The Philadelphia Shakespeare Festival
Carmen Khan, Artistic/Executive Director

William Shakespeare’s
THE TAMING OF THE SHREW

The Study Guide

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The NEA and Shakespeare In American Communities

In 2006-2007, The Philadelphia Shakespeare Festival is a recipient of a Shakespeare in American Communities: Shakespeare for a New Generation grant from The National Endowment for the Arts. This grant has enabled The Open Door Project to expand its reach to many underserved school districts and communities. With The NEA’s help, we are able to offer our residencies and matinee performances for free to qualified schools. The impact on the classrooms has been enormous and has allowed The Philadelphia Shakespeare Festival to begin to plan and envision a future where every school in the region, regardless of socio-economic factors, can participate in The Open Door Project and break the cycles of intellectual and spiritual poverty.
Pennsylvania Department of Education
Academic Standards

The material in this study guide is designed to meet the following Pennsylvania academic standards.

Pennsylvania Academic Standards for Reading, Writing, Speaking, and Listening
1. Students will use knowledge of root words and words from literary works to recognize and understand the meaning of new words (1.1.11 C)
2. Students will identify, describe, evaluate and synthesize the essential ideas in text (1.1.11 D)
3. Students will read and understand works of literature (1.3.11 A)
4. Students will analyze the effectiveness, in terms of literary quality, of the author’s use of literary devices. (1.3.11 C)
5. Students will analyze how a scriptwriter’s use of words creates tone and mood, and how choice of words advances the theme or purpose of the work (1.3.11 E)
6. Students will read and respond to nonfiction and fiction including poetry and drama (1.3.11 F)
7. Students will demonstrate fluency and comprehension in reading (1.1.11 H)
8. Students will listen to others. (1.6.11 A)
9. Students will listen to selections of literature. (1.6.11 B)

Pennsylvania Academic Standards for the Arts and Humanities
10. Students will know and use the elements and principles of theatre to create works in the arts and humanities (9.1.12 A)
11. Students will recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts (9.1.12 B)
12. Students will evaluate an individual’s philosophical statement on a work in the arts and its relationship to one’s own life based on knowledge and experience (9.4.12 A)
13. Students will analyze and interpret a philosophical position identified in works in the arts and humanities (9.4.12 D)
14. Students will delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques (9.1.12 E)
The Elizabethan Theatre

The writers of the Elizabethan era worked in a very different way than playwrights today. Instead of producing a play independently, they were first required to present a Company with their idea for a plot. The leading actors and managers would then decide whether they liked it or not, and offer a down payment for its completion.

This close relationship between the writer and the performers meant that writers created their characters with certain actors in mind. For example, knowing that Richard Burbage was the Chamberlain's leading man, and that he had a good memory for long scripts, Shakespeare created the parts of Richard III and Hamlet for him. And as the actor grew older, Shakespeare made his characters more mature. There was a large gap between the young Desdemona and the ageing Othello.

When Shakespeare finished a play it was not distributed to the actors in books. Instead, each player received his own 'role', which was a long sheet of parchment with his lines written on. This meant that he would not see who else was going to be on the stage until they actually rehearsed the scene. How strange we would find this today when, reading a play for the first time, we were unable to flick through the pages of a scene to see who entered when, and what happened next.

Rehearsals were used to sort out the details not specified in the script. Entrances, exits, costumes, and songs were all expected to be filled in by the actors. There was an area behind the stage called the tiring house, which was used for changing costume during the play. The actors prided themselves on the accessories they wore, and the company even bought clothes from Lords and Knights, to wear upon the stage.

In 1599, a Swiss visitor called Thomas Platter saw the Lord Chamberlain's production of Julius Caesar and reported that 'the actors are most expensively and elaborately costumed'. Performed on September 21st, it may have been the first production shown at the Globe (which had been constructed earlier that year). Constructed out of timber from their previous playhouse 'The Theatre', it could house up to 3000 spectators and was the most magnificent venue London had ever seen.

The stage was covered in straw and measured approximately 43 ft in width by 27 ft in depth, with the audience standing on all three sides. The wall at the back of the stage had a door on both sides for entrances and exits, and a central opening that was normally covered with hangings. Above the stage there was a trapdoor and a windlass for lowering performers down to the stage and, on the stage itself, there was a trapdoor for surprise appearances of witches and the like.

Source: The Royal Shakespeare Company: www.rsc.org.uk
Shakespeare’s Life and Times

William Shakespeare was baptized on 26th April 1564 at Holy Trinity in Stratford-Upon-Avon. Traditionally his birthday is celebrated three days earlier, on 23rd April - St George’s Day.

William’s father, John Shakespeare, was an affluent glove maker, tanner and wool dealer who owned property in Stratford. For a number of years he played a prominent role in the municipal life of the town. He served on the town council and was elected bailiff (Mayor). Around 1576, however, John Shakespeare was beset by severe financial difficulties and he was forced to mortgage his wife’s inheritance.

William’s mother, Mary Arden, was the daughter of a prosperous farmer, Robert Arden, who had left her some land in Wilmcote, near Stratford. John and Mary Shakespeare had eight children: four daughters, of whom only one (Joan) survived childhood. William was the eldest of the four boys.

William almost certainly went to one of Stratford’s ‘petty’ or junior schools where he would have learnt his letters with the help of a hornbook. From the age of seven or thereabouts, he would have progressed to the King’s New School with the emphasis would have been on Latin, it being the international language still of Europe in the 1500s. Shakespeare probably left school at the age of 14 or 15.

In 1582, when he was 18, Shakespeare married Anne Hathaway. She was twenty six. Anne was the daughter of a well-to-do farmer, Richard Hathaway of Hewlands Farm in nearby Shottery. Their first child, Susanna, was born in May 1583. Twins, Hamnet and Judith, were christened in February 1585.

From 1585 until 1592, very little is known about Shakespeare. These are generally referred to as ‘The Lost Years’. But by 1592 we know that he was in London where he was singled out by a rival dramatist, Robert Greene in his bitter deathbed pamphlet, A Groats-worth of Witte.

Plague broke out in London in 1593, forcing the theatres to close. Shakespeare turned to writing poetry. In 1593 Shakespeare published an erotic poem, Venus and Adonis, dedicated to Henry Wriothesley, 3rd Earl of Southampton, a young courtier and favorite of Queen Elizabeth.

Shakespeare’s earliest plays included Henry VI parts I, II & III, The Two Gentlemen of Verona, and Titus Andronicus. The sonnets were also written about this time, though they were not published until 1609.

In 1594, Shakespeare became a founding member, actor, playwright and shareholder of the Lord Chamberlain’s Men. Richard Burbage was the company’s leading actor. He played roles such as Richard III, Hamlet, Othello and Lear. Under James VI/I, the company was renamed The King’s Men. They performed at court more often than any other company.

Whereas John Shakespeare had lost a fortune, his son managed to amass great wealth in his lifetime. In 1597, he bought New Place, one of the largest properties in Stratford. In 1598, he is listed as a resident of Chapel Street ward, in which New Place was situated. In 1601, when his father died, he may also, as the eldest son, have inherited the two houses in Henley Street. In 1602 Shakespeare paid £320 in cash to William Combe and his nephew John for roughly 107 acres of land in Old Stratford. He also bought a cottage and more land in Chapel Lane. In 1605, for £440, Shakespeare bought a half-interest in a lease of many tithes which brought him an annual interest of £60. When he died in 1616, he was a man of substantial wealth.

Shakespeare’s elder daughter, Susanna, married a physician, John Hall in Stratford in 1607. Their only child, a daughter, Elizabeth, was born in 1608, the year in which Shakespeare’s mother died. Judith Shakespeare married a vintner, Thomas Quiney in 1616. They had three sons: Shakespeare Quiney, who died in infancy; Richard (1618-139) and Thomas (1620-1639).

Sometime after 1611, Shakespeare retired to Stratford. On 25th March 1616, Shakespeare revised and signed his will. On 23rd April, his presumed birthday, Shakespeare died, aged 52. On 25th April: Shakespeare is buried at Holy Trinity in Stratford.

Shakespeare’s widow, Anne, died in 1623 and was buried beside him. Shakespeare’s family line came to an end with the death of his grand-daughter Elizabeth in 1670.

In 1623, seven years after Shakespeare’s death, John Heminge and Henry Condell (two actors from The King’s Company) had Shakespeare’s plays published by William Jaggard and his son, Isaac. This first folio contained 36 plays and sold for £1.

Source: The Royal Shakespeare Company: www.rsc.org.uk
THE TAMING OF THE SHREW
Dramatis Personae

Domenic Scudera, Director

Christie Parker  Bianca
Teresa Castracane  Kate
Brian Wilson  Hortensio
Bill Braak  Baptista
Jim Bergwall  Gremio
Damon Bonetti  Petruchio
David Raphaely  Lucentio
David Sweeny  Biondello
Mort Paterson  Vincentio/Pedant
Dan Higbee  Grumio
Frances Calter  Curtis/Widow
Tim Gross  Tranio
Dan Rich  Tailor
Michael Cosenza  Ensemble
The Taming of the Shrew: Synopsis

Baptista Minola, a rich gentleman of Padua, has two daughters - Bianca and Katherine. Bianca, the younger daughter, has many suitors, including Hortensio and the elderly, wealthy Gremio. Sharp-tongued and willful, Katherine seems to terrify men and no one wants to marry her, despite her fortune.

Baptista is determined that Bianca can not marry until Katherine is married, any prospect of which seems a long way off. Gremio and Hortensio agree to try to find a husband for Katherine.

Enter Petruchio, an old friend of Hortensio. Petruchio is in search of a wife with a large dowry. He is not put off by tales of Katherine’s wilful and wayward behaviour. Young Lucentio, travelling from Pisa with his groom Tranio, has barely arrived in Padua when he sees and falls instantly in love with Bianca. Hearing that Baptista wants tutors for his daughters, Lucentio disguises himself as a tutor, 'Cambio', while Tranio pretends to be Lucentio.

Hortensio, similarly inspired, disguises himself as a music teacher, Litio. Old Gremio is delighted to have found in Cambio a schoolmaster who will woo, he thinks, Bianca on his behalf with love poems. Both are put out to discover yet another rival in the supposed Lucentio.

In exchange for twenty thousand crowns in hand and the promise of half Baptista's lands in years to come, Petruchio agrees to marry Katherine. Tranio (disguised as Lucentio) and the rich but ancient and dodderly Gremio compete with their respective fortunes to win Bianca. Baptista promises his daughter to 'Lucentio' (i.e. the disguised Tranio), subject to his securing his father, Vincentio's, agreement of a vast financial settlement.

Meanwhile, the real Lucentio makes himself known to Bianca and she falls in love with him. Hortensio resigns his claim on Bianca and instead marries a wealthy widow. To get round the awkward business of the parental settlement, Tranio finds a stranger (a Pedant from Mantua) to impersonate Lucentio's father, Vincentio. Petruchio marries Katherine and takes her off to his country house, where he proceeds to 'tame' her by depriving her of sleep and food and continually contradicting her.

Believing he has tamed the 'shrew', Petruchio takes Katherine back to her father's house. No one is ready to believe that Katherine has changed. The newly married Lucentio and Hortensio each bet a hundred crowns that Katherine is the least obedient of the new wives.

Katherine is the only one of the three wives who comes when summoned and so, to everyone's astonishment, Petruchio wins his wager and Katherine lectures Bianca, the Widow and the assembled company about the duty women owe their husbands.

Source: The Royal Shakespeare Company
Interactive online play guide available at http://www.rsc.org.uk/tame/home/index.html
Arranged Marriages and Contracts

Just as today a woman’s wedding was one of the most important days of her life. The major difference to Elizabethan wedding customs to a modern day Western marriage is that the woman had very little, if any, choice in who her husband might be. Marriages were frequently arranged so that both families involved would benefit. Marriages would be arranged to bring prestige or wealth to the family. The children of landowners would be expected to marry to increase the size of the acreage. A surprising fact is that young men were treated in a similar way as to women! Many couples would meet for the very first time on their wedding day! This particular Elizabethan custom usually applied to the nobility - two famous examples of the tradition of arranged marriage were between the tragic Lady Jane Grey and Guildford Dudley and King Henry VIII and his fourth wife Anne of Cleves. An Elizabethan Wedding Custom for the wealthy was to present a miniature picture to the man to give some indication of what his prospective wife might look like. This custom was followed prior to the betrothal of King Henry and Anne of Cleves. The artist was Hans Holbein who chose to disregard the plain looks of Anne and capture her kind personality. This particular example of an Elizabethan wedding custom totally back fired. The King was misled, could not escape the marriage and called his wife "the Flanders Mare". Needless to say he quickly arranged for the marriage to be dissolved in order to marry the 17 year old Catherine Howard!

The Importance of Marriage to an Elizabethan Woman

During the Elizabethan era of history women were very much 'second class citizens'. Regardless of their social standing they were expected to marry. Single women were thought to be witches by their neighbours... Elizabethan marriages were sometimes arranged immediately following a baby’s birth via a formal betrothal.

The Dowry

The dowry was an Elizabethan wedding custom which benefited the husband. A dowry was an amount of money, goods, and property that the bride would bring to the marriage. It was also referred to as her marriage portion. The law gave a husband full rights over his wife. She effectively became his property.

DID YOU KNOW?

Elizabethan Weddings and Betrothals

- At a betrothal, the two people join hands. He gives her a ring to be worn on the right hand. It changes to the left at the wedding. They seal the contract with a kiss.
- If he has no good reason to break the marriage contract, he has to give back (double!) any tokens received, usually small gifts.
- A betrothal can be ended by mutual consent.
- In certain circumstances, one can withdraw unilaterally if the other is: guilty of heresy, apostasy, or infidelity seriously disfigured proved to be previously (and still) married guilty of enmity or wickedness or drunkenness Or if a long separation has occurred between them.
- It is luckiest to have the wedding before noon.
- The wedding garland should be rosemary and roses. The bride carries her garland till after the ceremony, then it goes on her head.

http://www.william-shakespeare.info/elizabethan-wedding-customs.htm
**Marriage Roles: The “Domesticall Duties” of Wives**

*Of Domesticall Duties, Eight Treatises*, by William Gouge, published in the first half of the 17th century, examines the particular duties of husbands and wives, parents and children, and masters and servants.

Among other things, a woman’s duties included:

"Obedience"

“A ready yielding to what her husband would have done. This is manifested in her willingness to dwell where he will, come when he calls, and to do what he requireth.”

“An outward, reverend carriage towards her husband that consisteth in a wive-like sobrietie, mildnesse, curtesie, and modestie in apparel.”

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TREAT. III.

**Particular duties of Wives.**

1. Subjection, the general head of all wives duties.
2. Acknowledgement of a husband’s sovereignty.
3. Due obedience of a true husband as being the best her honour and worthy of him as on her part.
4. An inward-quiet ease.
5. An outward-quiet carriage towards her husband, with confidence in a wive-like sobrietie, mildnesse, curtesie, and modestie in apparel.
6. Reverend speech toward of her husband.
7. Obedience.
8. For bearing to use without or in her husband’s comfort, all things as he hath power to order, and all quiet and meekness of the common good of the family and the allowance for it, for children, servants, etc. etc.
9. A patient bearing of any report and a ready redressing of that for which she is falsely repented.
10. Consent with her husband’s present affair.
11. Such a forbearance as may stand with her subjection to Christ; as, by subjection to the Church; as by subjection to Christ, she may stand, for subjection, on Christ.”

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TREAT. IV.

**Particular duties of Husbands.**

1. Own and Lovers the general head of all husband’s duties.
2. Acknowledgement of a wife’s respect and love as upon her husband’s.
3. A good effect of his own wife to be the best for him and worthy of love on his part.
5. An outward-quiet carriage towards her wife, which consisteth in a loving, gentle, courteous, meek and patient carriage towards her, which consisteth in a loving, gentle, courteous, meek and patient carriage towards her.
6. Mute and loving speech to end of his wife.
7. A wife mastering his work, and forsaking to exact all that is in his presence.
8. A ready yielding to his wife’s respect, and giving a general content and quietness to her to make all the comfort of the house, children, servants, etc. And a free allowing her to be free, where it shall be to her service.
9. A forbearing to exact more than his wife is willing to do, or to use her as he will, where it is not apparent to her, as to things unseen, in their service, or against her mind.
10. A wife ordering of reproofs and strifes, all and very griefs, as in reproof, and meekly.
11. A provident care for his wife according to his ability.
12. Such a care as to do any thing which stands not with a good confidence.

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Source: The Folger Shakespeare Library, www.folger.edu
Shakespeare-inspired Art

Artists, particularly in the 18th and 19th centuries, often created visual images of Shakespeare’s plays, sometimes painting scenes that we hear about but do not see onstage. Here are some works of art based on The Taming of the Shrew.

**Artist: Washington Allston**
*The Gown* Mid-19th Century

**Artist: Edward Robert Hughes.** The Shrew Katherina, 1898.

**Artist: Julius Caesar Ibbetson**
*Sun/Moon*, early 19th century

**Artist: Unknown. Kate**
"Tamed,” 19th century print
Before the Show

*The Taming of the Shrew,* and, indeed, all of Shakespeare’s plays) come in a variety of shapes, sizes, designs, even languages, and are performed by professionals, students, and amateurs alike.

At The Philadelphia Shakespeare Festival, you’ll see a professional production. The play has been brought forward to the 1930’s and has been given the feel of the screwball comedies of that time period, when strong women challenged the prevailing view of women, often to hilarious results.

Carole Lombard and William Powell  
*My Man Godfrey,* 1936

Cary Grant, Rosalind Russell, Ralph Bellamy  
*His Girl Friday,* 1940

Cary Grant and Katharine Hepburn  
*Bringing Up Baby,* 1938

Spence Tracy and Katharine Hepburn  
*Pat and Mike,* 1952
The Language of THE TAMING OF THE SHREW

“Plain Kate,” “Bonny Kate,” “Kate the Curst,”...
As you read through the play, make a list of all of the words used to describe Kate or the names by which people call her. Keep track of who says them. Which characters say negative things and which say positive things about her?

“Thou must be married to no man but me”
Beginning with Petruchio’s line, “And therefore, setting all this chat aside,” 2.1.257 and ending after Kate’s exit and Petruchio’s line “And kiss me, Kate, ‘We will be married a’ Sunday.” 1.2.313, stage the scene and consider the following questions:

✦ How might Petruchio speak to Kate before her father enters?
✦ What different strategies might he use?
✦ Does his behavior change when they are alone or in company?
✦ How does Kate respond to his declaration of their engagement?
✦ Kate does not speak much at the end of the scene, why? Is it possible that she is not within hearing?

*See The Cambridge School Shakespeare edition of the play for further discussion on the possibility of Kate not hearing Petruchio’s words, p. 74.

Biondello’s Language
Scene: Biondello’s lines describing Petruchio 3.2.41-62 (“Why, Petruchio is coming in a new hat and an old jerkin... not like a Christian footboy or a gentlemen’s lackey.”)

As a class, read the lines around the class, changing readers at each punctuation mark. Read the lines again a second time, however, this time, whisper the words that are clear and easy to understand and say loudly those words that are difficult.

Divide the class into pairs and give each group a portion of Biondello’s speech that begins “Why, Petruchio is coming” (lines 41-56). Have them find definitions for the troublesome words (as much as possible). Have each group share their definitions. Then have volunteers act out the speech, illustrating the meaning of the words through voice and gestures.

Train of Thought
Divide the class into groups. Assign each group the task of reading Kate’s final speech in 5.2.136, “Fie, fie, unknit that threatening unkind brow,” and dividing the lines according to her thought processes. Have them mark the speech, showing where her train of thought changes directions. Also, have them make note of to whom Kate is addressing the lines. Once finished, have each group stage the speech, assigning the different thoughts to different readers. Discuss the groups’ perceptions of Kate’s thought patterns.

Source: Cambridge School Shakespeare, The Taming of the Shrew  p. 92
At the Show

Theatrical production depends on much more than just the language of the play to convey the meaning of the words and the mood of the characters. Everything you see is part of a complete visual metaphor that reflects the director’s interpretation of the play.

As you watch this production, look at the way the following elements work together to create a specific world in which the characters live.

**Music/Sound** – How do the music and sound effects contribute to the overall mood of the show, and help to set the tone for specific scenes?

**Light** – What does the lighting do to help create mood? How would the play look if the lighting effects were not used at all?

**Costumes** – How do the costumes help tell us about the characters?

**Stage Movement/Action** – Keep an eye out for the way the different characters move. Is there anything you can learn about them through this? What about the stage fights? Do they look “real?”

**Language** – Listen to how people speak in this play. Is there a difference in the kind of language they use? Which characters use more formal language? Is there a difference between the way they speak in public and the way they speak in their soliloquies? Are there accents used? Differences in pitch or tone?

**Visual Images** – If you’ve read the play beforehand, how does seeing it help you to understand it better? How was the production the same as, or different, from what you imagined?

**Stories** – There are two stories going in The Taming of the Shrew. Are they subplots, or more like parallel plots? Do they interconnect in some way? How does the wooing of Bianca compare to the wooing of Kate?

Kathryn Grayson and Howard Keel
*Kiss Me, Kate, 1953*
After the Show

Nothing’s better than a good discussion after a play to help us clarify our reactions and understand what we saw. Now that you’ve seen the show, here are some questions to think about and talk over with your classmates.

- Whose story is this?
- What are Kate’s and Petruchio’s journeys from Act 1 to Act V? What motivates them?
- What does Kate learn? What about Petruchio?
- What are the Minola family dynamics? Is there a “favorite”?
- Is the suitors’ report of Bianca true? Does what we see in the play support this?
- Who is the real “shrew” in the play?
- What is the role of “disguise” in the play?
- How do the zany servants help to move the story forward? How do they help us to understand both the characters and the plot?
- How many times within the play are people “performing” for one another (not just for us)?

Kate and Petruchio, from The Philadelphia Shakespeare Festival’s 2000 production of THE TAMING OF THE SHREW
Shakespeare in the Classroom

Ready to try a little improvisation? Do the Five Minute TAMING OF THE SHREW. Take about 10 minutes to work in groups and create your own five minute version of the play. Use what you remember about the story and try to capture those scenes and moments that stand out in your mind. Feel free to use narration, pantomime, singing, or anything else to get the sense of the play. Be sure to chart out your play and write it down when you’ve finished. After each group has performed, compare them. It’s often surprising to see what stands out for different people.

Over the past 400 years, a number of artists have tried to capture the power and emotion of Shakespeare works, and have sketched, painted, and sculpted scenes from many of them. Re-create a scene from THE TAMING OF THE SHREW, by drawing, creating a collage, or using any medium you choose. How will you do it? Will you make it abstract or stylized, as in the production, or will you try something more realistic?

Create your own music mix for the play. What other sounds can you incorporate? Music in Shakespeare’s plays can not only create a particular mood or emotion, it can also help us to connect the play to our own world. What kind of music could you use (or create) to fit the play into a contemporary context?

Do It Yourself Adapation. The Taming of the Shrew has been adapted into many different settings and stories over the years and appeared as the basic storyline in the film as Ten Things I Hate About You and the Broadway musical, Kiss Me, Kate, among others. How would you take the story and adapt it for an audience of your friends? Create a new scenario for Petruchio and Kate; how does your story end?
ACROSS
3 A frazzled father
8 The tamer
9 The instrument that gets broken
   over Hartensids head
10 One of Petruchio's zany servants
11 Also known as "Cambio"
12 Thy husband is thy lord, thy life,
    thy keeper, thy head, thy

DOWN
1 The bird that Petruchio compares
   Kate to
2 A shrew
4 The "good" daughter
5 Hartensids bride
6 Nt. Grumio
7 A suitor to Bianca

What’s What and Who’s Who in

SHREW
RESOURCES FOR LEARNING MORE ABOUT SHAKESPEARE

The following are resources that we used in compiling the material for this Study Guide, and are great places to go for more information.

Books

❖ *Teaching Shakespeare*, by Rex Gibson

❖ *Shakespeare Set Free*, ed. by Peggy O’Brien, Folger Library (several books, each dealing with 3 plays)

❖ *Teaching Shakespeare Through Performance*, ed. by Milla Cozart Riggio

❖ *Shakespeare in the Classroom*, by Susan Leach

❖ *Shakespeare: To Teach or Not to Teach*, by Cass Foster and Lynn G. Johnson

❖ *Shaking Hands with Shakespeare*, by Allison Wedell Schumacher

Websites

❖ For teacher lesson plans, The Folger Library: www.folger.edu

❖ For play synopses and some interpretations, The Royal Shakespeare Company: www.rsc.org.uk


❖ For an all-around great site that will give you links to lots of helpful sites including the MIT and other online copies of texts, festivals, libraries, theatres, etc.: http://www.interleaves.org/~rteeter/shakespeare.html

❖ For some lesson plans (under “study materials”) The Shakespeare Birthplace Trust: www.shakespeare.org.uk

❖ For general information and a great listing of additional web resources, The Colorado Shakespeare Festival: http://www.coloradoshakes.org/education/resources.cfm#guides