an imaginary letter to an Agony Aunt in a magazine in which Petruchio tells of his plans to go to Padua and find a wealthy wife, and where he asks how to find a rich woman. Then try being the Agony Aunt and write an answer.

Kate is rude to her father in talking about the possibility of her sister Bianca getting married. Kate thinks that she might have to dance barefoot on Bianca's wedding day. This was a tradition for an older sister who was still unmarried when younger sisters married. Kate also says that she will have to lead apes in hell if Bianca marries. This was once a belief about woman who either never married or never had children. Such a superstition seems rather strange today!

Why not...

? Make a list of all the things that happen at weddings nowadays and think about some of the beliefs and superstitions behind the traditions. Do you think our viewpoint is more sensible than the ideas suggested by Kate?

Kate and Petruchio finally meet in the first scene of the Act Two. Petruchio uses a string of flattery to try and win Kate over by calling her 'bonny Kate, prettiest Kate, super-dainty Kate' and tells her that he is 'moved to woo thee for my wife'. Kate is not impressed! She is very short in her answers and very funny in turning Petruchio's words around so that there is a sting in her reply. However, Petruchio goes on with the smooth talk.

Why not...

? In pairs, improvise a scene in which one person tries to win the other round with flattering words whilst the other person is rude and cold. Try and treat the dialogue seriously and don't laugh at your own jokes. Does one or other person seem to take the lead and win in this exchange? Which words or phrases appear to make the other person most uncomfortable?

? Now look at the exchange in Act 2 Scene 1 and try acting it out together. What happens if you act the play out with lots of expression and humour? What happens if you explore the dialogue in a deadpan and/or serious way?

A servant, Biondello, gives a very funny and detailed description of Petruchio's appearance as he approaches Baptista's house before the wedding day. Petruchio is oddly dressed and his horse diseased and staggering. Later in the scene Petruchio says that it is he the man and not his appearance that Kate is marrying. Have a look at this speech in Act 3 Scene 2 and think about what it is that Petruchio is trying to achieve with his appearance.

Why not...

? Using sketches, illustrations from magazines and examples of fabric, put together a scrapbook of ideas for Petruchio's costume and the appearance of his horse. If you are not very good at drawing you might like to work with a stencil outline traced from another illustration and then fill in the detail. One of the benefits of this approach is that you can quickly use the stencil again and again.

Once married, Kate is exposed to some very odd behaviour from Petruchio where he abuses the servants and stops Kate from eating, telling her that the meat was 'burnt and dried away' and would give them 'choler and planteth anger' (Act 4 Scene 2). Later he plans not to let her sleep. It is almost as if they have swapped places in their behaviour. This is what Petruchio calls the taming of the shrew.

The scene, at this stage, does not offer us much information about Kate's response. How do you think Kate feels during these early days in her marriage?

Why not...

? Try writing either a diary or a couple of speeches that tell us what Kate is thinking at this stage in the play.

? With reference to range of newspapers, magazines and television reports, identify situations where food and sleep deprivation are still used as punishments. What are the issues that arise from this kind of treatment of people?

The world has altered a great deal since this play was written. The roles of men and women have changed and there is some sense of the sexes being equal in most societies. The idea that Petruchio should feel justified in his treatment of Kate now feels odd if not extreme. Kate says at the end of the play 'Thy husband is thy lord, thy life, thy keeper / Thy head, thy sovereign' and observes that she is 'ashamed that women are so simple / To offer war when they should kneel for peace... When they are bound to serve, love and obey'.

Why not...

? Look at this last speech of Scene 2 Act 5 and see if you can find a way of speaking it so that there is still some of the old Kate there, the Kate before she was tamed.

Is there a way of making what she says seem as mocking as she has earlier in the play? You might like to think of an actress you would cast in this role who would bring modern day values to Kate as a woman.

Would it be a pop star, a well-known TV personality, a woman politician? Who would have the edge and energy to play the role of Kate as you see her?



Petruchio and Gremio

comedy

The Taming of the Shrew is classified as one of Shakespeare's comedies, and the playwright provides us with circumstances, characters and language that build situations that we as an audience will find funny. Of course, this is only part of the story because it is then the job of the theatre company to recognise the possibilities in what the playwright has written when they stage the play. The director, actors, designers and other people who put together the production will use their own ideas to bring the comedy to life. Laughter arises in all sorts of situations. Sometimes it is in the word play between characters, or in the expression and reaction of one character to one another; sometimes it is because the language or actions are bawdy or rude, or to do with physical behaviour and things like slapstick. Some things are funny because we recognise the situation or see something of ourselves in what is happening on stage. The list of possibilities is almost endless.

There are people who say that to explain a joke is to ruin it, but when you are rehearsing a play it is important to understand what is happening, to take the script to pieces as it were, and then put it back together again in performance to create the situations and the timing that provokes laughter in the audience.

Why not...

? **Discuss and list the ways that comedy works in *The Taming of the Shrew* and identify some of the behaviour used in this play that makes us laugh. As you do this you might want to think about the success of the humour and why it appeals to you. Are there moments in the play where the comedy doesn't work? Why do you think this is so? Do you think that our sense of humour is different from that of earlier audiences and can you find modern ideas that the company has used to make this play accessible and enjoyable?**

? **As a pair, look at the very short scene in Act 4, Scene 5 from the beginning and up until Vincentio's entrance. This is where Petruchio and Kate are travelling on an open road. It is daylight but Petruchio swears that the sun is the moon. Kate decides that Petruchio has to be right whatever the facts and tells him that it could be a rush-candle if Petruchio so wants!**

- **Where is the potential for laughter in this scene?**
- **What happens if you act out this scene in a serious way as if there is no misunderstanding?**
- **How do you add comedy to the piece as actors? Think about your use of voice and expression.**
- **What is Kate really thinking as she complies with Petruchio's silliness?**
- **How can you make your audience aware of her thinking?**
- **What are the facial and physical expressions of the characters, and their reactions to each other?**
- **Now think about what physical ideas you could use to make the comedy apparent? For example, does it make a difference to the scene if you move the characters closer together or further apart?**
- **How do you show them on their journey and is there humour to be had out of the mime of travelling?**



Pizza Man

The designer of a production of this play not only makes the stage a working space for the actors but also offers a visual world for us as the audience that adds to the atmosphere and the meaning of the play. It is quite possible for a design to include humour. In one production of *The Taming of the Shrew*, produced many years ago now, the designer opened the play with a set that looked like a very old fashioned set of painted flats for a proscenium arch production. It was truly terrible to look at but it soon became clear that this was a joke in itself as two apparently drunken people emerged from the audience and quickly destroyed this set (revealing the real set behind) as they ran, chased and fought one another across the stage. Some audience members were so taken in by what was happening that they shouted for the police to be called!

Why not...

? **Choose your own scene from the play and, as a designer, think about a setting that you would create to enhance the comedy. You will need to think about how the actors will use the stage and any important features that are mentioned in the text that needs to be in your setting. How can you organise your space so that it helps the actors create funny situations? For example, you might have features that hide characters from one another, obstacles that have to be got round and make movement awkward and funny. What is the style of your set and how does it look? For example, are there settings that you can think of from modern life that might help an audience to make connections with *The Taming of the Shrew* and more immediately see the humour? Will there be features that are quirky in appearance, that can be used inventively or that can change their structure to add to the comic situations of the scene? All the while you must keep a close eye on how you think the actors will use your set to make the audience laugh.**

"The aim of sound effects is to enhance a production, to make it easier to understand, and to bring another angle to it"

Steve Brown - Sound Designer



Just as there are situations and behaviours that make us laugh, there are traditions in comedy that exploit these threads of humour. Think of some of the comedians that you know or television situation comedies and think about the style of humour they use. French and Saunders, for instance, often make us laugh because they slightly twist life and make us see it in a different way but still make us think of the situation as real. However, Harry Hill is quite different because he uses unreal and mad situations, physical mishaps, disasters and puppets to create humour. There are just as many approaches to comedy in the theatre.

In the 16th century the Italians became used to seeing the theatrical work of Commedia dell'arte, which was loud, colourful and often bawdy. This theatre used a range of stock characters including the Harlequin who outwits all the other people who comes in contact with and is usually the hero of the story. The romantic interest to this drama was provided by the Inamorata, a woman usually dressed in rich dresses and wearing a loup (a small black cover around her eyes - the other characters would wear theatrical masks). The actors would rehearse and learn specific comic business, which was often very acrobatic, and then improvise a story on stage using these moments. The Taming of the Shrew lends itself well to borrowing some of the conventions of Commedia dell'arte because the humour is often farcical and very bawdy.

Why not...

? **Having seen the play in production at the Royal Exchange Theatre, discuss the Commedia dell'arte ideas that were used. What elements of farcical and acrobatic performance have the company added to this play? How does it help our understanding and enjoyment of it?**

? **Find illustrations of the Harlequin and look at the patchwork detail of his costume, the shape of the shoes and the use of the mask. Are there ideas that you can borrow and change to produce a modern costume design for Petruchio? Make sketches that show how you might adapt these ideas for your own costume. Think about the use of colour and materials. Is there a way in which the costume detail can add to the comedy that Petruchio provides?**

Petruchio's Servants



"The Royal Exchange Theatre lends itself naturally to being used as a circus arena and a courtyard or piazza"

Johanna Bryant - Designer

? **Choose a short scene from the play and, as a group, look at the way in which you might make the scene very physical and acrobatic without losing the meaning of the words. You might want to improvise using odd things from around the room that you are working in. How might you work a bucket, a broom and a dustbin into your scene? Don't be frightened to pretend that these every day things are actually something else altogether - think of small children playing and how a broom might become a horse! Try and rehearse your scene so that your physical comedy is very slick, fast and deceives the eye so that we believe the situations or disasters that befall your characters.**

"When I began designing the production, I started with the Induction, and the fact that it's set outside a pub. The idea of 'The Shrew' pub developed from there"

Johanna Bryant - Designer

? **Using the plain plastic masks that can be bought from costume and novelty shops, think about how you might use the tradition of masks in Commedia dell'arte on the characters in the play. (Or if you are ambitious, you could make your own.) In a group try and establish what you think the essential character traits are for each role and then take responsibility for one mask and decide how you might use a design to show this aspect of the character. You can work a design in paint or felt pens but more interestingly you might glue fabric, feathers, leaves, glitter and thread on to the mask to give it both texture and interest. Try using the finished masks in a scene that you have already explored. What do they add to the performance? What do the audience feel about their understanding of your character from the mask?**



Gorgeous Waiter

Helena Kaut-Howson - Director

What role does the Induction play in *The Taming of the Shrew*?

People sometimes omit the Induction because it has no real connection with the plot. In framing the story in this way, you are reminded that it is a play and not to take it too seriously. It allows you to enjoy make believe and the whole process of

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Johanna Bryant - Designer

theatre making. It puts the story into inverted commas. It becomes a celebration of theatre, the joy of transformation, the joy of playing.

The Induction

is in complete contrast to the setting of the play. It’s very English and feels very provincial and very familiar. Suddenly there is this great explosion of sunshine and excitement as we move to Padua and the players’ play. It’s a lovely jump. Suddenly we see what the Elizabethans thought about Italy. It’s very sexual, very glamorous, very decadent with people wearing wonderful clothes and behaving in an extravagant and colourful way. I thought it would be interesting to extend this contrast and make the Induction really now which is why we (Johanna Bryant, the designer and I) thought it would be right to set the whole thing in the court-yard of a modern day theme pub.

In 1978, Michael Billington said that the play “seems totally offensive to our age and society”. Why did you, a woman director, choose to direct *The Taming of the Shrew*? Do you think it should be read as a feminist tract?

There are certain things that are part of the society that was then, that are different now. The actual story of a very ill tempered woman who is always on the attack was a popular theme and very traditional, like Punch and Judy. That’s why it’s important that the play, as opposed to the Induction, is set in its own time.

Shakespeare believed in the natural order; the hierarchical view of family and society was part of the Elizabethan world picture. People had different ways of coping with things and different values because life was so hard and nature so hostile. Marriage and family were crucial to the well being of the whole community. Contrary to its reputation, *The Taming of the Shrew* doesn’t advocate male chauvinism nor female subversiveness. The winning quality is steadfastness.

The guru of modern day feminism, Germaine Greer, observes “*The Taming of the Shrew* is not a knockabout farce of wife battering, but the cunning adaptation of a folk motif to show the forging of a partnership between equals”

What is this partnership between men and women? Is it love at first sight or a more complex and enduring bond? Lucentio sees

Bianca and falls in love immediately but Kate and Petruchio fight from the beginning and then something happens and they click. They learn how to accommodate and understand each other. They are both extreme characters at odds with convention. In that period, Kate’s behaviour would have seemed outrageous and quite unacceptable but was it the only reason why she had to change?

I’m looking forward to exploring these ideas with the actors and seeing what happens. I’m not taking any sides! I’m interested and want the cast to be interested in how this play applies to our times. Maybe we’ll think Kate is stupid to fall in love with Petruchio. Shakespeare is interested in the universal and we must find its

relevance. I am not denying that there are sexist elements in the play as there are anti-Semitic elements in *The Merchant of Venice* but we should regard them within the context of their times.

How will this production of *The Taming of the Shrew* be staged? How will you exploit the play’s potential for humour?

I love Shakespeare - his plays are so theatrical. There is always a game going on and lots of playing. Everything is created through the characters - it’s very robust. This play, especially, gives a lot of opportunity for physical comedy with strong hints of *commedia dell’arte*. Although real *commedia dell’arte* was a very specialised type of comedy and didn’t actually rely on written texts, it used stock characters, situation comedy, gags and disguises. All of which can be found in *The Taming of the Shrew*. It’s a very immediate type of performance - not scholarly. I have cast several actors including, Toby Sedgwick and Joseph Alessi, who are very physical performers, to help exploit this. If theatre is played with great honesty and relish, the issues will present themselves; we needn’t worry about them. The thrill for the audience will come not from the use of any technology but from the actors themselves. They won’t just rely on the language but on their physical playing too.

The play within the play will be set in Italy. The group of players who arrive in the Induction will not be medieval players but an international troupe, like *Cirque du Soleil* or *Archaos*, putting on a play about the seventeenth century. They travel by motor bike. It is curious how similar the visual style of biker culture is to the Renaissance. There are parallels in their love of ornamentation, their long hair, their very baroque, highly patterned clothes. At first glance you think it’s a Renaissance gentleman and then you think it’s a picture from a modern fashion magazine.

What do you think of Petruchio?

When you read a play - you don’t always have all the answers. I have cast someone who is very manly, an independent character. There are some things I want the audience to immediately like about him - he’s an odd ball, he doesn’t care about much, he’s not afraid of anything, he boasts a lot, but it’s all show. He has hints of the character Capitano in

Commedia. I am intrigued by him.

I like to cast people who I find interesting and then we work together, throughout the rehearsal process, on tying up all the questions. With Shakespeare I always think there are things hidden. At first I thought Petruchio was really

obnoxious; he treats Kate appallingly but he also always tells her she is beautiful and that he loves her. There is a lot of playfulness in him but also an underlying kindness. In the dress scene, for example, despite all the confusion, he makes sure the tailor is paid.

Theatre’s purpose is to deal with the paradox, to deal with what is complicated, not what is obvious.

“The aim of sound effects is to enhance a production, to make it easier to understand, and to bring another angle to it”

Steve Brown - Sound Designer

“My main sourcebooks have been ‘Vogue’ magazine (which is wonderful for textures and colours), late 16th century Italian costume books, the paintings of Veronese and Tiepolo, and a range of biker, heavy metal and tattoo magazines! There’s also a hint of Versace and the Italian Mafia in there”

Johanna Bryant - Designer



lost the Plot ?

here it is...

In the Induction, the drunk Christopher Sly is tricked into believing himself to be someone he is not. He is invited to watch a play...

Baptista has two daughters, Bianca and Katherina. Bianca has two suitors, Hortensio and Gremio, but Baptista refuses to allow her to marry until a husband has been found for her sister, Katherina, who is considered a bad-tempered shrew. Hortensio and Gremio agree that they will help find a husband for Katherina, and engage the services of tutors for Bianca to curry favour with her father.

Lucentio arrives in Padua with his servant Tranio and falls in love with Bianca, disguising himself so that he can be her tutor, whilst Tranio takes on his identity.

Petruchio, a friend of Hortensio, also arrives in Padua, looking for a rich wife. He agrees to court and marry Katherina. Hortensio disguises himself as a music teacher, and he too enters the house...

The courtship of Katherina is rough and outrageous! Petruchio ignores her objections to marriage, constantly doing the opposite of what she expects. He arrives at his own wedding in rags and carries her off to Verona immediately after the ceremony. There he starves her, forces her to reject fine clothes, bullies the servants until she begs him to be kinder, and reduces her to agreeing to whatever he says, however ridiculous.

The couple visit Baptista who has agreed that 'Lucentio' (Tranio in disguise) should marry Bianca. Recognising Tranio, Katherina thinks that Lucentio has been murdered, but he then arrives with Bianca and announces they have secretly married. Hortensio, disappointed at his loss of Bianca, has meanwhile married a rich widow. Lucentio, Petruchio and Hortensio argue about whose wife is more obedient. Katherina demonstrates her newly dutiful nature by coming when called, and making a speech rebuking Bianca and the widow for their aggression and for failing to recognise their husband's superior status.

"This is a play about play and players as much as about men and women"

Helena Kaut-Howson - Director

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Costume sketches reproduced by kind permission of Johanna Bryant

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Bianca as bridesmaid

Why not...

? **Take a close look at Kate's final speech (Act 5, scene 2, lines 136-179). This speech undoubtedly presents a challenge, even a problem, to contemporary actors, directors and audiences. Is Kate genuinely submissive, humorously ironic, browbeaten, sarcastic, in love, and/or insane? Using only the words in this speech as your 'evidence', try to make a case for at least three different readings /interpretations of it. Show these to the group either as critical arguments or as dramatic presentations.**

? **'Shakespeare: sexist or feminist?' Elect counsels for the prosecution and the defence; cast characters from the play to give eye witness reports; choose someone to be a judge, and don't forget the jury. Use some of the quotes below to help you formulate statements from some 'expert witnesses'. Put Shakespeare on trial!**

"Kate has the uncommon good fortune to find Petruchio, who is man enough to know what he wants and how to get it"

Germaine Greer, 1970

"[is there] any reason to revive a play that seems totally offensive to our age and society. My own feeling is that it should be put back firmly and squarely on the shelf"

Michael Billington, 1978

"I believe Shakespeare was a feminist"

Michael Bogdanov, 1988

? **Imagine that Lucentio and Bianca, Petruchio and Kate, and Hortensio and the Widow meet up one year after their marriages, to celebrate their anniversaries. Write or improvise this 'First Anniversary' scene.**

? **See if you can create and present 'The Ten Minute Shrew' - a ten minute version of the play that uses still images, simple actions, and only a few selected lines from each act, chosen because they emphasize key moments in the development of plot and character. You may decide to speak these lines, or to have them presented as captions on large sheets of paper or card.**

? **Search for more information on The Taming Of The Shrew on the internet, and check out a few of these books:**

'The Taming Of The Shrew'

Cambridge School Shakespeare. pub. CUP 1992

'The Female Eunuch' by Germaine Greer. pub. Harper Collins 1970

'The Shakespeare Myth' ed. Graham Holderness. pub. MUP 1988

'Shakespeare' by Germaine Greer. pub. Oxford Past Masters Series 1986

'The Taming Of The Shrew: Texts and Contexts' ed. Frances E Dolan

pub. Bedford Books of St Martin's Press, New York 1996.

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