

PMF Creative Challenge #5: 'These Unreverent Robes'

INTRODUCTION

Throughout *The Taming of the Shrew*, the way characters are dressed is very important. In the Elizabethan period, what you wore and how you dressed said a lot about who you were and your status in society.

It is the same for us today, the clothes we wear can make a real statement about who we are (e.g. a school or work uniform). Fashion and clothing can also be an expression of creativity, imagination, or ambition.

Costume Designers think very hard about what clothes an actor might wear to help the audience understand more about the character. It can then become very challenging when that character disguises themselves and pretends to be someone else, which many of them do in *The Taming of the Shrew*!

CHALLENGE

This week's challenge has a few variations. Feel free to pick one, or you might like to do more.

- A) Disguises** – Pick one of the characters who disguise themselves, and create the disguise for yourself. You might dress yourself (or someone else), or you might choose to draw a costume design for them.

CHARACTER	DISGUISE	QUOTE
Lucentio (a rich young gentleman)	A school teacher called Cambio	"This young scholar that has been long studying at Rheims, cunning in Greek, Latin and other languages" (2.1)
Tranio (a servant)	His rich master Lucentio	"When I am alone, why then I am Tranio, But in all places else, your master Lucentio" (1.1)
Hortensio (a rich citizen of Padua)	A music teacher called Licio	"I do present you with a man of mine, Cunning in music and the mathematics. His name is Licio, born in Mantua" (2.1)

- B) Petruchio's Wedding Outfit** – Not only is Petruchio late for his wedding to Kate, but he turns up in an outrageous outfit. Read through the extract of the scene below. Now you can either draw a design for his wedding outfit or dress up (yourself or a someone else) in the most ridiculous mix of clothes you can find!

IF YOU WANT TO

If you'd like to go a step further, try learning some of the lines and filming yourself. Then, if you are happy to share it, send your video to us and we may include it in our Playmaking Festival 2020 film.

Please remember when submitting video content¹:

- Schools must have full permissions from parents before sending video to the RSC
- Do not submit material that uses or discloses a student's full name
- Do not film or submit things that might reveal a young person's exact address, school or somewhere they go regularly (e.g. a sports club or activity)
- Do not film anyone else under the age of 18
- Make sure you wear appropriate clothing
- Remember to keep yourselves safe – i.e. do not share content that feels too personal, complicated or sad.

For safeguarding reasons, please can home learners submit any videos to school. The Lead Teacher can then pass on to us and we can confirm permissions for any video used in our final film.

Some video files can be very large so you may need to compress the file or use a platform like WeTransfer or Dropbox.

Send any videos to Playmaking@rsc.org.uk rather than individual members of the team.

Thank you and have fun!

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Samsung and the RSC

Since 2015, Samsung UK and the RSC have worked together closely to inspire a new generation and bring Shakespeare's plays to life through technology. The RSC Playmaking Creative Challenge, powered by Samsung, builds on the success of previous joint initiatives, most recently the award-winning Romeo and Juliet takeover at Welcome Hills School*.

This partnership forms a part of Samsung's commitment to Enabling People by empowering future generations to achieve their full potential through education. Through a number of educational programmes worldwide, Samsung's mission is to create more inclusive, quality learning experiences for young people across society, enabling them to become pioneers of positive social change. To find out more about Samsung's UK initiatives, [please visit their website](#)

*[Welcombe Hills Collaboration](#)

¹ More information can be found in our Online Safeguarding Guidelines

The Taming of the Shrew (Act 3, Scene 2 edited)

Baptista and wedding guests are waiting. Enter Biondello, a servant.

BIONDELLO

Why, Petruchio is coming in a new hat and an old jerkin, a pair of old breeches thrice-turned; a pair of boots that have been candle-cases, one buckled, another laced with two broken points; an old rusty sword ta'en out of the town-armoury with a broken hilt and chapeless.

Enter Petruchio.

BAPTISTA

Why, sir, you know this is your wedding day.
First were we sad, fearing you would not come,
Now sadder that you come so unprovided.

PETRUCHIO

But where is Kate? I stay too long from her.

HORTENSIO

See not your bride in these unreverent robes.
Go to my chamber, put on clothes of mine.

PETRUCHIO

Not I, believe me. Thus I'll visit her.

BAPTISTA

But thus, I trust, you will not marry her.

PETRUCHIO

To me she's married, not unto my clothes.