

# UNDERSTANDING SHAKESPEARE – 100% SHEET



CONTEXT	SHAKESPEARE'S VILLAINS		
<p>William Shakespeare was born in 1564, to a successful middle-class glove-maker in Stratford-upon-Avon.</p> <p>In 1582, he married an older woman, Anne Hathaway, and had three children with her. Around 1590, he left his family behind and travelled to London to work as an actor and playwright.</p> <p>Public and critical acclaim quickly followed, and Shakespeare eventually became the most popular playwright in England and part-owner of the Globe Theatre.</p> <p>Shakespeare's career bridged the reigns of Elizabeth I (1555-1603) and James I (1603-1625) and he was a favourite of both monarchs.</p> <p>There have been some questions over the authenticity of Shakespeare's work, with many critics speculating that his plays and sonnets were written by somebody else due to his modest education.</p> <p>Visiting The Globe Theatre was an occasion for all, with the poorest in society able to attend and stand in the unique viewing area (underneath the open roof) and the middle and upper classes taking the seated viewings.</p> <p>Shakespeare created words and phrases that are still used in modern English today: <u>addiction</u>, <u>bedazzled</u>, <u>assassination</u>, <u>cold-blooded</u>, <u>ladybird</u>, <u>multitudinous</u>, <u>pageantry</u>, <u>swagger</u>, <u>uncomfortable</u> – to name but a few.</p>	<p><b>IAGO</b></p>	<p><b>LADY MACBETH</b></p>	<p><b>CLAUDIUS</b></p>
GUIDE WRITING	<p><b>RICHARD III</b></p>	<p><b>TYBALT</b></p>	<p><b>MACBETH</b></p>

# THE TAMING OF THE SHREW



KEY QUOTES	THEMES	WRITER'S INTENTION
<p><b>KATHERINE:</b> 'If I be waspish, best beware my sting.'  <b>PETRUCHIO:</b> 'My remedy is then to pluck it out.'  <b>KATHERINE:</b> 'Ay, if the fool could find where it lies.' (2, 1)</p> <p><i>This exchange occurs between the two main characters during their first meeting. Their conversation displays extraordinary verbal wit – Petruchio calls Katherine a 'wasp', which implies her dangerous and wild personality. This exchange reveals their personality traits, and demonstrates a hostility between the two characters.</i></p> <p><b>PETRUCHIO:</b> 'Thus in plain terms: your father hath consented  That you shall be my wife, your dowry 'greed on,  And will you, nill you, I will marry you.  Now Kate, I am a husband for your turn,  For by this light, whereby I see thy beauty—  Thy beauty that doth make me like thee well—  Thou must be married to no man but me,  For I am he am born to tame you, Kate,  And bring you from a wild Kate to a Kate  Conformable as other household Kates.  Here comes your father. Never make denial.  I must and will have Katherine to my wife.' (2, 1)</p> <p><i>Petruchio confronts the reluctant Katherine with his intentions: since her father has agreed and the dowry has been settled, he will marry her whether she likes it or not ("will you, nill you, I will marry you"). Petruchio even explicitly declares that "I am he am born to tame you, Kate," further employing the language of animal domestication by calling her a "wild Kate"—a pun on "wildcat"—that he will "tame."</i></p>	<p><b>MARRIAGE</b></p> <p>As a romantic comedy, the play focuses principally on the romantic relationships between men and women as they develop from initial interest into marriage. In this respect, the play is a typical romantic comedy. However, unlike other Shakespearean comedies, <i>The Taming of the Shrew</i> does not conclude its examination of love and marriage with the wedding. Rather, it offers a significant glimpse into the future lives of married couples, one that serves to round out its exploration of the social dimension of love.</p> <p><i>The Taming of the Shrew</i>, unlike many others of Shakespeare's plays chooses to focus on the economic gain of marriage specifically focuses on how economic considerations determine who marries whom. The play explores romantic relationships from a social perspective, focusing on wealth and social status as a reason for marriage as opposed to the inner passions of lovers. The play focuses on how courtship affects not just the lovers, but their parents, servants and their friends; the courtship is usually arranged by the future husband and the father of the future wife. Marriage, therefore, becomes a transaction of money rather than of love.</p> <p><b>SOCIAL ROLES</b></p> <p>Each person in the play occupies a specific social position that carries with it certain expectations about how that person should behave. A character's social position is defined by such things as his or her wealth, age, gender, profession, parentage, and education; the rules governing how each of them should behave are harshly enforced by family, friends, and society. For instance, Lucentio occupies the social role of a wealthy young student, Tranio that of a servant, and Bianca and Katherine the roles of upper-class young maidens-in-waiting. At the very least, they are supposed to occupy these roles—but, as the play shows Kate wants nothing to do with her social role, and her shrewishness results directly from her frustration concerning her position. Because she does not live up to the behavioral expectations of her society, she faces the cold disapproval of that society, and, due to her alienation, she becomes miserably unhappy. Kate is only one of the many characters in <i>The Taming of the Shrew</i> who attempt to circumvent or deny their socially defined roles, however: Lucentio transforms himself into a working-class Latin tutor, Tranio transforms himself into a wealthy young aristocrat, Christopher Sly is transformed from a tinker into a lord, and so forth.</p>	<p><i>The Taming of the Shrew</i> is a comedy by Shakespeare believed to have been written between 1590-1592.</p> <p>Considering its publication, <i>The Taming of the Shrew</i> set to address the division of the sexes as well as the issue of out-spoken women and almost immediately sets out to squash their independent thoughts. Presenting her in a negative way, Katherine would have been disliked amongst contemporary audiences, whilst today we hail her a feminist icon.</p> <p><b>KEY TERMINOLOGY</b></p> <p><b>Character</b>  <b>Scene</b>  <b>Context</b>  <b>Interpretation</b>  <b>Writer</b>  <b>Line</b>  <b>Stage</b>  <b>Motivation</b>  <b>Dramatic irony</b>  <b>Foreshadowing</b>  <b>Audience</b>  <b>Setting</b>  <b>Monologue</b>  <b>Soliloquy</b>  <b>Rhyme</b>  <b>Metaphorical</b>  <b>Chauvinism</b>  <b>Challenging</b>  <b>Stereotypes</b></p>