



Getting the most out of the Study Guide for

The Taming of the Shrew

Compiled and Edited by Michael R. Kelly, Education Associate

Our study guides are designed with you and your classroom in mind, with information and activities that can be implemented in your curriculum. The National Players has a strong belief in the relationship between the actor and the audience. Without either one, there is no theatre. We hope this study guide will help bring a better understanding of the plot, themes and characters in the play so that you can more fully enjoy the theatrical experience.

Feel free to copy the study guide for other teachers and for students. Some content would be applicable before your workshops and seeing the performance; some content is more appropriate for discussion afterwards. Of course, some activities and questions will be more useful for your class, and some less. Feel free to use any article, activity, or post-show discussion question as you see fit.

Your feedback is important to us!

These study guides are developed by the Education department of Olney Theatre Center. In order to improve our programming, we appreciate any feedback you and your students can provide. Please use the evaluations found at the end of this study guide.

Call 301.924.4485 x116 if you have any questions.



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Before the Performance

Using the articles found in this study guide, students will be more engaged in the performance. The guide will help you spot useful information in the show. In addition, the guide also contains articles on the various theatrical adaptations and movies inspired by Shakespeare's work. This, combined with our in-classroom workshops, will keep the students attentive and make the performance an active learning experience.

After the Performance

With the play as a reference point, our questions and activities can be incorporated into your classroom discussions and can enable students to develop their higher level thinking skills. Our materials address Maryland Core Learning Goals, which are listed on the next page.

The study guide addresses specific Maryland Core Learning Goals in English and Essential Learning Outcomes in Theatre.

Goal 1 Reading, Reviewing and Responding to Texts

- 1.1.4 The student will apply reading strategies when comparing, making connections, and drawing conclusions about non-print text.
- 1.2.1 The student will consider the contributions of plot, character, setting, conflict, and point of view when constructing the meaning of a text.
- 1.2.2 The student will determine how the speaker, organization, sentence structure, word choice, tone, rhythm, and imagery reveal an author's purpose.
- 1.2.3 The student will explain the effectiveness of stylistic elements in a text that communicate an author's purpose.
- 1.2.5 The student will extend or further develop meaning by explaining the implications of the text for the reader or contemporary society.
- 1.3.4 The student will explain how devices such as staging, lighting, blocking, special effects, graphics, language, and other techniques unique to a non-print medium are used to create meaning and evoke

America's Longest Running Touring Company

The National Players has earned a distinctive place in American theatre by bringing innovative and accessible productions to audiences across the country. Performed with high-voltage energy, clarity, and wit, the National Players introduces audiences to great works of dramatic literature that are rich in exciting stories and characters, and profound in language and themes. Our productions touch hearts and minds, inspire imagination and wonder, spark curiosity about the self, the world, and the creative process, and celebrate what it means to be human.

The National Players was founded in 1949 by Father Gilbert V. Hartke, a prominent arts educator and head of the drama department at Catholic University of America. His mission – to stimulate young people's higher thinking skills and imaginations by presenting classical plays in surprisingly accessible ways – is as urgent and vital today as it was 63 years ago.

National Players offers an exemplary lesson in collaboration and teamwork-in-action: the actors not only play multiple roles onstage, but also serve as managers, teaching artists, and technicians. A self-contained company, National Players carries its own sets, lights, costumes, and sound.

response.

1.3.5 The student will explain how common and universal experiences serve as the source of literary themes that cross time and cultures.

Goal 2 Composing in a Variety of Modes

2.1.2 The student will compose to describe, using prose and/or poetic forms.

2.1.3 The student will compose to express personal ideas, using prose and/or poetic forms.

Goal 4 Evaluating the Content, Organization, and Language Use of Texts

4.1.1 The student will state and explain a personal response to a given text.

4.2.2 The student will explain how the specific language and expression used by the writer or speaker affects reader or listener response.

4.3.1 The student will alter the tone of a text by revising its diction.

4.3.3 The student will alter a text to present the same content to a different audience via the same or different media.

Outcome 1: Perceiving, Performing and Responding—Aesthetic Education

- Identify a wide variety of characters presented in dramatic literature and describe ways they reflect a range of human feelings and experiences.

Outcome II: Historical, Cultural, and Social Context

- Demonstrate knowledge of appropriate audience behavior in relationship to cultural traditions.
- Select and discuss the work of a variety of playwrights, critics, theatre commentators, and theorists that represent various cultures and historical periods.
- Demonstrate familiarity with a variety of dramatic texts and genres.
- Compare the treatment of similar themes in drama from various cultures and historical periods.

Outcome III: Creative Expression and Production

- Construct imaginative scripts and collaborate with actors to refine scripts so the stories and their meaning are conveyed to an audience.
- Develop multiple interpretations for scripts and visual and oral production ideas for presentations.
- Create and project subtleties of character motivation and behavior using speech, sound, and movement.

- Study dramatic texts and, using improvisational skills, create extensions appropriate for identified characters and situations.

Outcome IV: Aesthetic Criticism

- Use prescribed and self-constructed criteria to evaluate and describe verbally the characteristics of successful ensemble performances and productions.
- Analyze dramatic texts and other literature of theatre to identify and describe the presence of theatrical conventions that influence performance.
- Identify and describe verbally the primary scenic, auditory, and other physical characteristics of selected theatrical performances.
- Write critical reviews of selected theatre performances using established criteria and appropriate language for the art form.



Lucentio and Tranio;
costume design by
Ivania Stack

The Role of the Audience

The audience plays an integral role in every live performance, and especially in National Players shows. The audience is, in fact, a key element in making live theatre such a special medium and so different from television and film. During a live performance, please keep in mind that the actors onstage can both see and hear the audience, and while actors enjoy listening to the audience react, talking and making loud comments only serves to distract actors and fellow audience members.

So please watch the show, let the story move you in whatever way is true to you. Laugh if you want to laugh; be afraid, intrigued, shocked, confused or horrified. The actors want you to be involved in the story they are telling. But please be respectful of the actors working hard to bring you a live performance and to the audience around you trying to enjoy the play.

How to hear Shakespeare

When watching a Shakespearean play, there are many things to keep in mind. Sometimes the language in which Shakespeare writes can be difficult to understand, but once you do, it's really quite fun. You don't have to understand every word that's being said in order to understand the play. Don't get too hung up on deciphering each word; instead, just try to grasp the gist of what each character is saying. After a while, you won't even have to think about it—it will seem as if you've been listening to Shakespeare all your life!

Watch body language, gestures, and facial expressions. Good Shakespearean actors communicate what they are saying through their body. In theory, you should be able to understand much of the play without hearing a word. There is a rhythm to each line, almost like a piece of music. Shakespeare wrote in a form called iambic pentameter. Each line is made up of five feet (each foot is two syllables) with the emphasis on the second syllable. You can hear the pattern of unstressed/stressed syllables in the line, "What passion hangs these weights upon my tongue" Listen for this rhythm in the play.

Read a synopsis or play summary ahead of time. Shakespeare's plays, especially his comedies, involve many characters in complex, intertwining plots. It always helps to have a basic idea of what's going on

beforehand so you can enjoy the play. We have included a character breakdown and play synopsis to assist your studies. Most of all, enjoy it! Find the humor, laugh, and have a good time!

Globe Theatre in London, built in 1599



The Characters of *The Taming of the Shrew*

Lucentio - A young gentleman from Pisa, Lucentio arrives in Padua to continue his studies at the University, but immediately falls in love with Bianca at first sight. Together with his servant Tranio, they hatch a plot to disguise himself as a teacher, called Cambio, so he can woo Bianca and bypass her father's strict rules.

Tranio- The personal servant to Lucentio. Being very crafty and smart by nature, he helps Lucentio disguise himself to win Bianca's love. He also poses as Lucentio in Padua to trick the other suitors and father of Bianca.

Biondello - The other servant to Lucentio. He is not very smart, but he is trusty and follows his master and Tranio like a faithful dog. He takes care of delivering messages and doing chores for his master in order to win Bianca.

Baptista - A rich and older gentleman from Padua, who is also father to Kate and Bianca. He sets forth a rule in his household that no man can marry his younger daughter Bianca until his older daughter Kate is wed. This rule is the main obstacle of the play and what puts all the scheming, disguises, and the “taming” of Kate into action.

Kate (Katherina) - Baptista’s older daughter and the female protagonist of the play. The so-called “shrew” from the title, Kate is unlike the other women in the town in that she defies the conventions of the time. She is curst and speaks her mind, but is also smart and very witty. She is wooed and married to Petruchio, and later “tamed” by him until she realizes his game and decides to play along.

Bianca - Baptista’s younger daughter, Kate’s younger sister, and the object of affection for Lucentio, Gremio, and Hortensio. Bianca, unlike Kate, is very quiet, pleasant, and classically considered the ideal wife for the men of this time.

Gremio - A older gentleman from Padua and a suitor to Bianca. He is cranky and set on getting Bianca to be his wife, but also easily tricked by the disguised Lucentio and his plot to win Bianca’s love.

Hortensio - A friend of Petruchio and a suitor to Bianca. He comes up with the scheme to disguise himself as a music teacher, called Litio, in order to woo Bianca. He is not the smartest fellow, and is later tricked by Tranio into forgoing Bianca’s love and marries a rich widow.

Petruchio - A gentleman from Verona, Petruchio arrives in Padua to seek his fortune, seeing that he doesn’t come from much wealth but wants to be very affluent. He is the protagonist of the play, and he undertakes the wooing of the “shrew” Kate in order to receive her father’s wedding dower. He proves to be an equal match for Kate, and after their wedding and his “taming” of her wild nature, his love for her shines through his rough and somewhat crazy demeanor.

Grumio - The personal servant to Petruchio. He is not as smart or wily as Tranio is, but he is remarkably loyal to his master throughout the “taming” of Kate. He is also prone to getting beat up by everyone around him.

Curtis - A servant to Petruchio and in charge of keeping his house in Verona in order while his master is away.

Vincentio - A wealthy older gentleman from Pisa, and also the father to Lucentio. His reputation is known throughout the country for his wealth, but has quite a short temper when he discovers that Lucentio wants to marry Bianca without his consent.

The Pedant - An older gentleman from Mantua that is traveling through Padua when Tranio convinces him that there is a death warrant on his head. Saying that he can protect his life, Tranio disguises him as a fake Vincentio to play the role of father to Tranio pretending to be Lucentio in order to marry Bianca.

The Widow - A wealthy older gentlewoman that marries Hortensio near the end of the play. She, like Kate, is quite curst and speaks her mind, given her wealth and position in society.

The Tailor - A gentleman that makes a cap and dress for Kate to wear to Bianca’s wedding, but suffers from Petruchio’s verbal abuse during the “taming” game that he plays with Kate.



Bianca; costume design by Ivania Stack

Play Synopsis

The "Shrew" of the title is Katherina (Kate) Minola, the eldest daughter of Baptista Minola, a wealthy gentleman and respected citizen in Padua. Katherina's temper and scolding tongue are so notorious, it is thought by her father that no man would ever wish to marry her. On the other hand, two men – Hortensio and Gremio – are eager to marry her younger sister Bianca. However, Baptista has sworn not to allow his younger daughter to marry before Katherina is wed, much to the despair of her suitors, who all agree that they will work together to find a suitor for Katherina so that they will be free to compete over the fair Bianca.

The plot becomes more complicated when Lucentio, who has recently come to Padua to attend its famous university, sees Bianca and falls in love with her at first sight. Lucentio and his crafty servant Tranio overhear Baptista announce that he is looking for tutors to instruct his daughters, so he has Tranio pretend to be him while he disguises himself as a Latin tutor named Cambio in order to woo Bianca secretly.

In the meantime, Petruchio arrives in Padua from Verona, accompanied by his servant, Grumio. Petruchio tells his old friend Hortensio that he has come to seek his fortune, "farther than at home/ Where small experience grows" (Act 1.sc. 2.lines 50-51). Hearing this, Hortensio jumps on the opportunity to use Petruchio as a suitor for Katherina, given the wealth of her father, that he could be convinced to the task. He also plots to have Petruchio present to Baptista a music tutor named Licio, which is Hortensio himself in disguise! Thus, Lucentio and Hortensio, pretending to be the teachers Cambio and Licio, attempt to woo Bianca behind her father's back.

Petruchio, in order to counter Katherina's shrewish nature and sharp wit, woos her with by doing the opposite of everything she says or does, pretending that every harsh thing she says is kind and gentle. Katherina allows herself to become engaged to Petruchio, and they are married in a topsy-turvy ceremony during which (amongst other things) he knocks over the priest and loudly drinks the sacramental wine, and then takes her home to Verona against her will. Once there, he begins the "taming" of his new wife, doing everything contradictory to how it should be. She is refused food

and clothing because nothing – according to Petruchio's train of thought – is good enough for her. Finally, Katherina comes to understand Petruchio's methods of taming, and when they are on a journey to see her sister Bianca wed, she willingly agrees with Petruchio that the sun is the moon, and proclaims that "if you please to call it a rush-candle,/ Henceforth I vow it shall be so for me" (Act 4. sc. 5. lines 14-15). On this journey they also meet Vincentio, Lucentio's father, and Katherina eagerly agrees with Petruchio when he declares that Vincentio is a woman as they joke with him. However, they also reveal to him that his son will marry soon without his father's consent.

Meanwhile Bianca elopes with Lucentio, behind her father's back, and Hortensio is tricked by Tranio that Bianca is not worthy of his attentions. Hortensio then marries a rich widow, and in the final scene of the play there are three newly married couples at Baptista's grand banquet; Bianca and Lucentio, the widow and Hortensio, and Katherina and Petruchio. Because many people at the banquet believe that Petruchio has married a shrewish woman, a quarrel breaks out among the men over whose wife is the most obedient. Petruchio proposes a bet whereby each will send a servant to call for their wives, and whichever comes most obediently will have won the wager for her husband. Katherina is the only one of the three wives who comes, thereby winning the bet for Petruchio. At the end of the play, after the other two wives have been brought against their will into the room by Katherina, she gives a speech on the subject of why wives should always obey their husbands, and tells them that their husbands ask only "love, fair looks and true obedience" (Act 5.sc. 2. line 153). The play ends with Baptista, Hortensio, Lucentio and the rest of the crowd gathered at the banquet marveling at Katherina's drastic change, and Petruchio seals his victory with a triumphant kiss.

(L-R) Alex Highsmith (Kate)
And Patrick Hogan
(Petruchio). Photo by
Madeleine Russell





(Above and below) Scenic design concepts, Tour 63

[A Note on the Play](#)

The world of *The Taming of the Shrew* is one rife with classic comic situations: servants disguised as their masters, masters disguised as servants, young lovers deceiving their fathers, and joyful triple marriages. In this early comedy of his, Shakespeare masterfully draws inspiration from the Italian Renaissance theatrical tradition of commedia dell'arte, or “comedy of craft”, to provide his characters, situations, and settings for his play. Where the style of commedia was more of an improvisational tool for Italian actors to expand upon in performance, its characters were often two-dimensional in terms of emotional depth and personal discovery. Shakespeare takes these roughly drawn suggestions of archetypal characters and places them together into a fully cohesive play. However, what makes Shakespeare’s take on commedia truly original is the love story between two of the wittiest and fully realized characters of his early period: Petruchio and Kate.

Their romance glows with dimension and detail, tucked neatly inside the commedia structure. Kate and Petruchio clash intellectually, spar physically and grow psychologically, revealing depth and humanity amidst the wacky and manic world that is *The Taming of the Shrew*.

-Michael R. Kelly, dramaturge and assistant director



Commedia dell'Arte: The Basis of Farce

Commedia dell'Arte, Italian for *play of professional artists* or *comedy of craft*, was a popular form of entertainment in Italy during the Renaissance period (the height of its popularity was from 1550 to 1750). From its birthplace in Italy, Commedia gained great popularity in other European countries, especially in France, and influenced theatre traditions across western Europe. Commedia companies usually included ten actors--seven men and three women. (It should be noted that at this time, especially 1590-1610 CE, William Shakespeare is writing his plays for an all male cast. Women were not allowed to perform on English stages until after the Restoration of the English monarchy under Charles II in 1660.) These actors played for the public in open town squares or wherever they could find impromptu performing spaces. There were no scripts, only written *scenarios* (in Italian, *canovaccios*) which outlined the action. Using these sketches, the actors improvised the dialogue and action, tailoring the show to that day's audience.

The actors in a Commedia troupe each focused on one character, who they usually played for the rest of their careers. These characters were *stock* types, meaning that they appeared in every show and had easily definable traits that marked them as that specific character. They also each wore distinctive masks, which the audience would instantly recognize. Focusing on one character allowed an actor to perfect the improvisational techniques that marked them as masters of their acting craft. And, since the actors worked together in close quarters for an extended period of time, they had the chance to learn and grow off of each other's talents. This allowed for easy improvisation and skillful comic interaction on the spur of the moment, and proved to be an excellent training ground for young actors.

Commedia dell'Arte has had a distinct influence on comedy since its beginning. After its adoption in France, the style and substance was obvious in many plays, most notably those of the playwright Moliere. In his comedy *Tartuffe*, Moliere included the classic Commedia scenario having a father arranging his daughter in a marriage to a man much older than she is. The daughter is, of course, already in love with a man her own age. Several of Commedia's stock characters are also present in *Tartuffe*, including the innocent lovers and the smart, wise-talking servant. These characters have also been adapted in other countries. One example of this is the still popular *Punch and Judy* show in England. *The Taming of the Shrew* is Shakespeare's artistic take on the characters and situations of commedia dell'arte.

The Stock Characters of Commedia dell'Arte

Pantalone– a rich, old, lecherous man that only believes in money. He is always after the young women, but always fails. He cares about his social reputation, and his servants are the Zanni or the Arlecchino. He is depicted by an actor wearing a mask with a long, downwardly curved nose with a big mustache and tiny eyes.

Dottore– a foolish doctor that knows nothing and never stops talking, and is usually the elder male counterpoint to the Pantalone. He is very fond of food and is very fat because of it. He is depicted by an actor wearing a mask with a big, bulbous nose and bushy eyebrows.

Capitano– the most macho of manly men, he is the braggart captain that has a huge ego and is an even bigger liar. He is a coward at heart, and is scared by the smallest of things, no matter how much of a show-off he pretends to be. His mask has huge, straight nose and large eyes to show how scared he can be.

Arlecchino– called “Harlequin” in English, he is the smart and crafty servant, usually to the Pantalone. He is acrobatic and tricky, often trying to get out of serving his masters, but he always seems to fail in the end. His mask has tiny eyes and big nose to look down, along with crooked eyebrows and low forehead.

The Lovers– both male and female, they are the young offspring of characters like the Pantalone and Dottore. They fell in love at first sight and used their servants to help them get married. They were the only characters to not wear masks, and instead wore make-up. Think of Romeo and Juliet without the tragedy.

The Zanni– there were usually 2-3 per play, and they were the dumb, slow, and poor servants that never did their job well because all they thought about was food and sleep. Their masks often had low, wrinkled foreheads and large, wide noses that had nose hairs sticking out, giving them a foolish and stupid appearance.

Themes and Motifs in *The Taming of the Shrew*



(L-R) Casey Hoekstra (Lucentio), Eryn O’Sullivan (Bianca), and Alex Highsmith (Kate). Photo by Madeleine Russell

throughout. Petruchio only considers wooing the “shrew” Kate when he is told by Hortensio that she comes from a rich family and is promised a large dowry with her wedding. Conversely, Baptista offers such a large dowry because he wants to see his daughter Katherine wed and not left to become a spinster. Money is a motivator, but it also serves to distinguish men and women apart from each other. Hortensio marries the Widow towards the end of the play not only for her affable nature, but mostly for the amount of money she possesses. The concept of this theme is made most tangible in Act II, scene i when the disguised Tranio outbids Gremio for Bianca’s hand in marriage by listing their possessions, both material and monetary, to see how has the most. And while money is the root of many problems in situations throughout the play, there isn’t anything intrinsically evil about it or its uses.

Gender Relations

One of the most complicated themes that Shakespeare explores in *The Taming of the Shrew* is the relationships we find between men and women. The prime example is the relationship we see between Petruchio and Kate, but the treatment and opinion of each sex by the other varies in many forms over the course of the play.

Petruchio’s treatment of Kate, in the so-called “taming” period of their marriage, has been seen by scholars as overtly misogynistic and demeaning to women. However, it is up to each director or interpreter of the text as to how this situation plays itself out. Shakespeare pairs two strong-willed and intensely witty characters against each other, in the chance meeting that is spurred on by the possibility of money, in a clash of wordplay and physical dexterity. However, as this play is a comedy and tends towards the characters found in farce, their shared verbal and physical violence are to be taken comically, not seriously.

Money

Money, which spurs many of the various characters of the play into action, is another integral theme



(L-R) Eryn O’Sullivan (Bianca) and Casey Hoekstra (Lucentio). Photo by Madeleine Russell



(L-R) Alex Highsmith (Kate) and Eryn O'Sullivan (Bianca). Photo by Madeleine Russell

[Cruelty/Gamesmanship](#)

Going off of the theme of gender relations is the concept of cruelty and gamesmanship in *The Taming of the Shrew*. Petruchio's "taming" of Kate can be seen as too violent by some scholars, and his treatment of her ranges on the far side of cruel instead of kind. As stated before, this play is technically a comedy, and though we are not including it in our production, this play begins with what is called an "Induction". This serves the play as a framing device, and "frames" the main action of the play, the "taming" of Kate, within the context of a show being put on for a drunken beggar that fell asleep and is tricked into thinking he is a wealthy lord. This device removes the main action from the real world that the beggar exists in, and serves more as entertainment than as an instructive parable about how to "tame" one's wife or loved one.

Since we are not using the Induction in our production, we have decided to play up the slapstick quality of the physical violence onstage with sound effects and pratfalls, thus distancing the material in the same as the Induction should do from reality. But instead of having a "play-within-a-play", we aim to play up the humor and more farcical elements inherent in the play. We have also crafted a sort of mini-Induction to start our show, displaying the instruments and props used to create the comedic soundscape that accompanies this play.

[The American Frontier West](#)

But why set our production in the American Frontier West? Can the show not stand on its own time and place? Of course it can and has been brilliantly done throughout its production history, but numerous themes in the play, especially gender relations, taming, money, and gamesmanship resonate brilliantly within the context of the American West. This move enabled both cast and artistic staff to be explorers in our own right, constantly searching for what is truly funny. And in this setting transition from Renaissance Italy to our frontier setting, we've found a plethora of comedic opportunities. Shakespeare embedded his script with not only brilliant verbal comedy and wordplay, but numerous instances of physical slapstick throughout. We aim to bring these to you at their utmost, orchestrating the various pieces and characters into true comedic gold. It is in this vein, somewhere between the farcical world of commedia dell'arte and the gun-slinging cowboys of the American West, that we bring you this story, a battle of the sexes stuck somewhere between love and pride.

What's In a Name?

Ever wonder why Shakespeare's characters are named what they are? They weren't chosen randomly. Shakespeare often names his characters with specific qualities or characteristics in mind for them. While there are plays in which he is much straightforward with his names, like in *Much Ado About Nothing*, Shakespeare's choices are a bit more complex in *The Taming of the Shrew*. Take a look at these name meanings- do they suit the characters' personalities? And do you think Shakespeare intentionally chose each name to reflect their root meanings in the many different languages he uses?

Character/ Definitions

Petruchio: root "pet" - the privilege of (Latin)

Baptista: Baptist (Portuguese)

Kate/ Katherina: pure; torture (both from Greek)

Bianca: white (Italian)

Lucentio: bright; to illuminate (Italian)

Vincentio: root "vince"- wins (Italian)

Gremio: guild; brotherhood; union (Spanish)

Hotensio: root "horte" - cohort (Spanish)

Tranio: root "tra"- work (Spanish)

Biondello: shield (Italian)

Grumio: clot (Italian)



(Left, top-bottom) Petruchio, Kate, and Grumio; costume design by Ivania Stack

William Shakespeare: The Bard

Throughout the decades, William Shakespeare has come to be revered as one of the greatest playwrights in the history of theatre. Not only are his works continually performed all over the world, but numerous theatres exist solely to produce his plays.



Shakespeare was born in Stratford-upon-Avon, England on April 23, 1564. He came from a family described as “honest, hard-working, middle-class stock.” He received a grammar school education and by the time he was 18 he was married to a girl by the name of Anne Hathaway. His first daughter, Susanna, was born the next year, followed by his twins, Hamnet and Judith, in 1585.

In the late 1580s, Shakespeare moved to London (96 miles away — about a four-day trip on horseback — from Stratford) in an attempt to financially support his family through the theatre. He began as an actor, but soon started writing plays and poetry as well. By 1592, he was known throughout the London theatre scene as an up-and-coming young artist.

In the spring of 1594, Shakespeare joined a company of actors known as the Lord Chamberlain’s Men, called such because they were under the patronage of the Chamberlain to Queen Elizabeth I. The troupe began performing at the Theatre, but when their lease on the land expired, they took matters into their own hands. Illegally dismantling the Theatre and carrying its timbers across the Thames River, the company built

what would become one of the most famous theatres in England: the Globe.

Soon after the move, Shakespeare became the principal playwright for the company, providing actors with approximately two plays a year. He was also highly involved in the management of the troupe and received a share of the company’s profits. During this period, Shakespeare gained recognition as one of England’s premiere playwrights, while each of his plays received tremendous popular acclaim from both members of the court and the lower classes.

In 1603, when King James I was crowned after Queen Elizabeth’s death, Shakespeare’s troupe became known as the King’s Men and performed regularly in the King’s court. They were now recognized as Grooms of the Chamber, or minor court officials. At this time, Shakespeare gave up acting completely and served the company exclusively as a playwright and manager.

In 1611, Shakespeare retired to his home in Stratford, where his wife and children had remained all these years, supposedly to spend time in “ease, retirement, and the conversation of friends.” By this point, he had come to be quite a wealthy man and was able to live comfortably off of investments in land surrounding his town.

Shakespeare died on April 23, 1616. Those who knew him remembered him as “a handsome well shaped man, very good company, and of a ready and pleasant wit.” Today he is remembered for his literary genius and timeless stories.

Shakespeare’s Iambic Pentameter

Iambic pentameter is the meter, or structure, that Shakespeare nearly always used when writing in verse. Most of his plays were written in iambic pentameter, except for the lower-class characters, who usually speak in prose.

Iambic Pentameter has:

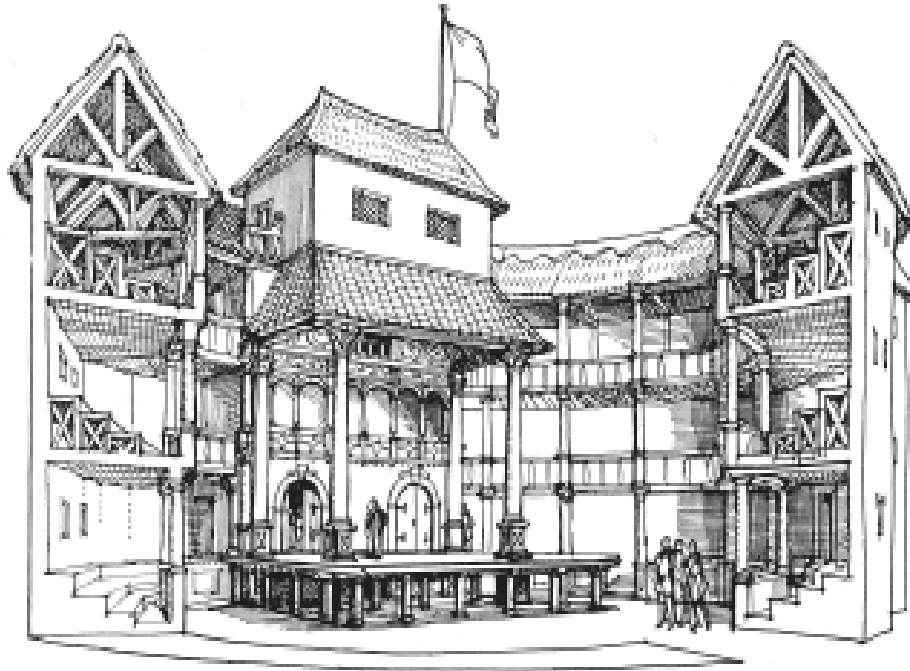
- Ten syllables in each line
- 5 pairs of alternating unstressed and stressed syllables
- The rhythm in each line sounds like: ba-BUM / ba-BUM / ba-BUM / ba-BUM / ba-BUM

Most of Shakespeare’s famous quotations fit into this rhythm. For example:

If **mu-** / -**sic be** / the **food** / of **love**, / play **on**

In his plays, Shakespeare didn’t always stick to ten syllables. He often played around with iambic pentameter to give color and feeling to his character’s speeches. This is the key to understanding Shakespeare’s language.

Shakespeare's Theatre



The theatre scene that Shakespeare found in London in the late 1580s was very different from anything existing today. Because he was directly affected by and wrote specifically for this world, it is very important to understand how it worked.

The Performance Space

The Globe Theatre was a circular wooden building constructed of three stories of galleries (seats) surrounding an open courtyard. It was an open-air building (no roof), and a rectangular platform projected into the middle of the courtyard to serve as a stage. The performance space had no front curtain, but was backed by a large wall with three doors out of which actors entered and exited. In front of the wall stood a roofed house-like structure supported by two large pillars, designed to provide a place for actors to “hide” when not in a scene. The roof of this structure was commonly referred to as the “Heavens.” The theatre itself housed up to 3,000 spectators, mainly because not all were seated. The seats in the galleries were reserved for people from the upper classes who came to the theatre primarily to “be seen.” These wealthy patrons were also sometimes allowed to sit on or above the stage itself as a sign of their social status. These seats, known as the “Lord’s Rooms,” were considered the best in the house despite the poor view of the back of the actors. The lower-class spectators, however, stood in the open courtyard and watched the play on their feet. These audience members became known as “groundlings” and gained admission to the playhouse for as low as one penny. The groundlings were often very loud and rambunctious during the performances and would eat (usually hazelnuts), drink, socialize as the play was going on, and shout directly to the actors on stage. Playwrights at this time were therefore forced to incorporate lots of action and bawdy humor in their plays in order to keep the attention of their audience.

The Performance

During Shakespeare's day, new plays were being written and performed continuously. A company of actors might receive a new play, prepare it, and perform it every week. Because of this, each actor in the company had a specific type of role that he normally played and could perform with little rehearsal. One possible role for a male company member, for example, would be the female ingénue. Because women were not allowed to perform on the stage at the time, young boys whose voices had yet to change generally played the female characters in the shows. Each company (composed of 10 – 20 members) would have one or two young men to play the female roles, one man who specialized in playing a fool or clown, one or two men who played the romantic male characters, and one or two who played the mature, tragic characters.

Along with the “stock” characters of an acting company, there was also a set of stock scenery. Specific backdrops, such as forest scenes or palace scenes, were re-used in every play. Other than that, however, very minimal set pieces were present on the stage. There was no artificial lighting to convey time and place like we use today, so it was very much up to audience to imagine what the full scene would look like. Because of this, the playwright was forced to describe the setting in greater detail than would normally be heard today. For example, in order to establish time in one scene in *As You Like It*, Shakespeare has Orlando say, “*Hang there, my verse, in witness of my love; / And thou, thrice-crowned Queen of Night, survey / With thy chaste eye, from thy pale sphere above, Thy huntress' name and that my full life doth sway.*” The costumes of this period, however, were far from minimalist. These were generally rich and luxurious, as they were a source of great pride for the performers who personally provided them. However, these were rarely historically accurate and again forced the audience to use their imaginations to envision the play's time and place.



Painting of The Old Globe Theatre in London

Elizabethan Theatre

There were three different types of venues for Elizabethan plays: Inn-yards, Open-air Amphitheatres, and Playhouses. The Inn-yards were the original venues of plays. The Amphitheatres were generally used during the Summer months and then the Acting Troupes moved to the indoor playhouses during the Winter Season.

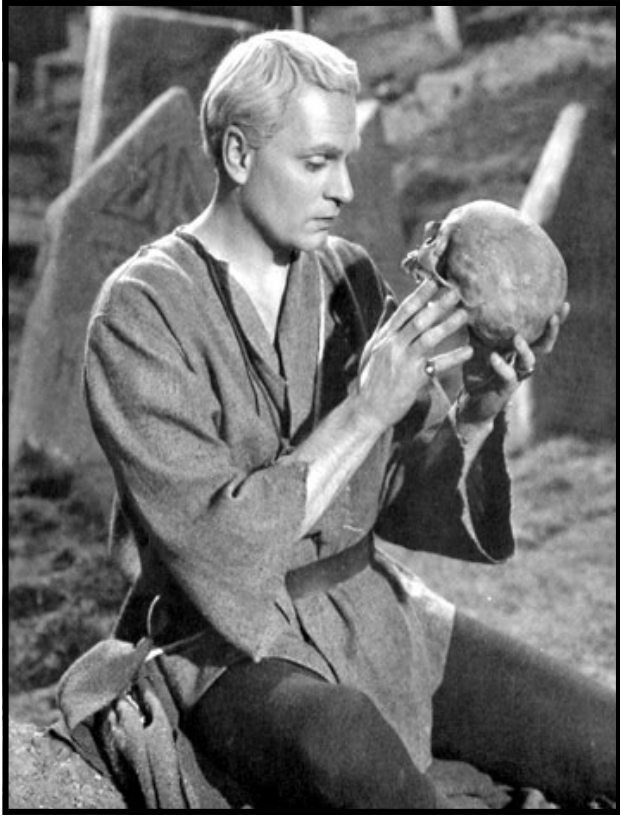
Inn-yards: The early days of Elizabethan commercial theatre. Performances held in private London Inns. Inexpensive. Held indoors or the yard. Audience capacity up to 500

Open Air Amphitheatres: A public outdoor structure like a small football stadium with a capacity of between 1500 and 3000 people

Indoor Playhouses: A small, private indoor hall. Open to anyone who would pay but more expensive with more select audiences. Audience capacity up to 500.

Performing Shakespeare

The proof of the resilience and continued power of Shakespeare's work is in the many adaptations that his plays have inspired. From movies that use the original dialogue to those that take Shakespeare's situation as a springboard for contemporary characters, the number of Shakespeare adaptations is always growing.



Sir Laurence Olivier in *Hamlet*

True to the text, time and setting

Early 20th Century actor Sir Laurence Olivier starred in many film productions of Shakespeare, including the film production of *Hamlet* (1948). In Olivier's productions, all aspects of Shakespeare's original work are kept the same. Olivier is largely considered to be one of the most famous actors and interpreters of Shakespeare.

Film director Roman Polanski did an adaptation of *The Tragedy of Macbeth* (1971) in which he didn't change the setting, the time period, or the language. This adaptation is extremely dark, emphasized by

the fact that it was directed exactly one year after the Manson murder of the pregnant Sharon Tate.

Theatre and film director Julie Taymor has directed Shakespeare plays on the stage as well as films, including *The Tempest* (1986), and *The Tragedy of Titus Andronicus* (1999), an imaginatively staged piece that adapted the script but retained Shakespeare's words, setting, and the time period.

Twelfth Night (1996). This is a film adaptation of the play, directed by Trevor Nunn and starring Helena Carter, Nigel Hawthorne, and Ben Kingsley as the multidimensional Feste the clown.

Irish actor Kenneth Branagh is also famous for directing different film versions of Shakespeare's work, including *Much Ado About Nothing* (1983), *Hamlet* (1996), *Twelfth Night* (1988), and *As You Like It* (2007). He also starred in his version of *Hamlet*.

Actor/producer Mel Gibson starred in the 1990 version of *Hamlet* directed by Franco Zeffirelli and also stars Helena Carter as Ophelia.

Why Study Shakespeare?

- **Illumination of the Human Experience** - Shakespeare's ability to summarize the range of human emotions in simple yet profoundly eloquent verse is perhaps the greatest reason for his enduring popularity. If you cannot find words to express how you feel about love or music or growing older, Shakespeare can speak for you. No author in the Western world has penned more beloved passages.

- **Great Stories** - Shakespeare's stories transcend time and culture. Modern storytellers continue to adapt Shakespeare's tales to suit our modern world, whether it be the tale of Lear on a farm in Iowa, Romeo and Juliet on the mean streets of New York City, or Macbeth in feudal Japan.

- **Compelling Characters** - Shakespeare invented his share of stock characters, but his truly great characters – particularly his tragic heroes – are unequalled in literature, dwarfing even the sublime creations of the Greek tragedians. Shakespeare's great characters have remained popular because of their complexity.

- **Ability to Turn a Phrase** - Many of the common expressions now thought to be clichés were Shakespeare's creations. Chances are you use Shakespeare's expressions all the time even though you may not know it is the Bard you are quoting. You may think that fact is "neither here nor there", but that's "the short and the long of it." Shakespeare is also considered to have added over 10,000 words to the English language, most of which we continue to use to this day.



Leonardo DiCaprio and Claire Danes in
Romeo + Juliet (1996)

Adaptations that change the time period

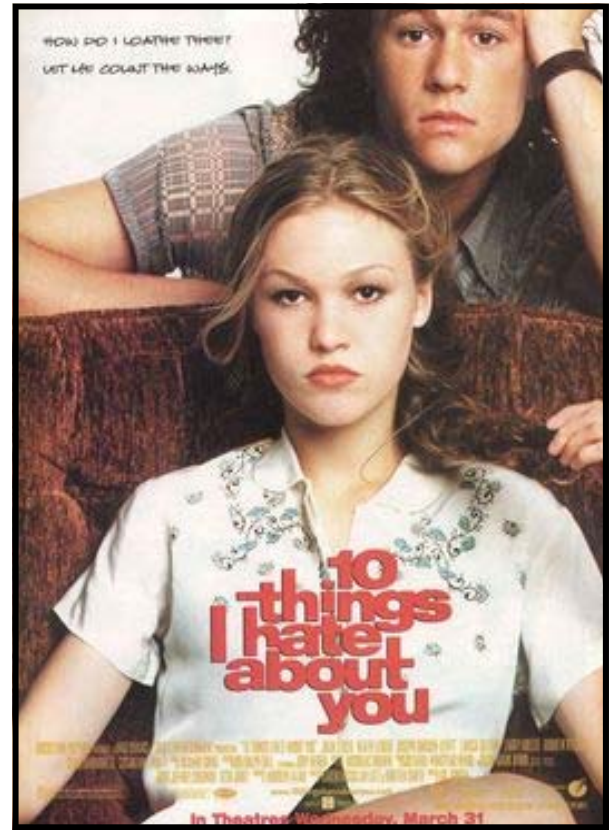
One of the most popular film adaptations of recent years is *The Tragedy of Romeo + Juliet* starring Leonardo DiCaprio and Claire Danes and directed by Baz Luhrmann (1996). This adaptation shifts the action to modern-day Verona and mixes modern music with Shakespeare's original language, and used guns instead of swords for the battles.

Kenneth Branagh's latest Shakespearian movie is an adaptation of *As You Like It*, released in 2006. The film is set in pre-20th century Japan and stars Kevin Kline as Jacques and Alfred Molina as Touchstone.

Christine Edzard directed an adaptation of *As You Like It* that was released in 1992. It is set in modern London; the Court becomes an opulent office building and the "forest" is the banks of the Thames River, where the homeless try to lead a simple life.

Famous actors Rupert Everett, Calista Flockhart, Kevin Kline, and Michelle Pfeiffer star in an adaptation of *A Midsummer Night's Dream* (1999). This lavish adaptation takes place in the 1930s. Some of the script is cut, but the original text is used.

The popular film *10 Things I Hate About You* (1999), starring Julia Stiles, is an adaptation of Shakespeare's play *The Taming of the Shrew*. The play takes place in sixteenth-century Padua, Italy while the movie is set in a modern-day California and follows the dating troubles of its characters in contemporary language.



Movie Poster for *10 Things I Hate About You*

Another popular film adaptation of Shakespeare is *The Tragedy of Hamlet, Prince of Denmark* (2000) with Ethan Hawke as Hamlet, as well as Julia Stiles and Bill Murray, set in present-day Manhattan. Though the script is cut, Shakespeare's language is preserved.

Adaptations that preserve the situation/ story

Several stage and movie musicals have been based on Shakespeare. *West Side Story* (1961), directed by Jerome Robbins and Robert Wise, is a musical set in New York City. Based on *Romeo and Juliet*, the story depicts the conflict between two teenage gangs of different ethnicities and two young lovers who suffer the consequences of violence.

O, a modern-day version of Shakespeare's *Othello*, was directed by Tim Blake Nelson and starred Julia Stiles, Mekhi Phifer, and Josh Harnett, and translates Shakespeare's story of jealousy and murder to a private high school.

She's the Man, directed by Andy Fickman, is a modern-day *Twelfth Night* in which Viola poses as her twin brother at his boarding school, getting very close to his roommate Duke.

Discussion Questions

Before the Performance

1) Discuss your previous experiences with Shakespeare and his works. Were they at all difficult to understand? Do you find the language to be beautiful and poetic, or does the archaic language just bring about frustration and keep you from understanding the plot and characters? What has helped make the plays more accessible and relevant to your own life? Having read the synopsis of *The Taming of the Shrew*, what scene and/or relationship are you most excited to watch?

2) The play's action takes place around numerous wedding ceremonies, but never actually shows them onstage. Why do you think Shakespeare chose to do that? Could it be for practical reasons, or do you think Shakespeare felt it may slow down the speed at which the farcical play is set?

3) If you are able to read the play before the performance, write a short description about or discuss relationships between the following character pairs: Petruchio and Kate, Kate and Bianca, Lucentio and Bianca, Baptista and his daughters, Petruchio and Grumio, Lucentio and Tranio. What patterns do you see emerging from the text? Keep these descriptions to use and discuss after you see the performance.

After the Performance

1) *The Taming of the Shrew* is a popular Shakespearean comedy. Did you think it was funny? What elements of the play make it so entertaining? Think about characters, relationships, plot devices, language, etc. What about the characters in the play makes them so funny? Why do we, as theatergoers, love to watch people in sticky situations and find it entertaining?

2) How does knowing about the Globe Theater and the way in which Shakespeare's plays were performed there change your understanding of his plays? Do you find any explanations in this information for why he wrote his plays the way he did? Think about the actual experience of attending a theatre in Shakespeare's day. Are there any similarities to attending theatre today? What are the major differences? Which style appeals more to you?

3) *The Taming of the Shrew* takes a great deal of influence from Commedia dell'arte, especially the use of stock characters and situations. After seeing the show and using this study guide, which characters in the show do you think are based on commedia characters? Does Shakespeare borrow heavily from these character types, or does he change/improve them in some way?

4) Shakespeare's Fools are often the most complex characters in his plays. Is Tranio a wise Fool, a foolish Fool, or a bit of both? Is he a fool at all? How does his role help to develop the other characters in the play? How is he different than the other characters, like Grumio and Biondello, who are also servants to their masters? What are his overall purposes in the production?

5) How do the numerous sound effects we have added into the show help/support the action onstage? Do they only serve to make moments more funny, or perhaps do they establish a theme/motif for this comedic world? List/discuss the moments that you found particularly memorable with sound effects in them.

Curriculum Plan #1

Shakespeare Scavenger Hunt: Listening Closely

Objectives

Some students have trouble focusing during a play. This exercise is intended to keep them involved in the characters, who is speaking, and what is being said. It adds an extra level of excitement to watching the production. In addition to following the story, they are now challenged to locate individual lines, identify what is going on in the scene that causes those lines to be said, and to find greater connection with the text as it comes to life. The exercise will challenge higher level students to connect with the characters on a personal level. This should help them to find meaning for themselves within the monologues. It should inspire them to view the play as a living thing they can connect to personally and introduce them to the fun of exploring the text.

Materials Needed

Their assigned line from the choices on the following pages (or any others you might choose), a copy of the play, a notebook/piece of paper, and a pencil.

This lesson will take one or two class periods.

Lesson Plan

- 1) Assign each student a quote from the play.
- 2) Feel free to give students a general idea of the quote's placement within the play and its general meaning, but do not paraphrase it for them or pinpoint the quote's location.
- 3) Their challenge will be to listen to the play and find their quote used during the performance.
- 4) Once they have located their quote, their assignment is to write down who said it and to whom they said it to. Students should then write down why the character said that specific line and what they think it means.
- 5) Back in the classroom have each student say their quote out loud and remind their fellow students of the character, the scene, and the situation in the play from which their quote was taken.
- 6) If a student had difficulty locating their quote, perhaps a fellow student with a quote from the same monologue or scene can help them out. Use the master list on the following pages to find nearby quotes to jog their memories.

For higher level students or if you have more time

- 1) As before, the students should be assigned a line or quote from the play. They must locate their line, take note of the character speaking the line, to whom they are saying it to, and what is going on in the play at that point.
- 2) After the performance (either as homework or back in the classroom) students should find their quote in the play itself. They should learn the monologue or scene from which the line was taken (10-14 lines suggested).
- 3) Have your student paraphrase the monologue, putting it into their own words- the more slang the better).

4) Students should then bring in their monologue or scene, complete with paraphrase on a separate sheet. Have students remind their fellow students of the point in the play from which their piece is taken. Then they should perform their piece of the play.

Assessment

Your students should find a greater connection with the text and the characters. They should be able to identify their lines as they are spoken on stage and identify the characters who speak them. If they can go even further and identify what the character meant and what the situation was you and they have done an excellent job! For higher levels, students should be able to use the paraphrase to perform their own interpretation of the monologue or scene. If they have connected with the work, their meaning and intentions should be clear in the performance.

List of Quotes (a jumping off point, there are many more great ones!)

“No profit grows where is no pleasure ta’en. In brief, sir, study what you most affect.”

“I come to wive it wealthily in Padua; if wealthily, then happily in Padua.”

“Old fashions please me best.”

“...nothing comes amiss, so money comes withal.”

“Who wooed in haste and means to wed at leisure.”

“This is a way to kill a wife with kindness.”

“Our purses shall be proud, our garments poor, for ‘tis the mind that makes the body rich...”

“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.”

“I see a woman may be made a fool if she had not a spirit to resist.”

“Now were I not a little pot and soon hot, my very lips may freeze to my teeth, my tongue to the roof of my mouth, my heart in belly, ere I should come by a fire to thaw me.”

Curriculum Plan #2

Handout

1.) Below is a list of terms often used to describe the tone of an expressive work. Read over a chosen scene of the play and decide which terms best apply. Feel free to come up with your own descriptive terms if none of these seem to fit.

BITTER

LOVING

ELEGIAC

FRIENDLY

CELEBRATORY

OBJECTIVE

PLAYFUL

SOLEMN

CONFRONTATIONAL

PITYING

FANCIFUL

FRIGHTENING

TONGUE-IN-CHEEK

INTIMATE

WRY

IRONIC

2.) Justify your decision. Write down specific evidence (words and phrases) from the text that leads you to your conclusion.

Curriculum Plan #3

Genres– an improvisational game

Objectives

In this lesson students will interpret a chosen scene (or scenes) from *The Taming of the Shrew* through an improvisational game called genres. The teacher will bring in a list of television, movie, and theatre genres that

the students will have to act out as the teacher calls them out in a random order over the course of the scene. It challenges students to think on the fly and make quick choices, much like the actors in a commedia dell'arte troupe would have had to do for a different audience or to create new scenes. It is also a fun way to interpret the work of Shakespeare in an active manner, not just reading the words on the page.

What You Need

Multiple copies of the chosen scene(s) that you want them to look at (or just use copies of the script if you are reading it in class), props (if the chosen scene calls for them), a list of different genres (can be created by teacher, drawn from class discussion, or taken from this study guide).

This lesson will take one class period.

Lesson Plan

- 1) Divide the class into however many groups are needed to perform in each character in the chosen scenes.
- 2) Tell students to review the scene they are given a few times so they know who the characters are and what they are generally doing. The better they know the scene and the less they have to use the script, the better.
- 3) Have students begin by brainstorming ideas for different genres they want themselves or their fellow classmates to potentially act out during their scene (use the list of genres in this study guide as a jumping off point).
- 4) Have groups go up one by one to do their scenes. Have them start off in the world of the play, using whatever props or setting that they need/want, for a while. Then the teacher can call out a random genre for them to take on. Change the genre 3-5 times at most per scene, since you want them to explore the material in each genre enough so that they are comfortable/have fun.

Assessment

Did your students come to understand the most critical components of each scene, like the actions of the characters and what they want? Did they read the text closely and discuss it at all before performing it? Did they learn any new tricks to understanding Shakespeare and the world he creates for his characters? Did they learn kinesthetically? Did they work collaboratively? Did they respond positively?

List of genres (feel free to adapt to age of students)

- Science fiction
- Werewolf movie
- Spanish-language soap opera
- Wild West/ cowboy standoff
- Musical theatre
- Detective/ crime movie
- High tragedy (think *Romeo and Juliet* plus *King Lear*)
- Disney movie
- Sketch comedy (think "Saturday Night Live")
- Action movie
- Courtroom drama
- Horror movie
- International super spies
- Silent film
- Romance
-

Further Reading

Reading Companions

Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet, Vol. 1

By Alexander Schmidt, Gregor Sarrazin

Outlines of Shakespeare's Plays by Karl J. Holzkecht, Raymond Ross, and Homer A. Watt

Synopses of Shakespeare's Complete Plays by Nelson A. Ault and Lewis M. Magill

William Shakespeare: A Textual Companion by Stanley W. Wells, Gary Taylor, John Jowett, and William Montgomery

Critical Essays

Shakespeare: An Oxford Guide

By Stanley Wells, Lena Cowen Orlin

The Fools of Shakespeare by Frederick Warde

Shakespeare

Shakespeare by Mark Van Doren

Will in the World: How Shakespeare Became Shakespeare by Stephen Greenblatt

Shakespeare our Contemporary by Jan Kott

Shakespeare After All by Marjorie Garber

Shakespeare: A Life in Drama by Stanley Wells

The Riverside Shakespeare by William Shakespeare et al. Houghton Mifflin; 2nd edition; 1997.

All Things Shakespeare: A Concise Encyclopedia of Shakespeare's World by Kirstin Olsen

Shakespeare's Theatre

Playgoing in Shakespeare's London by Andrew Gurr

Shakespeare's Theatre by Peter Thomson

The Shakespearean Stage, 1574 – 1642 by Andrew Gurr

The Cambridge Introduction to Early English Theatre by Janette Dillon

Websites

www.shakespeare-literature.com and www.absoluteshakespeare.com contain the complete texts of Shakespeare's plays (for free viewing) as well as many links to study resources.

www.shakespeare-online.com is an excellent repository of information on Shakespeare and it is updated frequently.

www.bardweb.net is another large repository of Shakespearean information and information on Elizabethan England

www.shakespeareauthorship.com is a website dedicated to the proposition that Shakespeare wrote Shakespeare.

www.folger.edu/Home_02B.html is the website of the Folger Shakespeare Library.

<http://www.globelink.org/> is a website maintained by Shakespeare's Globe in London with links to resources, archives, and information about the Globe's current season.

<http://shakespeare.palomar.edu/Default.html> is an annotated list of scholarly resources available on the internet.

TEACHER EVALUATION (1 of 2)

Name of show: _____ Show location: _____ Date: _____

Your Name: _____

School: _____ County: _____

School Address: _____

School Phone: _____ Email address: _____

Grade (s): _____ Type of class: _____ Number of students: _____

Have you ever been to a National Players student matinee before? Yes No

If yes, which shows did you attend? _____

THE PERFORMANCE

The artistic merit of the production was: Excellent Good Fair Disappointing

The performance was suited to the students' age and grade. Yes No

This performance was chosen because:
It enhanced curricular topics. Very much Somewhat A little Not at all

The description of the show sounded interesting and enjoyable.
Very much Somewhat A little Not at all

Other: _____

How did the majority of the students respond to the performance? _____

ADDITIONAL PROGRAMMING:

Did you participate in any additional programming? (please check all that apply)

___ Workshop (Title of Workshop: _____) ___ Back-stage Tour ___ Q & A with the cast

The workshop enhanced the performance and learning experience for my students.
Very much Somewhat A little Not at all

The workshop provided depth to classroom preparation and/or follow-up.
Very much Somewhat A little Not at all

The workshop would be more useful if:

How did the majority of your students respond to the workshop? _____

Do you have any suggestions for additional programming around our student matinees? _____

TEACHER EVALUATION (2 of 2)

CURRICULUM

Did this experience apply to your curriculum? Yes No

If yes, how? _____

Was classroom time spent discussing the performance after your students attended the play? Yes No

The program was a valuable addition to classroom teaching. Very much Somewhat A little Not at all

The program enhanced aesthetic appreciation. Very much Somewhat A little Not at all

The program enhanced higher thinking skills. Very much Somewhat A little Not at all

Comments: _____

STUDY GUIDE

The study guide was useful in general. Very much Somewhat A little Not at all

It provided what was necessary to prepare the students. Very much Somewhat A little Not at all

How appropriate was the volume of information provided in the Study Guide?
Very Somewhat A little Not at all

Which sections of the Study Guide did you find most useful? _____

In which sections did the students show the greatest interest? _____

The study guide could be improved by: _____

SERVICE

The registration forms and brochures were clear and easy to use.
Very much Somewhat A little Not at all

The scheduling and confirmation of reservations was: Excellent Good Adequate Poor

The seating arrangements were: Excellent Good Adequate Poor

Parking and bus unloading and reloading were: Excellent Good Adequate Poor

We welcome your comments! Please return this form, along with student evaluations, to: Madeleine Russell, General Manager, National Players, 2001 Olney-Sandy Spring Road, Olney, MD 20832 or email nationalplayers@olneytheatre.org

STUDENT EVALUATION (1 of 1)

We want to know what you think! The best way to make our performances better for students like you is get your suggestions and feedback. Please answer these brief questions and return this form to your teacher. Circle the response that you find to be most accurate. Thank you!

(Please print clearly!)

Name of show and location: _____

Your school: _____ **Your Grade:** _____

I enjoyed the performance: Very Much Somewhat A little Not at all

The most interesting part of the performance was: _____

Why? _____

The play makes me think about _____

This is the first live performance I have ever seen: Yes No

This performance makes me want to see more theater: Very much Somewhat A little Not at all

Does this performance connect to any topic you are learning about in school? Yes No

If yes, what? _____ **In what ways has the play illuminated that topic for you?**

Did you participate in any additional programming? *(please check all that apply)*

Workshop Back-stage Tour Q & A with the cast

If you participated in a workshop:

Name of Workshop: _____

I enjoyed the workshop: Very Much Somewhat A little Not at all

The workshop helped me understand the play better: Very much Somewhat A little Not at All

The workshop taught me things about theater I didn't know before:
 Very much Somewhat A little Not at All

The most interesting part of the workshop was: _____

Why? _____

