

Möglicher tabellarischer Stundenverlauf

Unterrichtsphase	Unterrichtsgegenstand	Methode	Medium
vorbereitende HA (eine Woche vorher)	Die SuS lesen die Schlüsselszene zu Hause mit Hilfe des <i>scaffoldings</i> auf der angegebenen Website.		- https://myshakespeare.com/taming-of-the-shrew/act-5-scene-2#toggle-menu
vorbereitende HA	Die SuS schauen folgendes Video, lesen folgende Artikel zu den Themen <ul style="list-style-type: none"> - „audience“, - „class division in the theater“, - „attitude of audience“, „class“, - „women“, - „Elizabethan entertainment“ und machen dazu Notizen. (Ausgewählte SuS publizieren ihre Notizen im zumpad.zum.de .)		- https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/1 - https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/2 - https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/3 - https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/4 zumpad.zum.de
Einstieg	L. bittet die SuS, ihren idealen Partner mit drei Adjektiven zu beschreiben (separate <i>links</i> für Jungen und Mädchen).	EA	answergarden.ch
Überleitung	L. zeigt den Trailer von „10 Things I hate about you“ und fasst das Stück <i>The Taming of the Shrew</i> zusammen.	LV	https://www.youtube.com/watch?v=r8pd8A37oAw&frags=pl%2Cwn
Erarbeitung I	Die SuS suchen und vergleichen <i>summaries</i> der Schlüsselszene online. Sie entscheiden sich für eine und begründen ihre Wahl.	EA/PA/ GA	
Sicherung I	Die links zu den besten <i>summaries</i> teilen die SuS im zumpad.zum.de		
Erarbeitung II	Die SuS lesen Katherinas Monolog vor - ein Mädchen und ein Junge. Die SuS diskutieren anschließend, inwiefern das Geschlecht die <i>performance</i> geändert hat. (Ggf. schauen die SuS gemeinsam „Act 5 Scene 1 The Taming of the Shrew 2019 Royal Shakespeare Company“)	UG	Act 5 Scene 1 The Taming of the Shrew 2019 Royal Shakespeare Company“: https://www.youtube.com/watch?v=Hs1NjulMX-I
Erarbeitung IIa	Die SuS erarbeiten, wie Katherina und Petruchio the Rolle von Frauen und Männern definieren.	EA/PA/ GA	
Sicherung IIa	Anschließend teilen sie jeweils drei Adjektive in answergarden.ch .	EA	
Erarbeitung IIb	Die SuS vergleichen die Adjektive/ihre Vorstellungen eines idealen Partners (Männer und Frauen) mit den Rollenverständnissen von Katherina und Petruchio.	UG	answergarden.ch

Erarbeitung III	Die SuS nennen <i>gender role stereotypes</i> heutzutage und diskutieren, wie diese überwunden werden können. Ggf. können - Beyoncé - „ <i>Run the World (Girls)</i> (Video - Main Version)“ - „ <i>Stereo - a film about reversed gender stereotypes</i> “ oder - „ <i>A Class That Turned Around Kids' Assumptions of Gender Roles!</i> “ als Anregung dienen.	UG	<ul style="list-style-type: none"> - https://www.youtube.com/watch?v=VBmMU_iwe6U - https://www.youtube.com/watch?v=ePlriYalzPY - https://www.youtube.com/watch?v=G3Aweo-74kY
Transfer/ HA	L. bittet die SuS, ihre <i>social media feeds</i> bezüglich <i>gender role stereotypes</i> zu prüfen und jene <i>accounts</i> zu sammeln, zu teilen, die gegen traditionelle <i>gender role stereotypes</i> herausfordern.	EA/PA/ GA	
L.-HA	L. erstellt anhand der Adjektive ein quizlet oder eine Vokabelliste des Themenkomplexes <i>gender role stereotypes</i> für die SuS.		quizlet.com

Unterrichtsphase	Unterrichtsgegenstand	Methode	Medium
vorbereitende HA	Die SuS schauen folgendes Video und machen sich Notizen bezüglich <i>Original Pronunciation</i> und <i>Received Pronunciation</i> : " <i>Shakespeare: Original pronunciation (The Open University)</i> ". L. bittet die SuS, sich das Interview auf der Website erneut unter dem Aspekt von Wortspielen anzuschauen und die Wortspiele in der Schlüsselszene zu markieren.		<ul style="list-style-type: none"> - https://www.youtube.com/watch?v=gPlpphT7n9s - https://myshakespeare.com/taming-of-the-shrew/act-5-scene-2#toggle-menu
Einstieg	SuS reagieren auf das Wortspiel.	stummer Impuls	- https://www.reddit.com/r/shakespeare/comments/brwxqg/a_play_on_words_about_the_mastermind_of_puns/
Überleitung	L. definiert <i>puns</i> und bittet die SuS ggf. ihre Lieblingswortspiele zu präsentieren. L. stellt den <i>subreddit /shakespeare</i> auch als möglichen virtuellen Lernort für Anregungen vor.	UG	- https://www.reddit.com/r/shakespeare/
Erarbeitung I	Die SuS vergleichen die markierten Wortspiele in der Schlüsselszene und erläutern diese.	PA/GA	
ggf. Erarbeitung II	Die SuS erarbeiten die Bedeutung unterschiedlicher Wortspiele in Shakespeares Theaterstücken.	PA/GA	https://www.mentalfloss.com/article/54442/10-shakespeares-best-dirty-jokes
Sicherung I +II	L./SuS notieren Erläuterungen ausgewählter <i>puns</i> im zumpad.zum.de .	UG	zumpad.zum.de
Transfer	SuS nehmen an einer <i>pun challenge</i> teil.		https://randomwordgenerator.com/

The Taming of the Shrew, Act V, Scene 2 - gender role stereotypes

Preparatory homework

Watch the following video: "Audience and attitude": <https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/1>. Take notes on:

- audiences
- class division in the theatre
- attitude of audience

Read the following articles and take notes on the following aspects. Post the notes in our <https://zumpad.zum.de/>:

<https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/2>

- class

<https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/3>

- women

<https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/4>

- Elizabethan entertainment

In preparation of next week's classes, please read The Taming of the Shrew, Act V, Scene 2, <https://myshakespeare.com/taming-of-the-shrew/act-5-scene-2#toggle-menu> (<https://t1p.de/59vh>). Please also watch the "interviews" at the end.

Scaffolding

content/ title	link	short link
Katharina's Final Speech (Elizabeth Taylor as Katherine)	https://www.youtube.com/watch?v=ti1Oh9iml8I	https://t1p.de/snd8
Act 5 Scene 1 The Taming of the Shrew 2019 Royal Shakespeare Company (reversed sex casting)	https://www.youtube.com/watch?v=Hs1NjulMX-I	https://t1p.de/cuza

Pre-Reading Task

Go to answergarden.ch and answer the following question:

- Describe your ideal partner, using three adjectives. (Two links: one for boys, one for girls.)

Tasks

1. Look up three summaries of The Taming of the Shrew, Act V, Scene 2 online. Pick the best one and prepare to explain to your classmates why you chose this summary. (Provide the source.)
2. Perform Katherina's monologue (a boy and a girl).
 - 2a. Examine how Katherina and Petruchio define the role of women (cf. especially ll. 257-302).
 - 2b. Describe the role of men and women - as defined in this scene - with three adjectives on answergarden.ch. (Two links: one about men, one about women.)
Compare and contrast your adjectives describing your ideal partners and Katherina's and Petruchio's view of the role of men and women.
3. In her well-received single "Run the World (Girls)" (2011) Beyoncé states: "Boy you know you love it/ How we're smart enough to make these millions/ Strong enough to bear the children/ Then get back to business". Discuss today's gender role(s stereotypes) and offer possible solutions to overcome them.
4. Go through your social media feeds and detect gender role stereotypes. Find accounts, which defy gender role stereotypes (and promote them).

Voluntary, additional further research options

content/ title	link	short link
YouTube Movies: 10 Things I hate about you - trailer	https://www.youtube.com/watch?v=r8pd8A37oAw&frags=pl%2Cwn	https://t1p.de/4rgl
Stereo - a film about reversed gender stereotypes	https://www.youtube.com/watch?v=ePlriYalzPY	https://t1p.de/tzoe
WHO: Gender	https://www.who.int/health-topics/gender	https://t1p.de/c4ev
Boys and Girls on Stereotypes	https://www.youtube.com/watch?v=aTvGSstKd5Y	https://t1p.de/qpr6
A Class That Turned Around Kids' Assumptions of Gender Roles!	https://www.youtube.com/watch?v=G3Aweo-74kY	https://t1p.de/abbr
Hear Kids' Honest Opinions on Being a Boy or Girl Around the World National Geographic	https://www.youtube.com/watch?v=2B3ea71GwLA	https://t1p.de/jk1y
Beyoncé - Run the World (Girls) (Video - Main Version)	https://www.youtube.com/watch?v=VBmMU_iwe6U	https://t1p.de/hr69
Sociality Barbie on instagram	https://www.instagram.com/socialitybarbie/?hl=en	https://t1p.de/wn1q
Instagram just came up with a brilliant way to combat gender stereotypes	https://hellogiggles.com/lifestyle/instagram-mystory-gender-stereotypes/	https://t1p.de/5t57

Shakespeare hybridified_key scenes_The Taming of the Shrew

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The Taming of the Shrew, Act V, Scene 2 - Pronunciation, Puns

Preparatory homework

Watch: "Shakespeare: Original pronunciation (The Open University)": <https://www.youtube.com/watch?v=gPlpphT7n9s> (<https://t1p.de/uf1j>) and take notes on:

- Original Pronunciation (OP)
- Received Pronunciation (RP)

Tasks

1. List the puns¹ in *The Taming of the Shrew*, Act V, Scene 2. (The interviews at the end of <https://myshakespeare.com/taming-of-the-shrew/act-5-scene-2#toggle-menu> [<https://t1p.de/59vh>] might help.)
2. Explain the puns in *The Taming of the Shrew*, Act V, Scene 2.
3. Creative: Pun challenge.
Get together with your feedback-buddy.
Go to: <https://randomwordgenerator.com/>. Set it to
Level 1: 1 word
Expert: 2 words
Upon seeing the word, come up with a pun. Post your best off in our class zumpad.zum.de.
(For inspiration: <https://www.youtube.com/watch?v=CbWP9nvnRhw> [<https://t1p.de/7ggt>])

Voluntary, additional further research options

content/title	link	short link
Kalli Damschen: "10 of Shakespeare's Best Dirty Jokes" on mentalfloss.com	https://www.mentalfloss.com/article/54442/10-shakespeares-best-dirty-jokes	https://t1p.de/smk3
Megan Garber: "Such Ado: The Fight for Shakespeare's Puns" in <i>The Atlantic</i>	https://www.theatlantic.com/entertainment/archive/2016/03/loves-labours-found-saving-shakespeares-puns/471786/	https://t1p.de/8tgh

¹ a humorous use of a word or phrase that has several meanings or that sounds like another word (<https://dictionary.cambridge.org/de/worterbuch/englisch/pun>, 9/6/2020.)

The Taming of the Shrew. Act V, Scene 2

1	Enter BAPTISTA, VINCENTIO, GREMIO, the PEDANT, LUCENTIO, BIANCA, PETRUCHIO, KATHERINA, HORTENSIO, and WIDOW. The SERVINGMEN with TRANIO, BIONDELLO, and GRUMIO, bringing in a banquet
5	Lucentio. At last, though long, our jarring notes agree; And time it is when raging war is done To smile at scapes and perils overblown. My fair Bianca, bid my father welcome, While I with self-same kindness welcome thine.
10	Brother Petruchio, sister Katherina, And thou, Hortensio, with thy loving widow, Feast with the best, and welcome to my house. My banquet is to close our stomachs up After our great good cheer. Pray you, sit down;
15	For now we sit to chat as well as eat. [They sit]
	Petruchio. Nothing but sit and sit, and eat and eat!
	Baptista Minola. Padua affords this kindness, son Petruchio.
20	Petruchio. Padua affords nothing but what is kind.
	Hortensio. For both our sakes I would that word were true.
25	Petruchio. Now, for my life, Hortensio fears his widow.
	Widow. Then never trust me if I be afeard.
30	Petruchio. YOU are very sensible, and yet you miss my sense: I mean Hortensio is afeard of you.
	Widow. He that is giddy thinks the world turns round.
35	Petruchio. Roundly replied.
	Katherina. Mistress, how mean you that?
	Widow. Thus I conceive by him.
40	Petruchio. Conceive by me! How likes Hortensio that?
	Hortensio. My widow says thus she conceives her tale.
	Petruchio. Very well mended. Kiss him for that, good widow.
45	Katherina. 'He that is giddy thinks the world turns round.' I pray you tell me what you meant by that.

50	Widow. Your husband, being troubled with a shrew, Measures my husband's sorrow by his woe; And now you know my meaning.
	Katherina. A very mean meaning.
55	Widow. Right, I mean you.
	Katherina. And I am mean, indeed, respecting you.
	Petruchio. To her, Kate!
60	Hortensio. To her, widow!
	Petruchio. A hundred marks, my Kate does put her down.
65	Hortensio. That's my office.
	Petruchio. Spoke like an officer- ha' to thee, lad.
	[Drinks to HORTENSIO]
70	Baptista Minola. How likes Gremio these quick-witted folks?
	Gremio. Believe me, sir, they butt together well.
75	Bianca. Head and butt! An hasty-witted body Would say your head and butt were head and horn.
	Vincentio. Ay, mistress bride, hath that awakened you?
80	Bianca. Ay, but not frightened me; therefore I'll sleep again.
	Petruchio. Nay, that you shall not; since you have begun, Have at you for a bitter jest or two.
85	Bianca. Am I your bird? I mean to shift my bush, And then pursue me as you draw your bow. You are welcome all.
	Exeunt BIANCA, KATHERINA, and WIDOW
90	Petruchio. She hath prevented me. Here, Signior Tranio, This bird you aim'd at, though you hit her not; Therefore a health to all that shot and miss'd.
95	Tranio. O, sir, Lucentio slipp'd me like his greyhound, Which runs himself, and catches for his master.
	Petruchio. A good swift simile, but something currish.
100	

**Tranio. 'Tis well, sir, that you hunted for yourself;
'Tis thought your deer does hold you at a bay.**

105 Baptista Minola. O, O, Petruchio! Tranio hits you now.

Lucentio. I thank thee for that gird, good Tranio.

Hortensio. Confess, confess; hath he not hit you here?

110 Petruchio. 'A has a little gall'd me, I confess;
And, as the jest did glance away from me,
'Tis ten to one it maim'd you two outright.

115 **Baptista Minola. Now, in good sadness, son Petruchio,
I think thou hast the veriest shrew of all.**

120 **Petruchio. Well, I say no; and therefore, for assurance,
Let's each one send unto his wife,
And he whose wife is most obedient,
To come at first when he doth send for her,
Shall win the wager which we will propose.**

Hortensio. Content. What's the wager?

125 Lucentio. Twenty crowns.

Petruchio. Twenty crowns?
I'll venture so much of my hawk or hound,
But twenty times so much upon my wife.

130 Lucentio. A hundred then.

Hortensio. Content.

135 Petruchio. A match! 'tis done.

Hortensio. Who shall begin?

140 Lucentio. That will I.
Go, Biondello, bid your mistress come to me.

Biondello. I go. Exit

145 Baptista Minola. Son, I'll be your half Bianca comes.

Lucentio. I'll have no halves; I'll bear it all myself.
[Re-enter BIONDELLO]
How now! what news?

150 **Biondello. Sir, my mistress sends you word
That she is busy and she cannot come.**

155 **Petruchio. How! She's busy, and she cannot come!**
Is that an answer?

Gremio. Ay, and a kind one too.
Pray God, sir, your wife send you not a worse.

160 **Petruchio. I hope better.**

Hortensio. Sirrah Biondello, go and entreat my wife
To come to me forthwith. Exit BIONDELLO

165 **Petruchio. O, ho! entreat her!**
Nay, then she must needs come.

Hortensio. I am afraid, sir,
Do what you can, yours will not be entreated.
[Re-enter BIONDELLO]
Now, where's my wife?

175 **Biondello. She says you have some goodly jest in hand:**
She will not come; she bids you come to her.

Petruchio. Worse and worse; she will not come! O vile,
Intolerable, not to be endur'd!
Sirrah Grumio, go to your mistress;
Say I command her come to me. Exit GRUMIO

Hortensio. I know her answer.

185 **Petruchio. What?**

Hortensio. She will not.

Petruchio. The fouler fortune mine, and there an end.

190 **Re-enter KATHERINA**

Baptista Minola. Now, by my holidame, here comes Katherina!

195 **Katherina. What is your sir, that you send for me?**

Petruchio. Where is your sister, and Hortensio's wife?

Katherina. They sit conferring by the parlour fire.

200 **Petruchio. Go, fetch them hither; if they deny to come.**
Swinge me them soundly forth unto their husbands.
Away, I say, and bring them hither straight.

205 **[Exit KATHERINA]**

210 **Lucentio.** Here is a wonder, if you talk of a wonder.

Hortensio. And so it is. I wonder what it bodes.

215 **Petruchio.** Marry, peace it bodes, and love, and quiet life,
An awful rule, and right supremacy;
And, to be short, what not that's sweet and happy.

Baptista Minola. Now fair befall thee, good Petruchio!
The wager thou hast won; and I will add
220 **Unto their losses twenty thousand crowns;
Another dowry to another daughter,
For she is chang'd, as she had never been.**

Petruchio. Nay, I will win my wager better yet,
225 **And show more sign of her obedience,
Her new-built virtue and obedience.**
[Re-enter KATHERINA with BIANCA and WIDOW]
**See where she comes, and brings your froward wives
As prisoners to her womanly persuasion.**

230 **Katherine,** that cap of yours becomes you not:
Off with that bauble, throw it underfoot.

[KATHERINA complies]

235 **Widow.** Lord, let me never have a cause to sigh
Till I be brought to such a silly pass!

Bianca. Fie! what a foolish duty call you this?

240 **Lucentio.** I would your duty were as foolish too;
The wisdom of your duty, fair Bianca,
Hath cost me a hundred crowns since supper-time!

Bianca. The more fool you for laying on my duty.

245 **Petruchio.** Katherine, I charge thee, tell these headstrong women
What duty they do owe their lords and husbands.

Widow. Come, come, you're mocking; we will have no telling.

250 **Petruchio.** Come on, I say; and first begin with her.

Widow. She shall not.

255 **Petruchio.** I say she shall. And first begin with her.

Katherina. Fie, fie! unknit that threatening unkind brow,
And dart not scornful glances from those eyes
To wound thy lord, thy king, thy governor.
260 **It blots thy beauty as frosts do bite the meads,**

	Confounds thy fame as whirlwinds shake fair buds, And in no sense is meet or amiable.
265	A woman mov'd is like a fountain troubled- Muddy, ill-seeming, thick, bereft of beauty; And while it is so, none so dry or thirsty Will deign to sip or touch one drop of it.
270	Thy husband is thy lord, thy life, thy keeper, Thy head, thy sovereign; one that cares for thee, And for thy maintenance commits his body To painful labour both by sea and land, To watch the night in storms, the day in cold, Whilst thou liest warm at home, secure and safe;
275	And craves no other tribute at thy hands But love, fair looks, and true obedience- Too little payment for so great a debt.
280	Such duty as the subject owes the prince, Even such a woman oweth to her husband; And when she is froward, peevish, sullen, sour, And not obedient to his honest will, What is she but a foul contending rebel And graceless traitor to her loving lord? I am asham'd that women are so simple
285	To offer war where they should kneel for peace; Or seek for rule, supremacy, and sway, When they are bound to serve, love, and obey. Why are our bodies soft and weak and smooth, Unapt to toil and trouble in the world,
290	But that our soft conditions and our hearts Should well agree with our external parts? Come, come, you forward and unable worms! My mind hath been as big as one of yours, My heart as great, my reason haply more,
295	To bandy word for word and frown for frown; But now I see our lances are but straws, Our strength as weak, our weakness past compare, That seeming to be most which we indeed least are.
300	Then vail your stomachs, for it is no <u>boot</u>, And place your hands below your husband's foot; In token of which duty, if he please, My hand is ready, may it do him ease.
305	Petruchio. Why, there's a wench! Come on, and kiss me, Kate.
	Lucentio. Well, go thy ways, old lad, for thou shalt ha't.
	Vincentio. 'Tis a good hearing when children are toward.
310	Lucentio. But a harsh hearing when women are froward.
	Petruchio. Come, Kate, we'll to bed. We three are married, but you two are sped. [To LUCENTIO] 'Twas I won the wager, though you hit the white;
315	And being a winner, God give you good night!

320	<p>[Exeunt PETRUCHIO and KATHERINA]</p> <p>Hortensio. Now go thy ways; thou hast tam'd a curst <u>shrow</u>.</p> <p>Lucentio. 'Tis a wonder, by your leave, she will be <u>tam'd</u> so.</p> <p>[Exeunt]</p>
325	