

# THE TAMING OF THE SHREW

WILLIAM SHAKESPEARE

Edited and Directed  
by Michael Fentiman

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# FIRST ENCOUNTER RESOURCES

## SHAKESPEARE FOR YOUNG AUDIENCES

The RSC's First Encounter series for young audiences aims to give children and young people a vivid, accessible and enjoyable first experience of Shakespeare's work. These specially edited productions are created to provide a great first introduction to Shakespeare's plays for new audiences and sow the seeds for a life-long relationship with them.

## ABOUT THIS PACK

This pack has been designed to support the RSC's 2014 First Encounter Production of *The Taming of the Shrew*, edited and directed by Michael Fentiman. The production will tour to schools and theatres across England and at the Ohio State University in the US.

These symbols are used throughout the pack:



### READ

Notes from the production, background info or extracts



### PRACTICAL ACTIVITY

An open space activity



### CLASSROOM ACTIVITY

A classroom activity



### LINKS

Useful web addresses or research opportunities

## THE STORY



## SYNOPSIS

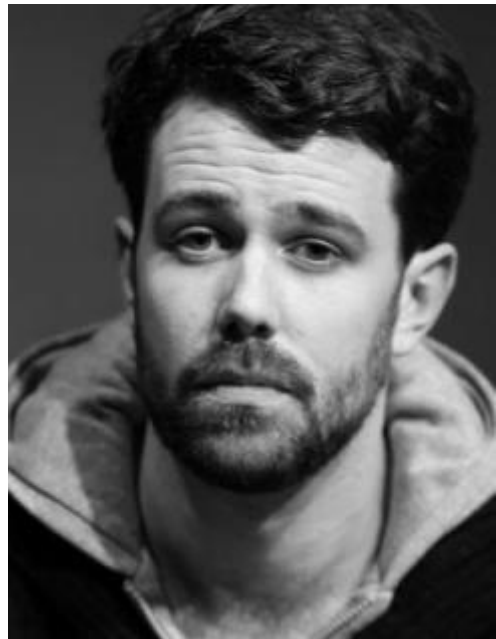
To discover more about the plot of *The Taming of the Shrew* you can find a full synopsis of the play on the Royal Shakespeare Company's website at: <http://www.rsc.org.uk/explore/shakespeare/plays/the-taming-of-the-shrew/the-taming-of-the-shrew-synopsis.aspx>. If you also look at some of the performance history on those pages, you will see that the range of interpretive possibilities for the play is huge: directors, actors and designers each bring something new and different to their particular production.

- To help your pupils understand the events and characters in the play you might want to look at the storyboard on page 5, which includes quotes from the text, and invite them to create their own still frames for each of the sections of the story.

## Q&A WITH MICHAEL FENTIMAN

Your most recent work for the RSC is a full length production of *Titus Andronicus*, and now you're directing a 75 minute production of *The Taming of the Shrew* primarily aimed at school children. What are the challenges in directing a play aimed at younger audiences?

I try my hardest not to make a distinction actually. We have to be very clear, but that's just as true when directing *Titus Andronicus*. But, again, just as when working on something like *Titus*, the main thundering mantra I have is not to patronise. My job is to tell the story clearly and truthfully, and trust that young brains are hungry for language.



**In this production all the male roles will be played by women, and all the female roles by men. Why have you made that decision?**

I have found that, sometimes, if you put a man in a dress but ask him to carry on acting like a man you find something quite magical happens. His natural balance of masculine and feminine is allowed to come through, and you are no longer concerned with ideas and preconceptions that surround his gender. You focus more closely on the human being, not the gender role that is associated with that person's sex. Like with a pantomime dame.

I think the same can be true of a woman. Replace a dress with a suit, to create a masculine image, but without diminishing her femininity, and something translucent and magical is allowed to happen. Again, like a lead boy in panto.

Cross dressing is a huge part of our story-telling history, and I was keen to embrace it here in a playful way, especially with a play where so much emphasis is placed on gender. I hope this will help the production bring the emotional journey of the characters to the forefront, and allow a timeless story to emerge; a story about troubled, melancholic but ultimately joyful love, rather than the tale of abuse and misogyny that has made the play infamous.

**Are you setting the production in a particular period?**

I am using two periods, although setting it in no period fully. The women (played by men) will occupy an Elizabethan world, and the men (played by woman) a modern one. It's Moderbeathan.

**This production is playing in both theatres and schools – what kind of challenge does that present to you as a director?**

It's a huge challenge as all the schools and theatres vary. No one theatre is the same and no one school. We need to create a show that is flexible enough to adapt to new spaces, but is also strong and robust so it can take whatever is thrown at it.

How did you get into theatre? Has your background affected the kind of director you are?

My mother is a sales manager for an electronics company and my father a builder. It wasn't the kind of family that would have pushed me towards any kind of career, let alone one in the arts. I just picked up a strange curiosity for writing and performing little sketches when I was about ten. I don't think for a moment anyone thought I might do it for a career. Theatre was for posh people. My father was someone who wouldn't have wandered into a theatre if it wasn't for his support of me. He's not academic and theatre-going was never a prominent part of the world he grew up in. He now comes a lot. This started with convincing him to come and see a pantomime, then a musical, then a comedy, and now he has been to Stratford to see Shakespeare. It's my greatest achievement.

So First Encounter is something I am hugely passionate about. We will dive into schools, into halls, into theatres, playing to people from all sorts of backgrounds. We no longer live in a world where a working repertory theatre is a bus ride away for everybody. There wasn't one for me as a boy. So this project holds deep importance for me as it places Shakespeare and live theatre at the heart of British cultural life.



Mimi Ndiweni, Chris Jared, Katy Stephens and Caroline Faber in rehearsal for *First Encounter: The Taming of the Shrew* 2014. Photo by Simon Annand

# VISUAL STORYBOARD



Madame Baptista Minola lives in Padua with her two daughters, Katherine and Bianca, who are very different.



The eldest daughter Kate is called "a fiend" but the younger daughter Bianca has lots of people who want to marry her.



Their mother Baptista says she won't allow Bianca to be married until Kate has a husband.



Bianca has three suitors (Old Gremio, Hortensio and Lucentio) who all compete for her attention.



Hortensio disguises himself as a music teacher to get close to Bianca.



Lucentio swaps clothes with his servant Tranio and disguises himself as a teacher. He then offers his services to old Gremio promising to win Bianca's heart on his behalf.



Petruchio, with his servant Grumio, comes riding into town in search of a wife. His Father has just died and he is in search of a rich wife.



Hortensio is delighted to see Petruchio, especially when he hears that Petruchio is looking for a wife, thinking Kate might be able to marry after all. They strike a deal and Petruchio approaches Baptista.



Petruchio and Kate meet and he vows to marry her. "I will marry you..."



Petruchio arrives to marry Kate dressed badly. "To me she's married, not unto my clothes"



Petruchio and Kate leave their wedding reception in a hurry to go to Petruchio's house.



At Petruchio's house he starts to complain that no food is good enough and throws away their dinner along with a beautiful cap that Kate wants. "Did he marry me to famish me?"



In Padua, Bianca receives lots of attention from her two suitors, Hortensio and Lucentio, who are both disguised as tutors. Bianca is much more interested in Lucentio.



Kate and Petruchio travel back to Padua. The sun shines brightly but Petruchio points at it and insists it is the moon. Too tired to argue anymore Kate agrees with him. "be it moon or sun or what you please."



It is Bianca's wedding day and Petruchio and Lucentio bet on which of their new wives will come when they call. Kate arrives straight away. "What is your will, sir, that you send for me?" "Come, kiss me Kate"



# CREATING CHARACTERS

## GETTING TO KNOW THE CHARACTERS

There are a lot of very different characters in *The Taming of the Shrew*. The following activity will give pupils a chance to think about how they each behave in the play.



Mimi Ndiweni as Lucentio, Caroline Faber as Hortensio and Chris Jared as Bianca in Michael Fentiman's 2014 First Encounter: The Taming of the Shrew. Photo by Simon Annand.

- Ask pupils to look at the pictures of each character in the Resource Materials and encourage them to come up with three words to describe each one of them, based on their appearance.
- Show pupils the character facts below. Then ask them if they would change their chosen words at all:
  - **Bianca:**
    - She is the youngest daughter of Baptista Minola
    - She is famous for her beauty and has many suitors
    - She goes behind her mother's back to marry the man she loves
  - **Hortensio:**
    - He is in love with Bianca Minola
    - He disguises himself as a music teacher to get close to the woman he loves
  - **Baptista:**
    - She is a wealthy widow, trying to settle her daughters' futures
    - She is the mother of two daughters who appear not to get on
  - **Petruchio:**
    - He is a visitor to Padua
    - He is searching for a wife and a fortune
    - His father has died
  - **Katherine:**
    - She is the eldest daughter of Baptista Minola
    - She is known for her sharp tongue - called "a fiend of hell" and "a shrew"
- Encourage pupils to discuss the quotations as well. What do you think is meant about Kate when she's called a "Shrew", or even a "wild cat"?



## ACTIVITY 1: WHAT'S IN THE TRUNK?



Forbes Masson as Katherine and Katy Stephens as Petruchio in Michael Fentiman's 2014 *First Encounter: The Taming of the Shrew*. Photo by Simon Annand.

Many of the characters go on journeys in the play and the designer has built a set constructed out of suitcases to support this idea. It also creates a world of surprises where almost anything can happen. This idea is echoed in the set design, with the cases being opened up at various points in the play to reveal unusual props and pieces of disguise.

how to make the idea of the suitcases practical as well as interesting to look at - especially as this is a touring show and will visit a number of schools and theatres.

The actors in the company spent a lot of time thinking about their characters and how they might behave in different situations. The following activity will help your pupils to explore some of the characters from *The Taming of the Shrew* and think about what each of them is really like.

- Organise pupils into a circle and place an old trunk or suitcase in the middle, just like the ones that make up the set.
- Going round the circle, ask each pupil to walk up to the trunk and take an imaginary object out of it that represents them, miming what they might do with it.
- Talk to pupils about what these possessions might say about them. If a person chose to travel with a football or with a book what would it tell you?
- Ask pupils to work with the person next to them, in pairs, and assign each pair a character from *The Taming of the Shrew*, focusing on:
  - Katherine
  - Petruchio



Rehearsal room props from *First Encounter: The Taming of the Shrew* 2014. Photo by Simon Annand.

- Bianca
  - Baptista
  - Hortensio
  - Lucentio
- Allow pupils time to discuss what possessions they think their character might travel with. For example, Petruchio might carry a travel guide around with him at all times because he travels a lot, or his dead Father's watch.
    - Invite them to think of at least three possible ideas.
  - Going round the circle, ask pupils to state who they are and then go over to the suitcase to mime removing their treasured possessions. Keep going until all the pairs have removed something from the suitcase.
  - Encourage the rest of the group to guess what the possession might be before the pair are allowed to reveal it.



## CHARACTER CLASHES

Pupils are likely to have discovered that the play has a number of strong characters in it and, understandably, these characters often clash in the play. In Petruchio's household he has a personal servant called Grumio, who has to live with him.

- Discuss with pupils what they think life might be like for someone who is Petruchio's personal servant, living alone in Petruchio's house.
- Do they think he is likely to treat Katherine better or worse than Grumio?



Claire Brown as Grumio in Michael Fentiman's 2014 *First Encounter: The Taming of the Shrew*. Photo by Simon Annand





## ACTIVITY 2: EXPLORING FEELINGS

- Allow pupils to read the edited extract from Act 3 Scene 3 in the Resource Materials together.
- Ask pupils how Petruchio is treating Grumio in this scene. Discuss how you can see Petruchio ordering Grumio about - getting him to fetch and carry in the supper, jugs of water and insulting him for his slowness until Grumio is exhausted.
- Organise pupils into pairs and ask them to create six freeze frames from the following list of possible options. They should keep their choices in the same order as the list:
  - Grumio running to meet Petruchio
  - Petruchio ordering Grumio to fetch the supper
  - Grumio taking Petruchio's boots off
  - Grumio twisting Petruchio's foot while trying to remove his boots
  - Petruchio kicking Grumio
  - Grumio bringing in glasses and putting them onto a table
  - Grumio fetching and trying to put Petruchio's slippers onto his feet
  - Grumio bringing in a jug of water and dropping it
  - Grumio bringing in a dish of meat and Petruchio throwing it at him
- Allow pupils to practice their freeze frames until they can perform them at a fast pace.
- Ask pupils to then play the scene again, but adding in the dialogue from the scene. Encourage them to work out the points in the scene where Grumio might enter and exit.

To build on an understanding of Act 3 Scene 3, the following activity will help pupils to look at Grumio's reaction to his treatment.

- Invite pupils to imagine that they are Grumio and to think about the treatment he received in their freeze frames.
- Ask them to write down what they would want to talk about if they had someone to talk to in the house:
  - How they are feeling after this scene?
  - What they would like to do now?
  - What they would like to say to Petruchio?
- Encourage pupils to express how they really feel.

- Invite pupils to come to the middle of the circle, one by one, and share one of their thoughts with the rest of the group.
- Explain to pupils that lots of characters in Shakespeare make speeches to the audience to express how they feel and what their plans are. Why do you think they do this?

# THE MINOLA GIRLS



## ACTIVITY 3: CHALK AND CHEESE

Despite being sisters, Kate and Bianca are very different. The following activity will help pupils to explore how these differences might be played on stage.

- Organise students into groups of three or four. Provide each group with one of the lists of adjectives below.
- Ask pupils to create an image, using their bodies, of that adjective.
  - They might choose to create an image of a person with those qualities, or to try and show what attitude those words might create in someone.
- As they show their images, invite pupils to include some of the words from their list, trying to say them in a way that someone with that quality might say it.

Curst  
Sullen  
Devil  
Rough  
Stark mad  
Fiend of hell  
Shrewd  
Irksome

Sweet  
Perfumed  
Jewel  
Modest  
Good  
Sacred  
Treasure  
Beauteous

- Once each group has performed their sequence, ask a Bianca group and a Kate group to join together to form a larger group.
- Ask the larger groups to then perform their images again, with movement, at the same time as each other. It will look almost like a "dance off" with the groups trying to interact with each other.

Michael Fentiman talked in rehearsal about the dueling quality of relationships within the play – not just between Kate and Petruchio but between the sisters and the suitors. The movement of the actors in this production reflects this, with the dances in the play having a combative quality.



- Ask pupils to perform their "dance off" sequences again, with each trying to outdo the other.

For example: the Bianca group might begin by walking into the space smiling saying "Sweet" and putting their heads to one side like they are in a 'cute' photo, the Kate group might then respond by storming over to them and surrounding the Biancas, shaking their fists at them while saying "Curst".

It might be interesting to develop this into a dance piece - there are several dance pieces in the show that help to move the story on and show us the characters in relation to one another.

## THE BATTLE FOR BIANCA

As well as the conflict between Bianca and Kate, there are a number of other conflicts in the play that Michael Fentiman was keen to focus on. The battle between Hortensio and Lucentio to gain the attention of Bianca Minola is one of those conflicts. The following activities will help you to explore this competitive element with your pupils and look at the theme of disguise in the play.



Mimi Ndiweni as Lucentio and Chris Jared as Bianca in Michael Fentiman's 2014 *First Encounter: The Taming of the Shrew*. Photo by Simon Annand.



### ACTIVITY 3: THE SUITORS' FOOTSTEPS

- Continuing to explore the theme of rivalry and competition that is shown in the production, ask students to imagine that they are all in love with Bianca and have to persuade her mother Baptista that they are the right person to marry her daughter.
- Ask students to work in pairs and discuss how they might persuade Baptista that they are the perfect choice for her daughter Bianca. Encourage pupils to share their ideas about what might convince her.
- Nominate one pupil to act as Baptista and stand at one end of the room, with all the other pupils at the opposite end representing the suitors for Bianca. The role of Baptista could also be played by the teacher.

- Invite the pupil playing Baptista to turn their back to the group. While their back is turned the suitors can creep forward slowly. If Baptista turns round to face them they must freeze.
- Ask the pupil playing Baptista to point at any one they see moving when they turn around. If one of the suitors is caught and pointed at they must respond with a reason why they would be the best husband for Bianca.
- Encourage the pupil playing Baptista to respond to the reasons that are given by replying 'yes', 'no' or 'maybe', to show whether or not they think the reason is good enough.
  - If Baptista replies 'no' then the suitor must go back to the starting line on the opposite side of the room.
- Remind the suitors throughout that they can employ any tactics that they think might convince Baptista. They could beg, reason, brag, bribe or lie about their job and suitability. If Baptista approves and thinks their argument would be convincing they will then be able to say 'yes' and the suitor can remain in the game.
- To extend this you might want to do this more times, asking them to think about:
  - Things they can offer that aren't money
  - Things they can offer that are personal qualities



## ACTIVITY 4: BECOMING AN EXPERT

Both Hortensio and Lucentio disguise themselves and try to become 'experts' in different areas to get to spend time with Bianca. Hortensio tries to convince Bianca he is a 'music master', whilst Lucentio is employed as her schoolmaster, or teacher. For both men this means they have to convince lots of people they are experts in things they don't really know anything about.

- Explain to pupils that the characters of Hortensio and Lucentio have to convince Baptista they are experts; how easy do they think that would be?
- In pairs, assign pupils a topic on which they have to 'become' experts, for example:
  - Ice Cream
  - Playing the Trumpet
  - Jousting
  - Gymnastics
- Then ask to them to plan how they would do that in three steps, using the 'Becoming a Master' sheet in the Resource Materials.



- Ask pupils to share some of their ideas. How easy would it be to convince people?



## ACTIVITY 5: JUST A MINUTE

- Invite 4 pupils to volunteer as 'experts' in their area.
- Give the first pupil one minute to talk about their area of expertise without hesitating or repeating themselves.
- As they are speaking, ask the rest of the class to raise their hand if they think the 'expert' hesitates or repeats themselves.
- If everyone agrees that they have hesitated or repeated themselves then the challenge can pass to the next pupil. How difficult is it to talk confidently about their 'expert' area?



## ACTIVITY 6: EXPLORING STATUS

During rehearsal Michael worked on getting the two actors playing Hortensio and Lucentio to outdo each other in their efforts to win Bianca's attention, basically "out-manning" each other. As part of this they ended up posing and trying to get closer to Bianca than the other suitor. Bianca then had the opportunity to pay more attention to one than the other.

- Organise pupils into groups of three, with one chair per group, and ask them to assign the roles of Bianca, Hortensio and Lucentio between them.
- Ask pupils to experiment in their groups to find a position that gives them the most power or status with each character trying to gain more status than the others by positioning themselves on, around or near to the chair.
- Invite pupils to look at the extract from Act 3 Scene 1 (Part 1) in the Resource Materials. Encourage pupils to read it through first to make sure they are comfortable with the words they are using.
- Ask pupils to then play out the scene with Bianca sat on the chair. Using the same tactics to gain status, Hortensio and Lucentio should try and get closer to Bianca or try to impress her the most during the scene.
- Discuss with pupils how the characters use language to lower each other's status. What do you notice about the way they speak to each other? Are there any lines that are more satisfying to say or that made the other characters react more than others? How might Bianca play off one suitor against the other?



## ACTIVITY 7: THREE'S A CROWD

- Invite pupils to read the extract from Act 3 Scene 1 (Part 2) and ask them to look out for how Hortensio tries to get rid of Lucentio so that he can talk to Bianca himself.
  - Encourage pupils to look at the lines in bold if they need help. What is Hortensio trying to achieve in these lines?
- Organise pupils into groups of four and ask them to nominate one person as Hortensio.
- Invite the other three pupils in each group to form a circle by joining hands, leaving Hortensio on the outside. One of the pupils in the circle should represent Bianca and the other two are both Lucentio.
- Explain to the groups that they will have 1 minute for Hortensio to try everything he can to reach Bianca and for the Lucentios to try and stop him. They can employ any tactics they want but they must not break hands.
- Discuss with pupils how Hortensio might feel, being shut out like this.



Caroline Faber as Hortensio in Michael Fentiman's 2014 *First Encounter: the taming of the Shrew*. Photo by Simon Annand.



## ACTIVITY 8: PRIVATE AND PUBLIC

We all behave very differently in public and in private, and the things we say will be very different. While working on Act 3 Scene 1 Michael explored the public and private nature of the scene - and was keen that the actors established which characters their words were intended for.

- To begin with, ask pairs of students to think of something they might want to talk about without the teacher overhearing them.
- Encourage pairs to have their conversations as the teacher moves about the room, changing topic when they don't want to be overheard. How can they cover up what their conversations are about?



- Ask students to look again at part 2 of Act 3 Scene 1 in the Resource Materials and read this together. In this section Bianca is having a conversation with Lucentio while they are pretending to have a latin lesson, with Hortensio in the room. Remind pupils that Lucentio isn't a real Latin teacher so they shouldn't worry about getting the Latin pronunciation correct, he would just make it up!
- Ask students whether they think Bianca and Lucentio's conversation is public or private?
- Ask pupils to decide, in groups of three, which things they think should remain private.
- Encourage the groups to then decide how to stage this scene so that Hortensio will not be able to overhear the private moments between Bianca and Lucentio. How can they avoid him? What tactics can they use?
- Watch some of the groups performing the scene. Are they successful in keeping the private moments away from Hortensio?

## CREATING THE WORLD

In the world of this production the actors are wearing costumes from different periods - including Elizabethan dresses and 1950s suits - to suggest a world where anything can happen. This means that the music in the production also straddles different worlds. In one moment the actors sing a love song in Latin, and at other moments the whole company might be beat boxing or listening to classical pieces.

Michael Fentiman was always very clear in the early production meetings that he wanted to have music in the production and he cast actors who are very confident singers and musicians. In the first week of rehearsal the company had a workshop with beat boxer Shlomo in which they improvised and created several pieces of vocal music and explored their characters' intentions and emotions in particular scenes through sound.



### ACTIVITY 9: CREATING THE WORLD IN MUSIC

As part of their workshop with Shlomo the company talked about beat boxing being like a play. Like a play it is a form where all individuals' voices can exist within the framework of a strong beat or world.

The world in *The Taming of the Shrew* has, at its heart, a set of individual characters who are having to find their way through life and deal the expectations of their society.

The following activity will allow pupils to experience creating their own vocal orchestra piece and explore the journey of working as a group but still holding onto their individual parts-as in an orchestra or a jazz band. As well as the instructions here, you can watch Shlomo performing on his [www.youtube.com](http://www.youtube.com) channel.

- Organise pupils into a circle with one person, possibly the teacher, acting as a conductor.
- Explain to pupils that there are three major sounds in beat boxing. These sounds are based on a drum kit:
  - The Bass or Kick drum: PPP
  - The Snare Drum: KKK
  - The High Hat: TTT
- Invite the whole class to work out a collective rhythm, based on a strict beat of 4 beats per bar. For example:

P        P        K        p        KK        P  
1 ----and ----2----and ----3----and ----4

- Encourage the class to perform the beat until they are confident with it.
- Allow the pupils to look at the opening of the wedding scene. In this scene all the guests are gathered and Kate and her family are waiting for Petruchio to turn up. Discuss how each of the characters might be feeling at this point in the play. For example, Bianca might be enjoying the drama or giggling with one of her suitors and Baptista might be ashamed or angry.
- Ask pupils to create a sound for each of the characters that would fit in one beat. For example:
  - Kate might make a furious 'Huh!' sound
  - Bianca might make a flirtatious sound
  - Baptista might make an impatient 'clicky' sound
  - Hortensio might make a lovesick sound
  - Gremio might make a fed up sound
  - Grumio might make a tired sound
- Encourage pupils to use some of these sounds as part of the beat that they have already set up.

- Allow pupils to practice adding a different sound to the beat each time until they are confident.
- Encourage pupils to then think about words that they could use, from the scene, to add on top of the rhythm.
- Listening to the combination of sounds and words they have created, what impression do they get of the scene?

We hope that you enjoy working through these exercises. For more ideas on how to introduce Shakespeare's work in the classroom visit [www.rsc.org.uk/education](http://www.rsc.org.uk/education)

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# RESOURCE MATERIALS

## Character Impressions



PETRUCHIO

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

*"he is more shrew  
than she"*



KATE

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

*"Kate the curst"  
"This wild cat"*



BAPTISTA

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

*"I am resolved"*



HORTENSIO

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

*"Disguis'd in  
sober robes"*



BIANCA

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

*"Sweet Bianca!"*



LUCENTIO

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

*"I burn, I pine, I  
perish"*

## Act 3 Scene 3

PETRUCHIO           Where is Grumio?  
Where is the foolish knave I sent before?

Go, rascal, go, and fetch my supper in.

Off with my boots, you rogue! You villain, when?  
Out, you rogue! You pluck my foot awry.  
Take that, and mend the plucking of the other.

Some water, here. What, ho!

Sirrah, get you hence.

Where are my slippers? Shall I have some water?

You whoreson villain, will you let it fall?

What's this? Mutton?

GRUMIO            Ay.

PETRUCHIO        Who brought it?

GRUMIO            I.

PETRUCHIO        'Tis burnt, and so is all the meat.

## Act 3 Scene 1 (Part 1)

*Enter Lucentio [disguised as Cambio], Hortensio [disguised as Litio] and Bianca*

**LUCENTIO** Fiddler, forbear. You grow too forward, sir.

**HORTENSIO** Sirrah, I will not bear these braves of thine.

**BIANCA** Why, gentlemen, you do me double wrong  
To strive for that which resteth in my choice.  
Take you your instrument, play you the whiles.

*To Hortensio*

His lecture will be done ere you have tuned.

**HORTENSIO** You'll leave his lecture when I am in tune?

**LUCENTIO** That will be never. Tune your instrument.

**BIANCA** Where left we last?



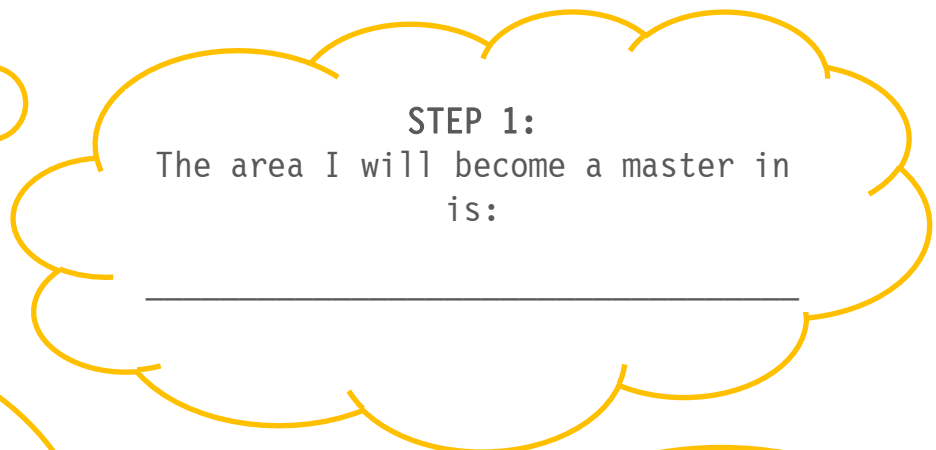
## Act 3 scene 1 (Part 2)

- LUCENTIO                    Here, madam:  
                                  '*Hic ibat*', as I told you before, '*Simois*', I am  
                                  Lucentio, '*hic est*', son unto Vincentio of Pisa, '*Sigeia*  
                                  *tellus*', disguised thus to get your love, '*Hic steterat*',  
                                  and that Lucentio that comes a-wooing, '*Priami*', is my  
                                  man Tranio. *Regia*.
- HORTENSIO                Madam, my instrument's in tune.
- BIANCA                    Let's hear. O fie! The treble jars. *He plays*
- LUCENTIO                Spit in the hole, man, and tune again.
- BIANCA                    Now let me see if I can conster it: '*Hic ibat Simois*', I  
                                  know you not, '*hic est Sigeia tellus*', I trust you not,  
                                  '*Hic steterat Priami*', take heed he hear us not, '*regia*',  
                                  presume not, '*celsa senis*', despair not.
- HORTENSIO                Madam, 'tis now in tune. *He plays again*
- LUCENTIO                All but the bass.
- HORTENSIO                The bass is right: 'tis the base knave that jars. How  
                                  fiery and forward our pedant is.
- BIANCA                    In time I may believe, yet I mistrust. *To Lucentio*
- HORTENSIO                You may go walk, and give me leave a while. *To Lucentio*  
                                  My lessons make no music in three parts.

## Becoming a Master

Two of the 'Suitors' in *The taming of the Shrew* disguise themselves as teachers to help them get close to Bianca, as her Mother will only let teachers into the house. This kind of disguise takes more than a change of clothes. Both characters have to pretend they are expert teachers in their subjects.

Using the following steps, plan how you will become a master in your subject:



### STEP 1:

The area I will become a master in is:

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### STEP 2:

What will you need to do to SOUND like an expert?

### STEP 3:

How will you make sure you LOOK like an expert?

### STEP 4:

Will you need to change your behavior to make you SEEM like an expert?