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Taming of the shrew act 2 scene 1 worksheet

Students must understand the ideas in Act I in order to really enjoy Taming of the Shrew. This bundle contains all of my classroom-tested, effective for all levels materials for teaching the Induction and Act I of Shakespeare's comedy. You'll get 4 items you can use as classwork, homework, quizzes, or as part of a small group presentation. These questions and writing prompts require students to refer back to the text, to cite textual evidence, and to pose and defend their own ideas about the pl Last updated20 January 2017YS Lesson building skills required for GCSE.Creative Commons "Sharealike"Select overall rating(no rating)Your rating is required to reflect your happiness.It's good to leave some feedback.Something went wrong, please try again later.A brilliant resource with loads of ideas - thank you!Empty reply does not make any sense for the end userDoesn't let me download or see it after signing up. Probably not the creator's fault, but the website's. Empty reply does not make any sense for the end userIt was perfect for my purpose of delving into the gender issues in the play.Empty reply does not make any sense for the end userReport this resourceto let us know if it violates our terms and conditions. Our customer service team will review your report and will be in touch. In order to continue enjoying our site, we ask that you confirm your identity as a human. Thank you very much for your cooperation. Save time without sacrificing rigor by utilizing resources designed for teachers to measure their students' skills in areas such as close reading, analytical thinking, and creative writing.Last updated9 August 2021Support the development of close reading skills with this set of analysis questions on Act 2, scene 1, of Shakespeare's The Taming of the Shrew. An answer key is included. All materials are delivered in Word Document and PDF formats. This resource may serve as the basis for small-group discussions. Through these discussions, students decode language and pose/respond to questions relating to plot, broad topics, and character development, demonstrating an ability to analyze how complex characters transform and advance the plot and themes by applying logic and citing compelling, meaningful textual evidence. They will also evaluate their peers' reasoning and use of rhetoric to advance claims, clarifying or challenging unclear ideas. Using this resource for structured guidance, students, ultimately, will present information, conclusions, and supporting textual evidence clearly, concisely, and appropriately, thereby helping their peers comprehend their thinking. By completing this exercise, students will: Articulate and analyze what the text states explicitly and implicitly Make logical inferences in context Apply knowledge of literary devices to the text including anaphora and metaphor Discern the meaning of complex words and phrases in context Analyze how complex characters interact Explore character motivations and intent Discern the tone of a given excerpt Conduct brief research on the Roman goddess Diana and articulate the similarities between her and Katharina Evaluate Baptista's attitude toward arranged marriage and articulate how it is both morally sound and unsound Write with clarity and precision Tes paid licenceHow can I reuse this?A bundle is a package of resources grouped together to teach a particular topic, or a series of lessons, in one place.BundleMeasure high school reading comprehension and support analysis of Shakespeare's *Taming of the Shrew* (Act 2) with this bundle that features a plot-based quiz and a close reading activity. Answer keys are included. Materials are delivered in Word Document and PDF formats. This resource may serve as the basis for small-group discussions. Through these discussions, students decode language and pose/respond to questions relating to plot, broad topics, and character development, demonstrating an ability to analyze how complex characters transform and advance the plot and themes by applying logic and citing compelling, meaningful textual evidence. They will also evaluate their peers' reasoning and use of rhetoric to advance claims, clarifying or challenging unclear ideas. Using this resource for structured guidance, students, ultimately, will present information, conclusions, and supporting textual evidence clearly, concisely, and appropriately, thereby helping their peers comprehend their thinking. By engaging with these materials, students will: * Articulate and analyze what the text states explicitly and implicitly * Make logical inferences in context * Apply knowledge of literary devices to the text including anaphora and metaphor * Discern the meaning of complex words and phrases in context * Analyze how complex characters interact * Explore character motivations and intent * Discern the tone of a given excerpt * Conduct brief research on the Roman goddess Diana and articulate the similarities between her and Katharina * Evaluate Baptista's attitude toward arranged marriage and articulate how it is both morally sound and unsound * Write with clarity and precision\$5.00BundleSupport high school close reading skills and textual analysis of Shakespeare's *The Taming of the Shrew* in the classroom and in distance learning settings. A variety of high-order question types facilitates the process of analyzing character motivations, examining how word choices influence a reader's interpretations, applying knowledge of literary devices, and articulating ideas in writing with clarity and precision. Word Doc and PDF versions of each resource are available for download. Answer keys are included. This resource may serve as the basis for small-group discussions. Through these discussions, students decode language and pose/respond to questions relating to plot, broad topics, and character development, demonstrating an ability to analyze how complex characters transform and advance the plot and themes by applying logic and citing compelling, meaningful textual evidence. They will also evaluate their peers' reasoning and use of rhetoric to advance claims, clarifying or challenging unclear ideas. Using this resource for structured guidance, students, ultimately, will present information, conclusions, and supporting textual evidence clearly, concisely, and appropriately, thereby helping their peers comprehend their thinking. By engaging with these materials, students will: * Articulate and analyze what the text states explicitly and implicitly * Make logical inferences in context * Apply knowledge of literary devices to the text including oxymoron, sibilance, hyperbole, metaphor, simile, situational irony, dramatic irony, and more * Discern the meaning of complex phrases in context * Analyze how complex characters interact * Explore character motivations * Identify relevant textual evidence in support of claims * Write with clarity and precision\$30.00Select overall rating(no rating)Your rating is required to reflect your happiness.It's good to leave some feedback.Something went wrong, please try again later.This resource hasn't been reviewed yetTo ensure quality for our reviews, only customers who have purchased this resource can review itReport this resourceto let us know if it violates our terms and conditions. Our customer service team will review your report and will be in touch. Inside Baptista's home, Katharina has bound her sister's hands. She demands that Bianca say which of her suitors she prefers, and when Bianca does not, Katharina slaps her. Baptista enters and rescues his younger daughter, reprimanding Katharina. Katharina rails against him as well before leaving Baptista alone to greet the arrival of Gremio, Lucentio (disguised as Cambio), Petruccio, Hortensio (disguised as Licio), Tranio (disguised as Lucentio), and Biondello.Shocking Baptista, Petruccio explains that he has come to Padua from Verona to verify reports of Katharina's modesty and meekness, and has brought with him musician to instruct Katharina. Baptista is skeptical until Petruccio remarks that he is the son of Antonio, whereupon Baptista, who knows the man well, welcomes the suitor to his house. Gremio, in turn, presents Lucentio as a Latin teacher. Appropriately, Gremio introduces the disguised Lucentio as Cambio (Italian for "change"). Tranio next explains that he is a suitor to Bianca, alludes to his wealthy parentage and requests to be granted as much access as her other suitors; as a token of appreciation, he presents a lute and a packet of Greek and Latin books. As soon as Tranio notes that he is "son to Vincentio" of Pisa (2.1: 103), Baptista grants him the access he seeks. Baptista then calls for a servant to escort the tutors to his daughters.Petruccio then abruptly demands of Baptista what dowry he will receive when he marries Katharina, upon which Baptista replies: "After my death the one half of my lands,/And in possession twenty thousand crowns." (2.1: 121-122) Petruccio is satisfied, and reassures Baptista that he will successfully woo the feisty Katharina. Just then, Hortensio reenters with a broken lute on his head, explaining that, when he tried to correct Katharina's fingering on the instrument, she promptly attacked him with it. Petruccio, far from disturbed, declares that he is all the more eager to "chat with her."Soon Katharina appears and the others leave Petruccio to woo her. A battle of wits ensues, filled with sexual puns and insults. Petruccio indicates that, whether she wants to or not, he will take her for his wife. Baptista, Gremio, and Tranio join them and Petruccio happily informs the men that he has won Katharina's heart and that the two will be married on Sunday. Katharina snaps back: "I'll see thee hanged on Sunday first." (2.1: 296) Petruccio reassures his companions that Kate and he have agreed that while in public she will remain "curst" though they will be affectionate in private.He takes Katharina by his arm and exits, leaving Baptista, Gremio, and Tranio to marvel at the speed of his conquest. Now that Katharina seems to be taken care of, Baptista moves on to the subject of his younger daughter, promising her to whomever procures the "greatest dowry." It is soon clear that it Tranio's (that is, Lucentio's) wealth is greater. However, Baptista notes that he requires Tranio's father's "assurance" (2.1: 385) that Tranio has the wealth available. If this assurance is procured, Bianca belongs to Tranio; if not, she goes to Gremio. Tranio determines to find someone to play the part of Vincentio, in order to allow him to win Bianca.AnalysisParadox is central to the comedy of Shrew. While preparing himself for Katharina's entrance, Petruccio proclaims his intention to believe the opposite of whatever Kate tries to say about herself: "Say that she rail, why then I'll tell her plain/She sings as sweetly as a nightingale." (2.1: 170-171) This strategy dominates the following interaction, in which language itself comes under close scrutiny. Although Petruccio stubbornly refuses to accept the things Kate says - and, vice versa, she is unable to accept the things he says - there is a clear affinity in the way they say them. Their connection is through rather than content; through rhetoric rather than meaning. They share little more than a style of delivery. But that alone seems to be the basis of a genuine compatability. Consider these lines:KATHARINA: "Asses are made to bear, and so are you."PETRUCHIO: "Women are made to bear, and so are you."KATHARINA: "No such jade as you, if me you mean."PETRUCHIO: "Alas, good Kate, I will not burden thee,/For knowing thee to be but young and light."KATHARINA: "Too light for such a swain as you to catch,/And yet as heavy as my weight should be."PETRUCHIO: "Should be? Should-buzz!"KATHARINA: "Well ta'en, and like a buzzard." (2.1: 199-206)Read the above lines aloud. Get a sense of their rhythm and punch. Sure, they are disagreeing on the surface, but Kate and Petruccio share one another's language, spinning puns out of insults and insults out of puns. The first two lines quoted above echo one another syllable for syllable, with a play on the word "bear" (used here to signify both "carry" and "give birth"). After an interjection by Katharina, Petruccio launches into a couplet which is swiftly answered by the woman. This pattern of call and response, of rhyme and repetition gives way, in line 206, to a single line stretched between two speakers, so that the meter suggested by "Should be? Should-buzz!" is completed by "Well ta'en, and like a buzzard." Thus Kate and Petruccio have subtly merged in a single verse. Though they don't seem to get along at all, this cooperative insulting foreshadows their coming marital union. This paradoxical combination of combat and compatibility makes The Taming of the Shrew one of Shakespeare's most influential plays. Shrew is perhaps the first of a host of romantic comedies, ranging from the theatrical works of Shaw to Hollywood's screwball comedies and beyond, that use this strategy. Katharina finally becomes Petruccio's because he is the only man around who can match her in a battle of wits. The game of love is a game of poetic one-upmanship. Grumio recognizes this when he assures Hortensio back in Act One that Petruccio will conquer the feisty Katharina, no matter how sharp-tongued she may be: "I'll tell you what, sir: an she stand him but a little, he will throw a figure in her face and so disfigure her with it that she shall have no more eyes to see withal than a cat." (1.2: 111-114) In describing his master, Grumio seems to adopt some of his facility: the noun "figure" becomes the verb "disfigure," leaving no doubt that Petruccio's language is a decidedly violent weapon. Indeed, words replace blows when it comes to Petruccio and Katharina. Whereas Katharina physically smashes a lute over Hortensio's head, she relies on her tongue when it comes to Petruccio. Tranio, too, demonstrates the power of language in the play. He plays Lucentio's part well, convincing Baptista and the others. Tranio's ability to pull of the trick is based in part in his costume, but more so in his language. The imagery of riches he conjures up in his contest with Gremio easily beats that of his old and foolish rival. Words, therefore, break down social barriers. That said, words are not enough for the time being in Tranio's case. Baptista demands that Tranio obtain his father's "assurance," declining to trust Tranio's words alone. Yet Tranio will prove able to provide assurance through yet more theater - yet more masquerade and trickery. So far in the play, there is little that a successful manipulation of illusion, whether of words or appearances, can not accomplish.

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