Shakespeare: MACBETH, TAMING OF THE SHREW (Best. Nr. 4714)

Hinweise zu dieser Einheit

Auch wenn Sie weder TAMING OF THE SHREW oder MACBETH im Unterricht behandeln möchten, lohnt sich die Anschaffung dieser Sammlung. Sie finden nämlich NEUN TEXTE vor, die folgende Themen allgemeiner Art zum elisabethanischen Drama beleuchten.

Shakespeares Leben und Werk: SHAKEBIO.TXT
Seine Zeit(-genossen): ELILIT.TXT
Die Bühne: ELITHEA.TXT
Der Publikumsgeschmack: ELITASTE.TXT
Der geistesgeschichtliche Hintergrund: DEFINIT.TXT
 ELITIME.TXT
 ELISTAGE.TXT
 ELIMANUS.TAF
und einen Text, der helfen soll, die erste sprachliche Begegnung mit dieser Zeit zu erleichtern:
SHAKELAN.TXT

Die meisten Texte sind durch reichhaltige ANMERKUNGEN so gestaltet, dass Sie eigentlich keine Fakten mehr nachschlagen müssten. Zeilenzählung erleichtert zudem die Arbeit.
Wenn Sie dann noch eines der beiden Werke lesen, finden Sie vollständige LEHRER- und SCHÜLERVERSIONEN. Letztere enthalten Textzusammenfassungen mit Lücken, die die Schüler zum Lesen und besseren Textverständnis bringen sollen. Außerdem finden Sie pro Szene mehrere Fragen mit Lösungsvorschlägen.

<table>
<tr><td colspan="2" align="center">**Gesamtdatei**</td></tr>
<tr><td>037_Shakesp.ges</td><td>Gesamtdatei - Alle Einzeldateien in Folge</td></tr>
<tr><td></td><td></td></tr>
<tr><td colspan="2" align="center">**Die Einzeldateien**</td></tr>
<tr><td colspan="2" align="center">**1. Allgemeines**</td></tr>
<tr><td>001_Definit.txt</td><td>Wichtige Informationen zu den beiden Gattungen 'comedy und tragedy', sowohl aus historischer Sicht wie aus typologischer</td></tr>
<tr><td>002_Elithea.arb</td><td>Elisabethanisches Theater - Bühne, Zuschauer, Produktionen mit Arbeitsauftrag</td></tr>
<tr><td>003_Elitime.txt</td><td>Schauspielertruppen und Aufführungspraxis; Dramas aus klassischen Vorlagen</td></tr>
<tr><td>004_Elilit.txt</td><td>Shakespeares Vorläufer und Zeitgenossen wie Spenser, Sidney, Wyatt, the Earl of Surrey; Einfluss der Strömungen der Renaissance, der Reformation und des Humanismus</td></tr>
<tr><td>005_Elistage.txt</td><td>Demonstrationscharakter dieser Schauspiele (ausgehend vom Mimesis-Begriff); Shakespeares Sprache; Bühnenbeschreibung und -effekte</td></tr>
<tr><td>006_Elitaste.txt</td><td>Humanismus und Publikumsgeschmack; Stellung von Shakespeare und den University Wits; Schuldrama; Shakespeares Historiendramen (mit Textauszügen)</td></tr>
<tr><td>007_Elimanus.taf</td><td>Textentstehung, Raubkopien, Druck und Zensur, Bezahlung</td></tr>
<tr><td>008_Shakebio.txt</td><td>Lebenslauf; Werkübersicht (Chronologie, Textart, erste Veröffentlichung); einige Zeitgenossen</td></tr>
<tr><td>009_Shakelan.txt</td><td>Zusammenstellung einiger lexikalischer und grammatikalischer Schwierigkeiten zur Erleichterung des ersten Schülerkontaktes mit der Lektüre</td></tr>
<tr><td>010_Litquell.txt</td><td>Literatur- und Quellenverzeichnis</td></tr>
<tr><td></td><td></td></tr>
<tr><td colspan="2" align="center">**2. Macbeth**</td></tr>
<tr><td>011_Macbeth.did</td><td>Hinweise zur Wahl und Durchführung der Lektüre</td></tr>
<tr><td>012_Machis.txt</td><td>Kurze Zusammenstellung der historisch belegten Fakten zu Macbeth</td></tr>
<tr><td>013_Macchar.txt</td><td>Charakter Macbeths. Textgrundlage für Schlussdiskussion über die Hauptfigur</td></tr>
<tr><td>014_MacI.arb</td><td>Lückentext mit daran anschließenden Fragen zu diesem Akt</td></tr>
<tr><td>015_MacI.loe</td><td>Entsprechende vollständige Lehrerfassung zu diesem Akt</td></tr>
<tr><td>016_MacII.arb</td><td>Lückentext mit daran anschließenden Fragen zu diesem Akt</td></tr>
<tr><td>017_MacII.loe</td><td>Entsprechende vollständige Lehrerfassung zu diesem Akt</td></tr>
<tr><td>018_MacIII.arb</td><td>Lückentext mit daran anschließenden Fragen zu diesem Akt</td></tr>
</table>

Die Abkürzungen in den 8+3-Dateinamen am Beginn der Beschreibung bedeuten:

*.arb = Arbeitsblatt (Schülerversion)
*.did = Didaktische Hinweise
*.ges = Gesamtdatei
*.loe = Lösungsblatt (Lehrerversion)
*.taf = Tafelanschrieb/Folie
*.txt = Textdatei
*.dot = Dokumentvorlage; diese Datei beinhaltet die
Formatvorlagen für die vorliegende Einheit. Durch Änderung derselben können Sie das gesamte Erscheinungsbild einer Einheit Ihren Bedürfnissen anpassen.

Die Ikonen in den Dateien haben folgende Bedeutung:

„Hinweise für Lehrer" „Lesetext"

„Arbeitsblatt" „Lösungsblatt"

„Tafelbild"

 DEFINITIONS CONCERNING "COMEDIES" AND "TRAGEDIES"

1) COMEDY

A comedy is a play which is mainly intended to entertain the audience; it therefore traditionally has a happy ending for (most of) the characters.

Comedy has been known since the 5th century BC; it probably originated in the seasonal festivities in Greece. The first prominent playwright was ARISTOPHANES (ca. 450-388 B.C; "The Wasps", "Lysistrata"), other classic authors were TITUS MACCIUS PLAUTUS (254-184 B.C., "Miles Gloriosus", The Tragging Soldier) and TERENCE (= Publius Terentius, ca. 186-159?, "The Eunuch", "The Self-Tormentor"). These authors were often copied by Renaissance playwrights; Shakespeare's "Comedy of Errors" is modelled on Plautus' "Menaechmi". But 16th century comedy is also based on the farcical interludes which were performed in the breaks of the medieval mystery plays.

Comedies traditionally concentrate on the follies of less important people - while the tragedy centers more often than not on catastrophes connected with a king's downfall. So here the audience is confronted with everyday life and ordinary people, who are sometimes deceived and brought close to a crisis; but catastrophe is always averted, a potential disaster turns into a happy ending. The comedy plots are often elaborate, persons can change their identity, girls become young men when their parents want to arrange a marriage, but then - accidentally - they may fall in love with precisely that person; a happy ending is then easily achieved.

Ben Jonson's (1572-1637) 'satiric comedy' ("Volpone, the Fox", "The Alchemist", "The Devil Is An Ass") criticized all kinds of human vices like greed or avarice; clever tricksters duped stupid persons to the theatre-goers' pleasure.

Shakespeare's comedies ("All's Well That Ends Well", "Twelfth Night" and "A Midsummer Night's Dream") are different from Jonson's plays as they are less aggressive; the characters are less one-sided, they do not incorporate just one vice.

In the twentieth century the comedy was often linked with the Theatre of the Absurd: Samuel Beckett used comic elements in "Waiting for Godot"(1954) and other plays.

2) TRAGEDY

A tragedy usually depicts the rise and fall of an often superhuman hero, in the old days normally a king or emperor. The oldest - and most influential - theory concerning the tragedy is that of ARISTOTLE (384-322 B.C.); his observations are based on the works of dramatists such as AESCHYLUS (ca. 525-456; "Oresteia"), SOPHOCLES (ca. 496-406 B.C.) and EURIPIDES (ca. 484-406 B.C).

Tragedies, accordingly, present a single, important action, which will evoke pity and terror; these emotions on the part of the audience will after the climax lead to 'catharsis' (moral cleansing). The spectators identify with a great person, but from the beginning they know that in a tragedy this hero will initiate his downfall by making an error (Gr. 'hamartia'). The central part of a tragedy is the 'peripeteia' (the reversal of fortune) in the third act. The fourth act usually raises hopes again, a hero seems to be able to avert his downfall, yet the fifth act brings the catastrophe.

In England, the most prosperous periods were the Elizabethan and Jacobean ones with dramatists such as Kyd, Marlowe, Shakespeare, Webster, Beaumont and Fletcher, to name but a few. There was so much talent that for three hundred years the tragedy did not find their equals again. Tennessee Williams, Arthur Miller, Arnold Wesker and Harold Pinter are those dramatists besides the modern classics, George Bernard Shaw and Samuel Beckett, who helped to achieve a dramatic revival, yet their plays do not follow the traditional pattern any more, but are influenced by new theories such as the 'epic theatre' (B. Brecht, Piscator), where audiences are stopped from identifying with the "heroes" - instead one feels sorry or the happy character and laughs about the crying one: the audience sees that neither has reason to behave as he does.

ELIZABETHAN TIMES

In 1574, the first ever commercial, professional acting companies in London were given official recognition. From then until 1642, when the Puritan Parliament imposed a total ban on playing, the English theatre enjoyed a period of vigour (1) and energy that has never been matched since. Both the excellence of the theatre over this period and the degree of public support that it enjoyed were a peculiarly English phenomenon, as Fynes Moryson, a much travelled Englishman, noted in his "Itinerary (2)" in 1617: "As there be, in my opinion, more Playes in London than in all the partes of the worlde, so doe these players, or comedians, excell all other in the worlde."

The Puritan (3) ban on playing was in itself a recognition of the theatre's importance in English life. Dramatists throughout the period, before the Puritan's uneasiness was given legal backing, may have attributed their opponents' attitude to a straightforward unwillingness to see other people enjoying themselves, but for the Puritans, the denial of the pleasure principle was reinforced by a genuine belief that the theatre had an unholy power to influence people's lives.

Indeed, the English theatre as it first blossomed under Elizabeth I (1558-1603) had its roots in the religious drama of the Middle Ages: the pageant-like (4) miracle plays and the allegorical (5) moralities (6) which encouraged their audiences to renounce the sinfulness of their lives and to see the hereafter as the only certain reality. By the sixteenth century the religious element in these plays was becoming decadent and incidental, and the audiences were drawn more by the spectacle and diversion than by the uplift (7). Nonetheless, from our twentieth-century standpoint, the gap between even decadent religious drama in the early sixteenth century, and the plays being produced by Shakespeare and Marlowe towards the end of that century, celebrating as they did the primacy of man and his attempts to achieve mastery over his own destiny, seems almost insurmountable (8). Clearly, other factors were at work. By the time Elizabeth came to the throne, the Renaissance was bringing a revival of interest in classical drama - based on Latin rather than Greek models and with comedy just preceding tragedy into respectability. The comedies of Terence and Plautus were not only performed for their own sakes (though privately, mainly in academic institutions), but they provided models for comedy that could be imitated: a five-act structure, dramatic rules to be observed, types of plot and character which would become increasingly anglicized. (...) Shakespeare's first comedy, "The Comedy of Errors", is Plautine (9); and Ben Jonson (10), next to Shakespeare the major comedy writer of the period, never lost his reverence for classical and academic first principles.

The classical model for Elizabethan tragedy was Seneca. With its emphasis on the stoic (11) dignity of the hero faced with the acts of gods who were powerful but not necessarily just, Senecan tragedy represented more of a break from the religious origins of English drama than comedy. It is fair to say, however, that it was the commercial potential of the new tragedy, rather than its philosophic content, which recommended it to the first theatre managers. Seneca's own plays had been somewhat dry, intended for recitation rather than performance, and the earliest English example, "Gorboduc", in 1561, written for the academic atmosphere of the Inns of Court (12), followed the master by confining the horrors to the description. Senecan tragedy in Italy, however, had developed along more lurid (13) lines: stages littered, not just with dead, but with dismembered (14) corpses were found to have considerable audience appeal. It was to the Italian Senecan tradition that Thomas Kyd was indebted in his "The Spanish Tragedy" of about 1589 - a

(1) vigour: vitality

(2) itinerary: record of his travels

(3) Puritan: this term applies to Protestants in 16th and 17th century England with strict morals, who looked upon entertainment and pleasure as a sinful waste of one's God-given life.

(4) pageant: outdoor spectacle, a performance of Biblical or historical plays, often in the streets, or on big carts which moved in a kind of procession to various parts of a town, where the spectators waited for them.

(5) allegorical: some complex subject-matter is explained in a simple story.

(6) morality: 16th century play where virtues appear in person; read the contents of the play "Everyman" in 'Kindlers Literaturlexikon'. (Also: Hugo von Hofmannsthal, "Jedermann")

(7) uplift: being raised spiritually

(8) insurmountable: of an obstacle which cannot be mastered or overcome

(9) Plautine: it follows the tradition set by Plautus

(10) Ben Jonson: ca. 1572-1637, author of comedies like "Volpone" (1606), "The Alchemist" (1610), or "The Devil is an Ass" (1616). These are mostly hilarious situation farces presenting social satire.

(11) stoic: a person who is able to control his feelings, who can stand pain and misfortune without complaining

(12) Inn of Court: the buildings of one of the four London law societies

(13) lurid: being spectacular, shocking or violent

(14) dismembered: where the limbs of the victim were cut or hacked off

(15) it featured: it was still performed

(16) It is a well-known fact that contemporaries like Ben Jonson looked down on Shakespeare, who had never attended a university, and ridiculed him as a man who only knew "little Latin and less Greek".

(17) Marlowe: 1564-1593, studied at Corpus Christi College, Cambridge, took his MA in 1587; it is believed that he also worked as a secret agent.
Tamburlaine: a tragedy in blank verse about the Tartar conqueror Timur the Lame; in Marlowe's drama Tamburlaine conquers the Turks and behaves ruthlessly towards the Turkish king, whom he keeps prisoner in a cage. Marlowe presents him as "the Scourge of God", who has to die in the end.

(18) "Antony and Cleopatra": Shakespeare's source was Plutarch's "Lives". Mark Antony, the Roman triumvir, has three children by Cleopatra, but in order to heal a breach with Rome he is supposed to marry his opponent's sister, Octavia. When this does not work out, hostilities between Egypt and Rome follow. In order to test Antony's feeling, Cleopatra sends him a message that informs him of her suicide. This, however, makes him end his life, whereupon Cleopatra takes poison.

(19) "The Merry Wives ...": Here Shakespeare shows Falstaff, a fat old knight, who thinks he is still very attractive; but his amorous adventures just end in him being punched and thrashed and thrown into a muddy ditch, much to the amusement of the female world. In a way, this play can be seen as a counterpart to "The Taming of a Shrew", as here the 'taming' of a would-be lover is shown.

(20) "Henry V": In "King Henry IV" Falstaff had already played an important role: a boasting coward who prefers the pub to the battlefield. In "Henry V", then, contrary to Shakespeare's announcement at the end of "Henry IV", he is killed off: in Act II, scene 3, Mistress Quickly reports Sir John Falstaff's death. Rumour has it that actor Will Kemp, who had played Falstaff, had left the company. But it is equally possible that the descendants of Sir John Oldcastle, on whom Shakespeare modelled his character, had put pressure on the playwright.

(21) remunerative: profitable

(22) niggardly: mean, stingy; s.b. who doesn't want to spend mone

(23) to resent: to feel angry about sth.

(24) Restoration: this period began around 1660

1) Wahl der Tragödie

"Macbeth" ist ein Klassiker der Shakespeare-Lektüre, da es einerseits ein kurzes, dafür aber sehr handlungsreiches Stück ist. Zudem ist es auch spannend, da der Zuschauer/Leser ähnlich wie die Zentralfigur die irreführenden Prophezeiungen nicht durchschauen wird.

2) Wahl der Ausgabe

Für die Reclam-Ausgabe sprechen der Preis sowie die Verfügbarkeit über eine vorbildliche wörtliche Übersetzung, die dem Schüler die umständliche Nachschlagearbeit im Lexikon erspart. Allerdings besteht hier immer die Gefahr, dass - besonders von schlechteren/bequemeren Schülern - nur noch die Übertragung gelesen wird. Anmerkungen und Nachwort sind auf Deutsch verfasst. (Reclam 9870)

Dies wird vermieden bei der von Collins und Klett herausgegebenen Alexander-Ausgabe (Klett Nr. 57613), die über eine englische Einführung von 21 Seiten verfügt.
(Die von mir noch benutzte Ausgabe von Signet Classic gibt es mittlerweile nicht mehr.)

3) Arbeitsaufträge; Referate

Die Textausgaben und die Schülerversionen der Arbeitsblätter sollten etwa vier Wochen vor Lektürebeginn ausgegeben werden. Die Schüler erarbeiten dann den Text selbstständig und machen sich Notizen bezüglich der Lösungsvorschläge.

Weisen Sie Ihre Klassen darauf hin, dass auf diese Weise diejenigen Schüler, die sonst im Unterricht nicht spontan mitarbeiten (können), so ihre Mitarbeitsnote positiv beeinflussen.

Die beigefügten Materialien zum Hintergrund der Shakespearezeit sind eigentlich als Besprechungsgrundlage für den Unterricht gedacht, aber sie könnten auch als Grundlage für Referate ausgegeben werden. Dabei sollten diese Referate darauf abzielen, Shakespeare nicht als Einzelphänomen darzustellen, sondern zu zeigen, dass neben ihm andere wichtige Dramatiker (Kyd, Marlowe, Jonson usw.) wirkten, und dass sich alle gegenseitig beeinflussten.

Mögliche Referatthemen:

- Kyd, "The Spanish Tragedy"; stellen Sie kurz den Autor sowie den Stoff dar. Versuchen Sie, die Tradition der von Spanien ausgehenden Rachetragödie zu besprechen.
- Marlowe, "The Jew of Malta"; vergleichen Sie diese Tragödie mit Shakespeares "The Merchant of Venice".
- Erarbeiten Sie den Unterschied zwischen typischen Tragödien und Komödien Shakespeares (oder der elisabethanischen Zeit).
- Wie kann man den Höhenflug des elisabethanischen Theaters erklären?
  (Hilfreich ist hier das Werk von Robert Weimann, "Shakespeare und die Tradition des Volkstheaters", Henschelverlag Berlin (DDR), 1967)

4) Unterrichtsgeschehen

Im Unterricht wird nicht das ganze Drama gelesen; hier greift man kleinere Abschnitte heraus und bespricht die Einzelszenen anhand der Arbeitsblätter. Der Text wurde ja zu Hause vorbereitet. Verwenden Sie nach Möglichkeit auf jeden Akt maximal drei Unterrichtsstunden und lockern Sie nach jedem Akt die Behandlung durch das Zusatzmaterial etwas auf; eventuell können Sie auch die Videoaufzeichnung über den British Council, Köln, einsetzen, um einmal einen ganzen Akt in seiner Gesamtheit zu betrachten. In diesem Fall muss aber dieser Teil im Unterricht bereits abgehandelt sein - 'neue' Abschnitte sind in der Regel sprachlich zu schwer!

Das Zusatzmaterial wurde durch viele Fußnoten so aufbereitet, dass für Sie und die Schüler keine große Nachschlagearbeit nötig wird. Diese Texte sind nicht in der Form von Textaufgaben gehalten, weil bei der Unterrichtseinheit ja der literarische Text im Vordergrund steht und dieses Material den zeitgeschichtlichen Zugang erleichtern soll. Daher sollten sie nur gründlich gelesen, nicht aber zu Textzusammenfassungen oder anderen Fragestellungen hergenommen werden.

5) Zeitlicher Umfang

Die Dramenbesprechung benötigt etwa 15 Stunden, Referate und Zusatztexte zusätzlich etwa 8 Stunden.

From this murky background stand out the two great terrible figures who dwarf all the remaining characters of the drama. Both are sublime (1) and both inspire, far more than the other tragic heroes, the feeling of awe. They are never detached in imagination from the atmosphere which surrounds them and adds to their grandeur and terror. It is, as it were, continued into their souls. For within them is all that we felt without - the darkness of night, lit with the flame of tempest and the hues (2) of blood, and haunted by wild and direful (3) shapes, "murdering ministers," spirits of remorse (4), and maddening visions of peace lost and judgement to come. The way to be untrue to Shakespeare here, as always, is to relax the tension of imagination, to conventionalize, to conceive Macbeth, for example, as a halfhearted cowardly criminal, and Lady Macbeth as a wholehearted fiend (5).

These two characters are fired by one and the same passion of ambition; and to a considerable extent they are alike. The disposition (6) of each is high, proud, and commanding. They are born to rule, if not to reign. They are peremptory (7) or contemptuous to their inferiors. They are not children of light, like Brutus and Hamlet; they are of the world. We observe in them no love of country, and no interest in the welfare of anyone outside their family. Their habitual thoughts and aims are, and, we imagine, long have been, all of station (8) and power. And though in both there is something, and in one much, of what is higher - honor, conscience, humanity - they do not live consciously in the light of these things or speak their language. Not that they are egoists, like Iago; or, if they are egoists, theirs is an "egoïsme à deux" (9). They have no separate ambitions. They support and love one another. They suffer together. And if, as time goes on, they drift a little apart, they are not vulgar souls, to be alienated and recriminate (10) when they experience the fruitlessness of their ambition. They remain to the end tragic, even grand. So far there is much likeness between them. Otherwise they are contrasted, and the action is built upon this contrast. Their attitudes towards the projected murder of Duncan are quite different; and it produces in them equally different effects. In consequence, they appear in the earlier part of the play as of equal importance, if indeed Lady Macbeth does not overshadow her husband; but afterwards she retires more and more into the background, and he becomes unmistakably the leading figure. His is indeed far the more complex character: and I will speak of it first.

Macbeth, the cousin of a King mild, just, and beloved, but now too old to lead his army, is introduced to us as a general of extraordinary prowess (11), who has covered himself with glory in putting down a rebellion and repelling the invasion of a foreign army. In these conflicts he showed great personal courage, a quality which he continues to display throughout the drama in regard to all plain dangers. It is difficult to be sure of his customary demeanour (12), for in the play we see him either in what appears to be an exceptional relation to his wife, or else in the throes (13) of remorse and desperation; but from his behaviour during his journey home after the war, from his later conversations with Lady Macbeth, and from his language to the murderers of Banquo and to others, we imagine him as a great warrior, somewhat masterful, rough, and abrupt, a man to inspire some fear and much admiration. He was thought "honest," or honorable; he was trusted, apparently, by everyone; Macduff, a man of the highest integrity, "loved him well." And there was, in fact, much good in him. We have no warrant (14), I think, for describing him, with many writers, as of a "noble" nature (15), like Hamlet or Othello; but he had a keen sense both of honour and of the worth of a good name. The phrase, again, "too full of the milk of

ACT TWO

i   **After midnight, Banquo and his son Fleance meet Macbeth; Banquo admits that he dreamt about the witches. But Macbeth does not want to discuss the matter further.**
Then Macbeth has his most famous monologue: he sees the vision of a dagger, an apparition like the witches were before; he clearly sees the connection with "Witchcraft" (l. 51). But as he has gone so far there is no way back, he is resolved to kill the king.

.

QUESTIONS:
:

1) Why does the Act begin with Banquo?
?

_____

_____

_____

_____

_____

_____

_____

_____

2) Analyse Macbeth's monologue.

_____

.

_____

_____

_____

iv   **Ross discusses the _____ during the night**
with an old man outside the castle. Nature had been out of balance before the
murder, an owl

killed a falcon, Duncan's horses _____. Then they are

joined by Macduff, who relates the latest version of the investigation: _____

_____

_____.
Macduff will not go to Scone, where Macbeth is going to be crowned king, this can be

taken as an indication _____

_____.

QUESTIONS:

1) Why did Ross and the others believe that nature's
disorder was linked to the murder?

_____

_____

_____

_____

_____

_____
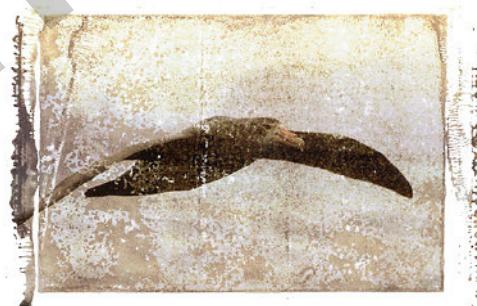
2) What functions has the old man got?

_____

_____

_____

1) Wahl der Komödie

"Taming of the Shrew" bietet von der Handlung her einerseits Unterhaltung, andererseits aber auch Diskussionsstoff über die Rolle der Ehefrau. Daher kann gerade bei diesem Stück auf moderne Verhältnisse ergänzend eingegangen werden. (Die Rolle der Frau in Entwicklungsländern usw.)

2) Wahl der Ausgabe

Für die Reclam-Ausgabe sprechen der Preis sowie die Verfügbarkeit über eine vorbildliche wörtliche Übersetzung, die dem Schüler die umständliche Nachschlagearbeit im Lexikon erspart. Allerdings besteht hier immer die Gefahr, dass - besonders von schlechteren/bequemeren Schülern - nur noch die Übertragung gelesen wird. Anmerkungen und Nachwort sind auf Deutsch verfasst. (Reclam 8032)

Dies wird vermieden bei der Ausgabe der Oxford University Press, H. Oliver (ed.), "The Taming of the Shrew", Oxford Paperbacks, ISBN 0-19-281440-0, die über eine hervorragende englische Einführung von 78 Seiten und einen guten kritischen Apparat verfügt (englische Erklärungen auf jeder Textseite).

3) Arbeitsaufträge; Referate

Die Textausgaben und die Schülerversionen der Arbeitsblätter sollten etwa vier Wochen vor Lektürebeginn ausgegeben werden. Die Schüler erarbeiten dann den Text selbstständig und machen sich Notizen bezüglich der Lösungsvorschläge.

Weisen Sie Ihre Klassen darauf hin, dass auf diese Weise diejenigen Schüler, die sonst im Unterricht nicht spontan mitarbeiten (können), so ihre Mitarbeitsnote positiv beeinflussen.

Die beigefügten Materialien zum Hintergrund der Shakespearezeit sind eigentlich als Besprechungsgrundlage für den Unterricht gedacht, aber sie könnten auch als Grundlage für Referate ausgegeben werden. Dabei sollten diese Referate darauf abzielen, Shakespeare nicht als Einzelphänomen darzustellen, sondern zu zeigen, dass neben ihm andere wichtige Dramatiker (Kyd, Marlowe, Jonson usw.) wirkten, und dass sich alle gegenseitig beeinflussten.

Mögliche Referatsthemen:
- Erarbeiten Sie den Unterschied zwischen typischen Tragödien und Komödien Shakespeares (oder der elisabethanischen Zeit).
- Charakterisieren Sie die Unterschiede zwischen den Komödien Shakespeares und Jonsons.

- Wie kann man den Höhenflug des elisabethanischen Theaters erklären? (Hilfreich ist hier das Werk von Robert Weimann, "Shakespeare und die Tradition des Volkstheaters", Henschelverlag Berlin (DDR), 1967)
- Die Entwicklung der englischen Komödie aus den "interludes" (auch hier ist Weimanns Buch zu empfehlen!)

4) Unterrichtsgeschehen

Im Unterricht wird nicht die ganze Komödie gelesen. Man greift nur kleinere Abschnitte heraus und bespricht die Einzelszenen anhand der Arbeitsblätter. Der Text wurde ja zu Hause vorbereitet. Verwenden Sie nach Möglichkeit auf jeden Akt maximal drei Unterrichtsstunden und lockern Sie nach jedem Akt die Behandlung durch das Zusatzmaterial etwas auf; eventuell können Sie auch die Videoaufzeichnung über den British Council, Köln, einsetzen, um einmal einen ganzen Akt in seiner Gesamtheit zu betrachten. In diesem Fall muss aber dieser Teil im Unterricht bereits abgehandelt sein - 'neue' Abschnitte sind in der Regel sprachlich zu schwer!

Es ist auch denkbar, dass man bei der Behandlung (wie auch im Schülermaterial vermerkt!) die Bianca-Szenen nur knapp anspricht, um etwas Zeit zu sparen. Weglassen darf man sie jedoch nicht, da die Schwestern Komplementärfunktion haben!

Das Zusatzmaterial wurde durch viele Fußnoten so aufbereitet, dass für Sie und die Schüler keine große Nachschlagearbeit nötig wird. Diese Texte sind nicht in der Form von Textaufgaben gehalten, weil bei der Unterrichtseinheit ja der literarische Text im Vordergrund steht und dieses Material den zeitgeschichtlichen Zugang erleichtern soll. Daher sollten sie nur gründlich gelesen, nicht aber zu Textzusammenfassungen oder anderen Fragestellungen hergenommen werden.

Zeitlicher Umfang

Die Dramenbesprechung benötigt etwa 15 Stunden, Referate und Zusatztexte zusätzlich etwa 8 Stunden.

SEXUAL POLITICS

Much contemporary interest in the play derives from the development of feminist criticism and theory, and rests in its very direct and controversial address to issues of gender politics.

A quite specific historical context for "The Taming of the Shrew" can be assembled from the social historiography of Christopher Hill (1), Lawrence Stone (2) and other writers on this period. The principal emphasis of these historians of domestic culture is on large-scale and far-reaching changes in the institution of marriage during the Tudor period, changes accelerated and consolidated by the rise of Puritanism and the Revolution. Christopher Hill speaks of a 'sexual revolution' which eventually replaced property marriage by a monogamous partnership in the affairs of the family; and Lawrence Stone has argued for the view that in this period an older dynastic and familial concept of marriage as a property and kinship relationship was beginning to give way to 'companionate marriage' and to be 'the nuclear family' (3). Though few would seriously argue that the period saw widespread female emancipation it is evident that there was 'a contest for the meaning of the family in the sixteenth and seventeenth centuries which unfixed the existing system of differences'. Such 'unfixing' of traditional stereotypes and social roles is naturally of interest to feminism: and Juliet Dusinberre (4) emphasises the Puritan revaluation of marriage - 'replacing the legal union of the arranged marriage with a union born of the spirit' - as a significant factor in the development of female independence.

Petruchio's contempt for traditional social forms, his insistence on marriage as a direct and exclusive relationship between himself and Katherina, his immediate withdrawal of his wife from her kin to his own house, can all be seen as expressive of the new conception of marriage. In addition Petruchio constantly voices sentiments easy to associate with Puritanism - 'To me she's married, not unto my clothes ... 'Tis the mind that makes the body rich' - and others believe the taming-process itself symbolises a relationship of genuine mutuality, with Petruchio redeeming Katherina, for their mutual benefit, from the curse of shrewish behaviour.

Unfortunately this interpretation is not an adequate historicist (5) account of the play. A principal emphasis of the new conception of marriage was the importance of free choice for the partners, as against the old system of parental arrangement: the voluntary emotional contract of a couple becoming more important than the legal and financial contract engaged in by the parents. But Petruchio acquires Kate by a commercial agreement with her father, without even inspecting his acquisition first: and at no point is she given the opportunity to express her inclination. The 'taming-plot' allows for no such expression of female independence: it is the romantic sub-plot that gives the younger sister Bianca her free choice of partner. Petruchio's is no companionate (6) Puritan marriage, but an old-fashioned commercial contract, representative of the very system Puritan marriage sought to replace. The taming-plot itself is, as we have seen, a narrative structure of great antiquity, a folklore form which embodies some of the most barbaric and oppressive attitudes towards women: the ideology it contains is quite different from the Puritan version of patriarchy, which emphasised reciprocal obligation and mutual respect, and which had to recognise - as Charles I discovered to his cost - the possibility of a false fatherhood from which it was legitimate to withhold consent. Katherina's final speech of submission expresses an orthodox vision of social hierarchy and state power: in which the subordination of subject to prince, child to parent, wife to husband and citizen to magistrate, was a fundamental principle of civic order. Yet the logical end of Puritanism was a radical questioning of state authority, which in turn created the further possibility of questioning patriarchy: in 1641 the Leveller (7) Mrs

(1) Chr. Hill, "The World Turned Upside Down", Harmondsworth: Penguin 1975
(2) L. Stone, "The Family, Sex and Marriage, 1500 - 1800", Harmondsworth: Pelican, 1979
(3) nuclear family: in sociology one refers to just the parents and children and excludes all other relations
(4) J. Dusinberre, "Shakespeare and the Nature of Women", London: Macmillan, 1975
(5) historicist: referring to the belief that historical events are governed by laws
(6) companionate: well-suited, matching; of or like a companion
(7) leveller: a person advocating the abolition of social distinctions
(8) to elicit: to draw (facts, &c) from sth.
(9) misogyny: hatred of women
(10) cast: shape, framework, mould; character
(11) attuned: familiar with sth., open to sth.
(12) After the play, Rosalind (played by a boy!) addresses the audience:

It is not the fashion to see the lady the epilogue, but it is no more unhandsome (= unbecoming) than to see the lord the prologue. ... My way is to conjure you, and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you; and I charge you, O men, for the love you bear to women - as I perceive by your simpering (= smiling in an affected or foolish way) none of you hates them - that between you and the women the play may please. (...)

WILLIAM SHAKESPEARE, "THE TAMING OF THE SHREW"

II, i *
Kate, having tied Bianca's hands, taunts her about her suitors; her hostility even carries on after her father's arrival. In this scene there may be three reasons to be seen for Katherina's behaviour:

a) _____ .

b) _____

_____ .

c) _____

_____ .

She leaves the stage to plan revenge.
There now arrive, as planned in I,ii, suitors to both daughters. First Petruchio asks Baptista's permission to court Kate (whom he has not yet seen), and in payment for his reception in the house offers his friend Hortensio as the music teacher "Litio". Gremio (not

_____ Hortensio) now pushes forward his contribution to the tutoring of the younger daughter in the form of Lucentio, whom he knows only

as "Cambio", a language teacher. There is _____

_____ Gremio's hope to advance his own case with Bianca by thus bringing
into close touch with her her latest and most passionate/ardent admirer.

Baptista has now obtained what he asked for: a _____

husband for Kate and tutors for Bianca. His attention is next _____ to Tranio,

apparently a stranger to the city, and he finds himself confronted by a _____

_____ for his favourite daughter. The newcomer's share in her education is a gift of books, on which the name of the real owner, Lucentio, must have been written, for Baptista addresses him (Tranio) by his assumed name without having been told it. Both Baptista and Gremio seem to have failed to recognize Hortensio in "Litio".

A servant conducts the two tutors to their pupils. Petruchio agrees with Baptista on _____

_____ from her father, and his own provision in case of her widowhood. He is declaring his ardour and unshakeable determination in his suit when Hortensio returns with a

_____ . Kate has attacked him with her lute, to the

accompaniment of some _____. This mishap makes Petruchio more enarmoured than ever. While Hortensio is taken to the milder Bianca, Kate is sent for.

Petruchio, like a general soliloquizing before a fateful battle, prepares for the encounter _____

_____: to praise her for the opposite

of every _____ she manifests and to act

_____

_____ to everything she says or does. The hero and heroine have the stage to themselves in contrast to the fluctuating groups that precede and follow this dialogue. There is first the long and (in the reading) tedious play and counter-play on words (pushing each other with puns!); then the extempore purple passage with its flashes of poetry; finally the overbearing peroration, in which, armed with her father's consent down to the last details of her dowry, he

declares his sense of destiny to
_____

_____.

When Baptista reappears he is _____ furious

daughter for contracting her off to such an _____ husband. Petruchio retorts with a false, but somehow convincing, explanation that Kate's temper has been

_____ by her to conceal her real nature; further she is, by secret agreement between them, to continue her outward shrewishness! He goes on to depict an entirely fictitious

Kate, who has _____, and, in fact,

won his love outright. Having thus cut the ground from under her feet, he
_____

_____ to buy suitable clothes. Baptista

blesses the pair, who leave, _____

_____

_____.

This grim battle of wills is succeeded by a much more unseemly auction (at her father's

instigation) for the hand of Bianca, now that Kate _____.

The competition is between Gremio and Tranio before the father, while the two real suitors are,

as represented in IIIi, rivals in the presence of the daughter. Gremio, for all his wealth, _____

_____ by Tranio, who presumably should know the extent of the

possessions of his master, Lucentio's rich father, Vincentio, but who may well

_____

_____ to keep Gremio out of the running, or for the sheer fun of it. When,
however, Baptista requires a guarantee of the winning offer from "Lucentio's" father, who may,
as Gremio points out, be predeceased by his son and not keep his son's promise, Tranio - living
up to

_____ - in order
to spare his young master any disturbance of his courtship, determines to find someone in Padua

to _____ .

QUESTIONS:

a) What is lovemaking to Petruchio?

-   _____

    _____

    _____

    _____

    _____

    _____

b) How does he take Kate's violence?

-   _____

    _____

c) For whom do you feel most, and for whom least sympathy?
    Give reasons.

_____

_____

_____

_____

Sir John Gilbert's illustrations of „TAMING OF THE SHREW"

The Romantic painter and illustrator of literary classics was born in London on July 21, 1817; he died there on October 5, 1897.

His woodcut illustrations for the works of Shakespeare are dated 1859/60.

He was knighted in 1871. In 1876 he became a member of the Royal Academy. He also worked for the 'Illustrated London News'.

Act II
scene 1

What is your impression of this illustration?
Did you imagine either person in such a way?

Act III
scene 1

Bianca and Lucentio 'studying' Latin