Dear Educators,

Welcome to our final show of our indoor season — *The Taming of the Shrew*. This production is a re-mount of a production we did in the parks as part of Wooden O several years ago, and we have brought it back this spring to kick off our 20th Anniversary Season for Wooden O outdoor theatre.

This play is a challenging one to bring students to. In the simplest light, this story is about a stubborn girl who gets married off and mistreated until she is an obedient wife. But many productions, this one included, take a different view of the story of Kate and Petruchio. Instead of being “tamed” by Petruchio, our witty and strong-willed Kate meets her match in this man who shares her disdain for the social roles they are expected to play in society. They come together to form a relationship that is very different than that of Bianca and Lucentio; they are equals in the battle of the sexes, and they are the only two in on the joke.

As we wrap our indoor season, I would like to invite you to join us this summer in Puget Sound area parks for our 20th Anniversary Wooden O season of *Henry V* and *The Tempest*. We also hope to see you and your students back next year for our 2013–2014 season, kicking off with *Much Ado about Nothing*, followed by a winter *Richard II*, an early spring *The Importance of Being Earnest*, and finishing up with a May production of *King Lear*.

Here’s celebrating every season as Shakespeare season!

Best,
Michelle Burce
*Education Director*

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Activities in this study guide satisfy Washington State Arts Essential Academic Learning Requirements (EALRs) 1.1, 1.2, 2.1, 2.2, 2.3, 3.1, and 3.3
SYNOPSIS

In the Italian city of Padua, a rich young man named Lucentio arrives to attend university accompanied by his servants Tranio and Biondello. Lucentio’s priorities change when he sees Bianca, a beautiful young woman with whom he instantly falls in love. However, there are two problems. First, Bianca already has two suitors, Gremio and Hortensio. Second, Bianca’s mother, the wealthy Mama Baptista, has declared that no one may court Bianca until her older sister, the ill-tempered Katherine, is married first.

The arrival of Petruchio, a friend of Hortensio’s, gives the suitors a solution to their problem. Petruchio has come to Padua to find himself a wife and he intends to marry a rich woman, regardless of what she is like. He agrees to court Katherine immediately. Tranio convinces Lucentio to switch identities with him, in order that Lucentio can woo Bianca, while Tranio deals with her father.

The next day, he goes to Baptista’s house to meet her, and they have a tremendous duel of words. He then tells Baptista, falsely, that Katherine has consented to marry him on Sunday. There is much rejoicing (except from Katherine) and the wedding is set.

Meanwhile, Hortensio and Lucentio, disguised as tutors, attempt to court Bianca. Lucentio wins her and Tranio secures Baptista’s approval for Lucentio to marry Bianca by proposing a huge sum of money to lavish on her. Baptista agrees but says that he must have this sum confirmed by Lucentio’s father before the marriage can take place. Tranio and Lucentio, still in their respective disguises, feel there is nothing left to do but find an an imposter to play the role of Lucentio’s father. Tranio finds a pedant (or teacher) to do just that.

On the day of Katherine and Petruchio’s wedding the groom is nowhere to be found. When he does arrive, he is strangely dressed and proceeds to behave unpredictably throughout the ceremony. Before the feast can begin, Petruchio takes Katherine away from her home against her will. Once they reach his country house, Petruchio continues the process of “taming” Katherine by keeping her from eating or sleeping for several days, saying nothing is good enough for her, whether it be perfectly cooked food or a beautiful dress.

Days later, Katherine and Petruchio return to Padua to visit Baptista. On the road, the couple meets Lucentio’s father, Vincentio, who is on his way to Padua to see his son. In Padua, there much confusion about identities as Tranio and the pedant are still in their disguises. At last, Bianca and Lucentio arrive to spread the news of their engagement and clear the confusion. News also comes that Hortensio is engaged to a widow in town.

At the wedding banquet of Bianca, Lucentio, Hortensio and the widow, Katherine shocks the others by her “tame” behavior. The three new husbands stage a contest to see which of the wives will obey first when summoned; both Bianca and the widow refuse to obey, while Katherine comes immediately. She even hauls the other women back to their husbands. The others are stunned by what’s happened, and the happy Katherine and Petruchio leave the party together.

DRAMATIS PERSONAE

KATHERINE
The “shrew” of the play’s title, Katherine, or Kate, is the daughter of Mama Baptista, with whom she lives in Padua. She is sharp tongued, easily hurt, and quick tempered. Her hostility toward suitors particularly distresses her mother.

PETRUCHIO
Petruchio is a gentleman from Verona. Quick witted and frequently drunk, he has come to Padua “to wive and thrive.” He wishes for nothing more than a woman with an enormous dowry, and he finds Kate to be the perfect fit.

BIANCA
The younger daughter of Baptista. The lovely Bianca proves herself the opposite of her sister, Kate, at the beginning of the play: she is soft spoken, sweet, and unassuming.

MAMA BAPTISTA
Baptista is one of the wealthiest women in Padua, and her daughters become the prey of many suitors due to the substantial dowries she can offer.

LUCENTIO
A young student from Pisa, the good-natured and intrepid Lucentio comes to Padua to study at the city’s renowned university, but he is immediately sidetracked when he falls in love with Bianca at first sight.

TRANIO
Lucentio’s servant. Tranio accompanies Lucentio from Pisa.

GREMIO AND HORTENSIO
Two gentlemen of Padua. Gremio and Hortensio are Bianca’s suitors at the beginning of the play.

GRUMIO
Petruchio’s servant and the fool of the play—a source of much comic relief.

BIONDELLO
Lucentio’s second servant, who assists his master and Tranio in carrying out their plot.
WARRING COUPLES

The course of true love never runs smooth. As all stories thrive on conflict. Audiences are rarely treated to a story where two people meet, get together and live happily ever after immediately. Obstacles are frequently thrown in the way for the couple to earn their happiness, and Shakespeare was a master of this. What is interesting about The Taming of the Shrew is that the obstacles that stand between Petruchio and Kate are not warring families or nations or even bad luck. The obstacles are in fact themselves. This was a convention Shakespeare was to repeat in his later plays, and that has influenced writers even today.

If one were to look at Kate and Petruchio at first glance, one may think that neither of them was an ideal romantic lead. Kate is willful and terrible to her family. Petruchio is impulsive, egotistical, and brash. During the courting scene, part of the fun for the audience is watching these two stubborn characters duke it out. It is a battle both verbal and physical, and Shakespeare has a lot of fun at both characters’ expense. Shrew is typical of many of Shakespeare’s early work in that his grasp on language is dazzling, but the characters themselves change very little. In Shrew, one could argue that Kate is the only character that has an arc, though what that arc is must be determined by the production. Petruchio, on the other hand, remains the same cocksure fellow we meet at the beginning; again, the level to which he changes is determined by the choices of the director and the actor; the investment that an audience has with these two often is determined by what direction the production takes. A happy ever after would seem cloudy at best for Kate and Petruchio.

Shakespeare was to revisit this idea of two people who were meant to be together in spite of themselves in Much Ado About Nothing. Beatrice and Benedict are certainly more developed characters than Kate and Petruchio, who do noticeably change during the course of the play. Benedict, for all his bravado, embraces the idea of being in love and fully commits to a life with Beatrice. Beatrice does the same and the audience does become fully invested in these two people ending up together. The soliloquies Shakespeare gives them reveal their thoughts and feelings, raising the emotional stakes of the two characters. In later comedies like Twelfth Night and As You Like It, Shakespeare continued to develop his romantic lead characters even further.

EVER AFTER

In many romantic comedies, even those written by Shakespeare, the play focuses mainly on the romantic relationship between men and women from initial attraction to marriage at the end. The Taming of the Shrew does have this focus in the Bianca — Lucentio plotline, but it is much more focused on marriage as being a primarily economic arrangement. The role of Mama Baptista looms large in this play, as the concerned parent who is attempting to marry off her daughters to the wealthiest men who can offer the most money for them. Bianca’s preference for Lucentio is not the primary factor that allows them to marry; it is that he convinced Baptista that he has more money than any of the other suitors, and therefore he would make a better husband who could provide for his wife and family.

Though they were as witty as ever, they were also more complex. Characters like Viola and Rosalind grapple with their feelings and the audience is privy to their struggles, thus deepening the emotional investment. An audience ends up rooting for these couples in a way which is different from Kate and Petruchio. Therefore, the happy endings are completely earned and the audience carries that with them out of the theatre.

After Shakespeare, writers continued to develop further the idea of warring couples. For example, Noel Coward imbued the same kind of warring wits and personalities with Amanda and Elyot in Private Lives. Movies like When Harry Met Sally, Say Anything, and 10 Things I Hate About You evidence some influence from Shrew. The lead characters, often very strong individuals themselves, allow their counterpart to change and alter them in some way which allows the two to become a couple by the end of the story. It is not a coincidence that these characters all war with each other through language, much in the same way Petruchio and Kate do. These writers and characters continue to the battle of wits which Shakespeare obviously enjoyed in the course of exploring love and people in love.

The Taming of the Shrew is also unique in that it focuses on the wider social implications of the marriage between two people. How will this union affect parents? Siblings? Servants? And what will the marriage look like after the blissful (or not) wedding ceremony? Instead of ending the story at the wedding day for these couples, it continues on to show how their relationship evolves after they are married. Because of this, we get to see the beloved Bianca disobeying her husband soon after their wedding, the widow doing the same to Hortensio, and the progression of the relationship between Kate and Petruchio after they are bound to be married.
In Shakespeare’s early comedies, he often has a lead male or series of lead males, who navigate the various twists and turns of the plot. These characters are accompanied by a sidekick, often a servant. These servant characters serve an important function of Shakespeare’s earlier comedies, often helping propel the plot forward. They also serve as a sounding board for the show, commenting on the action and motivations of the characters.

The servant/sidekick character has long been a familiar one in comedy. Usually a working-class character, the character was sometimes a clown, providing both physical and verbal comedy to the story. From the beginning, Shakespeare used these kinds of characters in his work. In *The Two Gentlemen of Verona*, he created Speed and Launce. In *The Comedy of Errors*, he gave us two servant clowns — the two Dromio’s. These characters may have provided additional laughs to the story, but had little depth. They were comical servants, nothing more.

However, the comedies that followed showed servant characters that were definitely more rounded characters and even had their own opinion on the action of the story. In *Love’s Labour’s Lost*, for example, Shakespeare gave us Moth, Don Armado’s page, who shares his opinions of his master’s actions with the audience. He also created Costard, who serves the servant role for a few of the characters, but clearly has his own agenda at work. What these characters begin to provide to the story are people onstage that common folks could relate to, and who had a voice. Shakespeare was starting to infuse depth into these smaller characters.

*The Taming of the Shrew* is interesting in that Shakespeare gives us three servant characters, all with their own distinctive characteristics. Grumio, Pertuchio’s servant, presents a similar function to Moth; he follows his master and adds his own comments to the actions of the play. Biondello, Lucentio’s servant, shows he is no fool as he often has to think quickly to keep the identity switch of Tranio and Lucentio a secret. He also provides a touchstone for the audience as the plot gets more complicated.

It is the character of Tranio, Lucentio’s lead servant, which Shakespeare takes in a different path than the other servant characters of the play. Tranio very quickly establishes that he is much cleverer than his master, for it is he who comes up with the idea to switch places with Lucentio. Tranio is somewhat similar to Costard. Like that character, it is clear that Tranio has his own agenda beyond simply serving his master well. He clearly enjoys switching places with his noble master and this device serves equally well to keep him there as to enable Lucentio to woo Bianca. Tranio keeps Lucentio’s story in motion, and he seems fully intent to keep it moving even when Lucentio’s father is about to be taken to jail. In the end, Tranio is not punished for his actions, yet one can imagine the character creating further mischief and chaos in the future.
As Shakespeare's career continued, the servant/sidekick character slowly began to disappear from his plays. Granted, characters like Feste, Touchstone, and Lear's Fool continued the tradition of providing comic relief, but these characters were full creations. Shakespeare turns the fool into a more three-dimensional character in his later plays, but this evolution began as early as The Taming of the Shrew, where Shakespeare gave us a servant who was more than just comic relief, and definitely had his own agenda in mind.

The universal human themes of Shakespeare's work have made many of them timeless — and thus set as easily in a trailer park as Renaissance Italy — but there are elements in these plays that reveal their 400+ year age. Attitudes about race, gender, religion, and economic class were very different in the culture of Elizabethan England than in our own. Themes that were fodder for comedy to them can seem disturbingly cruel to us.

William Shakespeare had an ability to see the value of individual character beyond stereotypes. In As You Like It (and many plays using the cross-dressing plot device) he finds a woman capable of competently navigating a man's world once freed from gender-related expectations. Lower class characters such as Feste in Twelfth Night show higher intelligence and keener perception than the aristocrats they are assumed inferior to.

However, while these characters are compassionately revealed to be more than society expects of them, they do not escape their pre-assigned roles. Clever fools and servants are not liberated from their stations under dull employers. Women who experience freedom from narrow gender roles and prove their merits equal to men inevitably set aside the temporary equality and return to their designated place in society.

In The Taming of the Shrew, our female lead does not discover her own strength through circumstance — she steps onstage already confident in her independence and self-worth. At least that's how we assess her today. The "shrew" or "scold" was a beloved comic theme in Elizabethan England because, like the wise servant, it was an inversion of the accepted natural order. While any of Shakespeare's original audiences surely knew real-life examples of women who were the dominant personality in their marriage, this dynamic was viewed as harmlessly laughable when discreet and threatening to the foundation of society when overt. Men whose wives failed to submit to their authority were mocked by peers and the use of violence to enforce submissive behavior was not only tolerated but in many cases encouraged in order to maintain society's natural balance.

If Kate had managed to retain her strong will against forced starvation and sleep deprivation (both classified as torture under current international law), her future with Petruchio could not have been viewed as happy by Elizabethan audiences. For this comedy to have a happy ending, Kate had to acknowledge her husband's rightful and natural control over her personhood.

To make The Taming of the Shrew palatable for modern audiences, Kate's final monologue accepting her place as a woman is often delivered with a sarcastic, rather than earnest, overtone. In our own production her character and Petruchio's are both introduced as tricksters — and they end as cohorts having a laugh at the rest of the world.
Director Aimée Bruneau said that when she first began thinking about how to direct *The Taming of the Shrew*, she had several ideas. The final one that came to her was the one that you will see onstage this spring — the trailer park *The Taming of the Shrew*. Bruneau said that this setting was very personal to her, and felt like a familiar setting to place the production. All of the characters are heavily based on real people from Bruneau’s life, and the strength of this particular production is in the fully realized characters. She says that if she were to pull out her high school and college yearbooks, she could point to individuals who you will see onstage in the characters of Kate, Petruchio, Bianca, Grumio, and the rest.

Images from the 2009 Wooden O production of *The Taming of the Shrew*. Photos by Erik Stuhaug.

Have Shakespeare fans in your class? Wooden O productions are free to attend and perform July 11–August 11.

At its heart, Bruneau’s concept of *Shrew* is that it is a love story. It is not a story of social class playing a role in marriage. It is not a critical look at how women are treated in our society. These pieces are certainly present in the play and in her production, but ultimately *Shrew* is a love story between two people who both defy social expectations, and meet their match in each other. Kate and Petruchio are at the heart of this story, and their relationship defines the ultimate message of the play.

This production of *The Taming of the Shrew* is a remount of a production that Wooden O did in the parks several years ago. As such, there are some elements of the “park” that are getting
worked into the set, for example, there will be some fake grass on the stage since many of the parks the show performed in had grass, and it was taken into account in the design of the set. There will also be entrances and exits through the audience, as this is common of productions in the park.

There will also be many elements that were impossible to do in the parks that can finally be realized onstage. One example of this is that there will be a telephone pole in the middle of the stage, since that is often a feature of modern trailer parks. Hortensio will have an actual set piece that is his house, something that was not feasible to include in the outdoor staging of the play. The set will also be easier to change in the indoor space, since a turntable can be used to swivel set pieces out of the way during different scenes.

There will be more ambient sound and sound effects that could not effectively be heard over the noise of the actual great outdoors. These will help to place the audience more firmly in a specific space and time. Light cues will be able to indicate time of day within the play, something that is not possible when the performances are lit only by the sun.
These questions will help students to think about some of the big ideas behind the play before watching it.

**Reflection Questions**

**Based on what you know about the past, why do people throughout history get married? Why do people today get married?**

*Consider: Love, taxes, family, children, alliances, money, status, etc.*

**Do parents treat all of their children the same? What might cause a parent to have different rules for their children?**

*Answers may vary.*

**Discussion Questions**

The following questions are to help lead a discussion with your class after seeing the play. For all of these, there are many possible answers, and student response will vary. There is no wrong answer, so long as students use examples from the play to back up their opinions. Some possible responses are provided.

**Are Kate and Petruchio in love at the end of this play? Why or why not? Cite evidence from the play.**

- Yes! They have come to an understanding with each other, and have finally fallen in love with their spouse, after marriage.
- Maybe — They have definitely decided that they are stuck with each other and should learn to work together.
- No! Kate has been forced into an unwanted marriage, and Petruchio is only married for the money. They may have duties as spouses, but they definitely are not in love.

**Why do you think the director chose to set this production in a trailer park?** *(Answers may vary. Some possible answers are below.)*

- The focus put on money in marriage makes more sense to us today if we set the play in a lower economic community, like a trailer park.
- A trailer park is a smaller community where everyone would know each other and each others’ business.
- It’s a modern setting that can be fun and funny!

**Looking into the future, which relationships do you think will end up positive — Kate and Petruchio? Bianca and Lucentio? Kate and Bianca?**

- Kate and Petruchio will stay together — they finally understand each other, and have developed a mature relationship.
- Bianca and Lucentio will stay together — they fell in love at first sight and that will carry them through anything.
- Kate and Bianca will grow closer — now that they are both married, Kate has calmed down and Bianca has become more feisty.
- None of the couples will be happy together — Kate and Petruchio were forced into a marriage, and Bianca and Lucentio barely know each other.

**Why do you think Kate started the show as “shrewish”? What changed her attitude?** *(Answers may vary. Some possible answers are below.)*

- Kate was shrewish because she was jealous that her sister got all the attention and she was overlooked her whole life.
- Kate was shrewish because she was upset that she and her sister are treated like property to be married off to the highest bidder.
- Kate was shrewish because she had to be tough to grow up in poorer circumstances and look after her sister.
- She changed because Petruchio showed her she was treating everyone poorly.
- She changed because her sister married.

**This play is titled The Taming of the Shrew. What do you expect the show to be about? What is a shrew? What does it mean to “tame” someone?**

*Answers may vary.*
PRE-SHOW ACTIVITY: POSTER DESIGN

Many of Shakespeare's plays have multiple different subplots, so directors will often choose to cut them in such a way as to focus on one or two aspects of the play. Then they will communicate their particular take on the play through the marketing and poster design, so that patrons know what to expect when they go to the theatre.

Instructions:
Look Seattle Shakespeare Company’s poster design and marketing description:

"Brought up in a rough and forgotten corner of backwoods America, the tempestuous and sharp-tongued Kate bows down to no man. But then Petruchio swaggers into town with a plan to steal Kate's guarded heart. Through bickering and brawling, their comic courtship is a no-holds-barred battle of the sexes that results in a love and understanding that neither one imagined."

Ask students: What do they imagine our production will focus on?

Note the use of the words backwoods America, swaggers, bickering, and comic courtship. This production seems to focus heavily on the relationship between Petruchio and Kate, and on the trailer park setting of the show.

Then have students look over the plot summary at the beginning of this study guide. There are many pieces of the plot not mentioned in our play description that can be highlighted by how the show is performed, and by which scenes are given the most importance.

Here are some suggestions:

• Focus on the comic courtship between Kate and Petruchio. They are both sharp and witty people who end up together at the end.

• Focus on the tender love story between Bianca and Lucentio. They meet and are kept apart by Mama Baptista, but their love pulls them together secretly.

• Focus on the family relationships of Kate, Bianca, and Baptista. How does the sister relationship affect the parent-daughter relationships?

• Focus on the comedy of Grumio, Tranio, and Petruchio. These men are ridiculous in their own ways, more clever, dim-witted, or stubborn than the average person.

Ask students: Can they think of other pieces of the story to focus on?

Once students have decided what the focus of their production will be, have them design a poster and write a short marketing description of their production of The Taming of the Shrew. They can use images printed from the internet or pulled from magazines and newspapers, or they can draw the posters themselves. Have students think about the words they use to describe the play in a short paragraph. Remember — they do not need to give the summary of the plot, just a taste of what the story is about.

Have students present their final work to the class by hanging them around the room for everyone to look at. Ask students — do these all look like the same play? Or could they be very different experiences?
**ACTIVITY: WHOSE STORY IS IT?**

Using the characters from *The Taming of the Shrew*, this activity prompts the class to write five different plays based on five different characters' points of view, and then to act out their story using narrative and tableaux. There are two versions of the activity; one is a pass-the-paper Round Robin playwriting activity, the other is a contained group activity. Give between 5 to 7 minutes to write each paragraph. Keep it moving, and keep the playwriting atmosphere fun!

**Version A: Round Robin**

Divide the class into 5 groups. Each group has a different prompt packet, depending on the character: Kate, Bianca, Lucentio, Petruchio, or Baptista Minola. Each group writes the second paragraph of the story that they are given. Once everyone has finished with the second paragraph, they pass it to the next group, who writes the third paragraph, and so forth, until the story comes back to them and they get to finish.

Next, ask each group to get up and take between 5 and 10 minutes to act out their stories using tableaux. One person will act as the narrator in each scene, while the rest make the story pictures. Trade off narrators so everyone gets a chance!

**Version B: Contained Group Activity**

Divide the class into 5 groups. Pass out story packets to each group. The groups write their entire story based on the paragraph prompts. At the end, have the students either act out their own story or another group's story using narrative and tableaux.

**Making the story packets:**

All of the packets will have the same first paragraph. This will set the approximate length of the paragraphs. The second page (or half page) will be different for each group. The rest of the pages (or half pages, depending on how much the students will be writing), will be the same.

**1. ONCE UPON A TIME . . .**

*(all groups)*

Once upon a time . . . there was a mother and two daughters living in Padua. The mother was named Baptista Minola, and the sisters were Kate and Bianca. Kate was the older sister, and she swore she never wanted to get married. Bianca was the more beautiful younger sister who dreamed of marrying a handsome man. Baptista declared that no one could marry Bianca until Kate was married. There were two men who had arrived in town, Lucentio and Petruchio. Lucentio was desperately in love with Bianca but could not court her, and Petruchio said he would marry any woman who was rich enough, and everyone suggested Kate.

(This opening tells us that the story begins with a conflict set up in a family. There are five main characters. Each of the characters has a point of view about what is to happen.)

**Directions:** As a group you get to decide what your character is like and how his/her story is going to go. Write just a couple of sentences onto the end of the paragraph describing your character.

**2. AND EVERY DAY . . .**

*(individualized for each group)*

Directions: With characters and setting established, each group will now tell what everyday life is like for their character. Prompt students to consider what their character is thinking as well as doing.

**Group 1**

Directions: (With characters and setting established, now tell what everyday life is like for Baptista Minola, and what she is thinking and doing) Start to the first sentence is:

And every day Baptista Minola...

**Group 2**

Directions: (With characters and setting established, now tell what everyday life is like for the imprisoned Kate, and what she is thinking and doing) Start to the first sentence is:

And every day Kate...

**Group 3**

Directions: (With characters and setting established, now tell what everyday life is like for Bianca, and what she is thinking and doing) Start to the first sentence is:

And every day Bianca...

**Group 4**

Directions: (With characters and setting established, now tell what everyday life is like for Lucentio, and what he is thinking and doing) Start to the first sentence is:

And every day the handsome Lucentio...

**Group 5**

Directions: (With characters and setting established, now tell what everyday life is like for Petruchio, and what he is thinking and doing) Start to the first sentence is:

And every day Petruchio...
3. UNTIL ONE DAY . . .

(all groups)

Something happens that throws the main character’s world out of balance, forcing them to do something, change something, attain something that will either restore the old balance or establish a new equilibrium. In story structure, this moment is referred to as the inciting incident, and it’s the pivotal event that launches the story.

Directions: Continue the story from the previous page. Describe an inciting incident that propels this character forward. Start to the first sentence is:

Until one day…

6. UNTIL FINALLY . . .

(all groups)

We enter last part of the story and approach the story’s moment of truth. Your character arrives at a stage that will take them to the ending of the play.

Directions: continue the story from the previous page. Decide how much the character will learn and how the journey will have changed them. Where does he/she arrive, both in person and in spirit. Start to the first sentence is:

Until finally…

4. AND BECAUSE OF THIS . . .

(all groups)

Your main character (or “protagonist”) begins the pursuit of his or her goal. In structural terms, this is the beginning of Act II, the main body of the story.

Directions: Continue the story from the previous page as you tell of the actions/journey your character is taking. Throw in a couple of obstacles to challenge the character and make the story colorful and interesting. Start to the first sentence is:

And because of this…

7. AND EVER SINCE THAT DAY . . .

(all groups)

Once we know what happened, the closing scenes tell us what the story means for the protagonist and for others in the narrative, and (not least of all) for those in the audience.

Directions: continue the story, describing how the character ends up and what he/she has learned about the world. Start to the first sentence is:

And ever since that day…

5. AND BECAUSE OF THIS . . .

(all groups)

Your character achieves the first objective, (they arrived somewhere, they met someone, or they overcame an obstacle). Because of this, he/she must continue on.

Directions: continue the story from the previous page as your character grows (or fails to grow) in knowledge, experience, and achievement. Start to the first sentence is:

And because of this…
Much Ado About Nothing
By William Shakespeare | Directed by George Mount
Oct. 23–Nov. 17, 2013

Richard II
By William Shakespeare | Directed by Rosa Joshi
Jan. 8–Feb. 2, 2014

The Importance of Being Earnest
By Oscar Wilde | Directed by Victor Pappas
March 19–Apr. 13, 2014

King Lear
By William Shakespeare | Directed by Sheila Daniels
Apr. 24–May 11, 2014