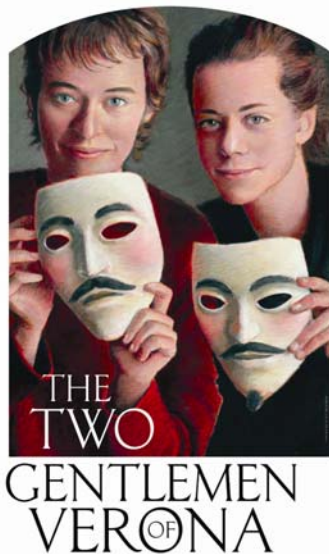


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Teacher Resource Guide
by **Paul Michael Fontana**




NATIONAL
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It is strongly suggested that students read at least some of
The Two Gentlemen of Verona
before seeing the performance if possible.

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 = Crab, the Dog

Section 1: Introduction

“Tender youth is soon suggested!”

Duke of Milan, *The Two Gentlemen of Verona*, Act 3, scene 1

Thanks for taking some of your classroom time to work on *The Two Gentlemen of Verona*! This play asks the same questions about exploration of gender and status that we ask today even though it is one of Shakespeare’s earliest plays, written over 400 years ago. Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of the performance. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

In addition to the Teacher Resource Guides for our performances, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, an introductory Shakespeare workshop for young theatergoers called **Bob Hope Student Workshop Series**, Actor-driven **Workshops and Master Classes**, post-performance **Question and Answer Sessions**, and a variety of specially-designed outreach programs for high school students, college students, and adults.

If you need more information on any of these programs, please call the Education Department at 212-258-3111 or e-mail us at education@TheActingCompany.org.

We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

Paul Michael Fontana
Director of Education
The Acting Company

Section 2: Getting Started

- **Overall Objective:** The students will have an introduction to the world of William Shakespeare's play, *The Two Gentlemen of Verona*

Brainstorm from the Title: Shakespeare's Play

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will explore the title of Shakespeare's *The Two Gentlemen of Verona*

Exercise: Have the students brainstorm a list of the types of characters (like, um, 2 gentlemen from Verona), situations, emotions, themes, locations, and images they think might be included in a play called *The Two Gentlemen of Verona*. Write the list on newsprint. Post it before seeing *The Two Gentlemen of Verona*.

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss their expectations of *The Two Gentlemen of Verona* from looking at the words and images on the cover of the play script.
- The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in copies of the script of *The Two Gentlemen of Verona*. Ask the students to look at the cover of their copy and any other copies in the room.

Ask them to discuss with the class the images on the covers. What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the play? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Why did Shakespeare choose this title? Did he feel the title would help sell tickets to the play? As this is one of Shakespeare's lesser known plays, the students may be totally unfamiliar with it, which makes the exercise all the more valuable.

Post Performance follow up: Ask the students to create a poster or book cover for *The Two Gentlemen of Verona*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

The Plot

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss their reactions to the plot of *The Two Gentlemen of Verona*
- The students will compare the plot to their expectations for the story

Facts: Shakespeare's plays, including *The Two Gentlemen of Verona*, are written in five acts.

It is not known whether, during performances at Elizabethan theaters, there were intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

Synopsis: Two youths, Valentine and Proteus, make their way from Verona to Milan. Valentine's father is sending him to take a position in the Duke of Milan's court, and Proteus accompanies him reluctantly, not wanting to leave his beloved Julia. While in Milan, Valentine falls for the Duke's daughter, Silvia. From here, things get considerably more complicated. Silvia is betrothed to Thurio, a wealthy courtier, although Silvia prefers Valentine. The two decide to elope, and Valentine confides in Proteus; Proteus, however, is smitten himself by the sight of Silvia. In order to get Valentine out of the way, Proteus betrays the plan to the Duke. Valentine is banished, Silvia is confined to a jail, and Proteus becomes a confidant of the Duke in matters concerning Thurio and Silvia.

Valentine joins a band of outlaws and is elected their leader. As the play progresses, Julia—disguised as a boy page—enters Milan in search of Proteus, who is trying unsuccessfully to woo Silvia on the sly. Silvia, on the other hand, still longs for Valentine, and cares nothing for Proteus or Thurio. Julia, ironically now in service as a page to Proteus, becomes an intermediary between Proteus and Silvia. Silvia finally tires of the situation and escapes Milan in search of Valentine. As fate would have it, Silvia is captured by Valentine's band of outlaws.

Unfortunately, the Duke has soon learned of Silvia's escape, and he, Proteus, and Thurio all set off to rescue her. Proteus recovers Silvia before the outlaws can bring her to Valentine. Valentine encounters them as Proteus makes the case for his love to Silvia; the two confront and eventually make peace with each other. In a gesture of reconciliation, Valentine even offers Silvia to Proteus, which causes Julia (who is still disguised as the page) to faint, whereupon Proteus recognizes her, much to his shame. The Duke and Thurio arrive upon the scene, but Thurio backs off his claim to Silvia when challenged by Valentine. As the play ends, Valentine gets Silvia with the Duke's approval, Proteus and Julia are reconciled, and the Duke grants a pardon to the band of outlaws.

Synopsis from the **Shakespeare Resource Center** (www.bardweb.net)

Exercise: Relate the plot synopsis above to your students. Discuss the title of *The Two Gentlemen of Verona* in relation to its story. Discuss the brainstormed list from the previous exercise. Were any of the items on the list included in the synopsis? After seeing *The Two Gentlemen of Verona*, check how many items from the list were in the play.

Text-based Improv: Insult-Building

Objective:

- The students will explore Shakespearean language by constructing insults.

Exercise: Give each student a copy of the Insult-building worksheet below. A reproducible version is found on page 28 of the appendix to this guide. To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou."

Column 1	Column 2	Column 3
<u>Adjectives</u>	<u>Adjectives</u>	<u>Nouns</u>
artless	base-court	apple-john
bawdy	bat-fowling	baggage

beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surlly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Another list of Shakespearean insults is found as in the Appendix to this Guide

Mapping: Verona & Milan

This exercise is designed to be used BEFORE seeing the play!

Objectives

- The students will examine a map of the Italy
- The students will explore choices made by an author

Exercise: Is Verona a real place or a fictional one? How about Milan? Help the students to locate these cities on a modern map of Italy. Many other Italian cities are mentioned in the play: Rome, Venice, Mantua, etc. Point out London, where Shakespeare lived. Remind them that Shakespeare probably never visited Verona or any of the other Italian cities mentioned. How did Shakespeare learn enough about the cities to write about them? Did he make some details up?

Is the Verona of *The Two Gentlemen of Verona* a real places or a fictional one? A little bit of both. Verona is also the setting of one of Shakespeare's most famous plays, can the students name it.

Brainstorm why Shakespeare might have set the play in Verona. Would the play be different if he had set it in China? Or Denmark? Or in the New World of the Americas?

Characters in The Two Gentlemen of Verona

This exercise is designed to be used BEFORE seeing the play!

Objective

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.

Exercise: Write the following list on the board. Approaching it as if we have never heard anything about these characters, discuss what each of the names makes us feel about them. What consonants are featured in their names? What vowels? Ask the students to play with ways of saying the names. The play is set in Italy. Are these all Italian-sounding names?

The Characters in *The Two Gentlemen of Verona*

Proteus

Valentine

Julia

Silvia

Duke of Milan

Lucetta

Launce

Speed

Thurio

Sir Eglamour

Antonio

Host

Outlaws

Crab

Section 3: The Play: Things to Look For

- **Overall Objective:** The students will learn a variety of ways to analyze Shakespearean texts and find specific things to look for in **The Acting Company's** production of *The Two Gentlemen of Verona*.

Theme of the Play

Objective:

- The students will look for an underlying theme in *The Two Gentlemen of Verona*
- The students will discuss themes in literature

Exercise: As the students read and/or see *The Two Gentlemen of Verona*, ask them to look beyond the comedy and find some deeper meaning in the play. Director Matt August chose a somewhat unrealistic setting for the play. Does that focus attention on any specific themes? What are some of the themes that the students see in the play? Can a piece of art or literature have different meanings to different observers?

True Friendship / True Love

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will look for references to different kinds of friendship and love in *The Two Gentlemen of Verona*

Exercise: In *The Two Gentlemen of Verona*, two friends, Proteus and Valentine take a journey in which they test the bonds of friendship. Throughout the play, different aspects and types of love are explored. Ask the students as they read or see the play to look for types of love and friendship among the characters. After seeing the production, discuss these interactions with the class.

This follow-up exercise is designed to be used AFTER seeing the play!

Exercise: Is any of the love or friendship in the play TRUE LOVE or TRUE FRIENDSHIP? Lead a discussion of the characters in the play and what they did for and against love and friendship

Writing in Role: Crab the Dog

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will analyze a speech from *The Two Gentlemen of Verona*
- The students will write in the voice of a fictional character

Exercise: Ask the students to read the speech below from Act 4, Scene 3 of *The Two Gentlemen of Verona*. A reproducible version is found on page 32 of the appendix to this guide. Based on that speech, each student should write as the Society Columnist for the The Milan Daily Times describing the scandalous events caused by Crab the dog. What type of feeling does the reporter get from the affair? The reporters should use quotes from the scene to describe what they have seen and heard.

Act 4, Scene 3

LAUNCE

When a man's servant shall play the cur with him, look you, it goes hard: one that I brought up of a puppy; I have taught him, even as one would say precisely, 'thus I would teach a dog.' I was sent to deliver him as a present to Mistress Silvia from my master; and I came no sooner into the dining-chamber but he steps me to her trencher and steals her capon's leg: O, 'tis a foul thing when a cur cannot keep himself in all companies!

He thrusts me himself into the company of three or four gentlemanlike dogs under the duke's table: he had not been there--bless the mark!--a pissing while, but all the chamber smelt him. 'Out with the dog!' says one: 'What cur is that?' says another: 'Whip him out' says the third: 'Hang him up' says the duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs: 'Friend,' quoth I, 'you mean to whip the dog?' 'Ay, marry, do I,' quoth he. 'You do him the more wrong,' quoth I; 'twas I did the thing you wot of.' He makes me no more ado, but whips me out of the chamber. How many masters would do this for his servant? Nay, I'll be sworn, I have sat in the stocks for puddings he hath stolen, otherwise he had been executed; I have stood on the pillory for geese he hath killed, otherwise he had suffered for't. Thou thinkest not of this now. Nay, I remember the trick you served me when I took my leave of Madam Silvia: did not I bid thee still mark me and do as I do? When didst thou see me heave up my leg and make water against a gentlewoman's farthingale? Didst thou ever see me do such a trick?

Cur = mutt dog or rude person

Trencher = dish

Wot = know

Stocks / Pillory = instruments of "correction" / torture

Make water = urinate

Farthingale = dress

Text Analysis: Julia's Letter

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will analyze a speech from *The Two Gentlemen of Verona*
- The students will explore the concept of humor

Exercise: A famous scene in *The Two Gentlemen of Verona* shows Julia, who is pretending not to like Proteus, ripping up a love note from him. After her friend leaves her alone, she scoops up the torn paper and tries to reassemble it. A reproducible version is found on page 33 of the appendix to this guide.

After seeing the play, discuss with the students how director Matt August and actor Christina Apathy staged the speech. What actions are indicated in the speech to tell the actor and director what is going on?

Exercise: What are the elements that make this speech funny? Discuss it with the students. Many people find humor in Julia's constantly changing attitude. What are the required elements to make something funny? Are there different kinds of humor? How many different

kinds of humor does Shakespeare employ in this speech? As students watch television and movies, ask them to look for humor and try to deconstruct why things are funny and what type of humor they are seeing.

Exercise: Using the above speech as a model, ask the students to write a humorous speech or scene - based in the same type of situation - employing as many different types of humor as they can. Or, students can translate the scene into modern language and try to find analogous jokes and puns.

Act 1, scene 2

JULIA

O hateful hands, to tear such loving words!
Injurious wasps, to feed on such sweet honey
And kill the bees that yield it with your stings!
I'll kiss each several paper for amends.
Look, here is writ 'kind Julia.' Unkind Julia!
As in revenge of thy ingratitude,
I throw thy name against the bruising stones,
Trampling contemptuously on thy disdain.
And here is writ 'love-wounded Proteus.'
Poor wounded name! My bosom as a bed
Shall lodge thee till thy wound be thoroughly heal'd;
And thus I search it with a sovereign kiss.
But twice or thrice was 'Proteus' written down.
Be calm, good wind, blow not a word away
Till I have found each letter in the letter,
Except mine own name: that some whirlwind bear
Unto a ragged fearful-hanging rock
And throw it thence into the raging sea!
Lo, here in one line is his name twice writ,
'Poor forlorn Proteus, passionate Proteus,
To the sweet Julia:' that I'll tear away.
And yet I will not, since so prettily
He couples it to his complaining names.
Thus will I fold them one on another:
Now kiss, embrace, contend, do what you will.

Verse and Prose

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discover the differences between **verse** and **prose** in *The Two Gentlemen of Verona*.
- The students will learn the literary terms **iambic Pentameter**, **Blank Verse**, and **Rhyming Couplet**.

Facts: Some of what Shakespeare wrote is in verse. Some of the verse is in iambic Pentameter. Pentameter is a line of poetry having five metrical feet ("Penta-" is the prefix

meaning five; as in Pentagon). An iamb is a metrical foot having two syllables, the first one short, and the second long. So, iambic Pentameter feels like a heartbeat: Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**;

One example from Act 3, scene 1 of the play:

VALENTINE

What **light** is **light**, if **Silvia be** not **seen**?

What **joy** is **joy**, if **Silvia be** not **by**?

Except I be by **Silvia in** the **night**,
There **is** no **music in** the **nightingale**;
Unless I look on **Silvia in** the **day**,
There **is** no **day** for **me** to **look** upon;
She **is** my **essence**, and I **leave** to **be**,
If I be **not** by **her** fair **influence**
Foster'd, **illumined**, **cherish'd**, **kept** alive.

The Two Gentleman of Verona, Act 3, scene 1

Notice the use of the apostrophe in “foster’d” and “cherish’d” to help them fit the verse.

On the Web

This URL will take you to the PBS website, follow the link for *The Two Gentlemen of Verona*. And there you and your students can hear an actor from the RSC performing Valentine’s speech above. Note how the Rhythm of the iambic Pentameter is understood by the actor but not overly stressed.

www.pbs.org/shakespeare/works

Some of the verse is in **Rhyming Couplets**, pairs of lines of iambic Pentameter that rhyme. The last two lines of the passage above are a rhyming couplet. The rhyming couplet was often used at the end of scenes to indicate to the audience, the other actors, and the crew, that the scene is over.

Much of the verse in Shakespeare’s plays rhymes, however **Blank Verse** is a kind of poetry that does not rhyme, and is written in iambic Pentameter.

Some of the characters in Shakespeare speak in **Prose**. Prose is common language that does not necessarily have an underlying rhythmical sound to it. Usually servants or the lower classes speak prose in Shakespeare’s plays. Launce’s speech from (Act 4, scene 3) in this guide above is in Prose.

Exercise: Ask the students to look at the script of *The Two Gentlemen of Verona*. Point out the groups of lines that are indented on the left margin and are rough on the right margin. These are the lines of verse. Some of them rhyme, and some do not.

Section 4: The Playwright: William Shakespeare

- **Overall Objective:** The students will know the facts of the life and career of William Shakespeare and his continuing impact.

William Shakespeare's Life

Objective:

- The students will learn about Shakespeare's life
- The students will write an essay about writing.
- The students will assess what makes a good story and a good play.
- The students will write a will based on Shakespeare's will.

Facts: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William's parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596.

For seven years, William Shakespeare pretty much disappeared from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. *The Two Gentlemen of Verona* was written - along with *The Taming of the Shrew*, *Love's Labours Lost*, and *Romeo and Juliet* – around 1594. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590's, Shakespeare and his company made plans for **The Globe Theater** in the Bankside District, which was across the river from London proper. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

When Shakespeare lived in London in the late 1500's, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined a theater company called the Lord Chamberlain's Men (which was later known as the King's Men when King James I took the throne) and was successful as an actor, poet and a playwright. He wrote 37 plays. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "**First Folio**." His work covered many subjects and styles, including comedies, tragedies, romances, and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and

to his wife Anne left "my second best bed." This bed is one of the mysteries of Shakespearean scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity in Stratford on April 25, 1616.

Exercise: Each of us knows many stories. In writing his plays, Shakespeare adapted plots he already knew or had read. Which stories are the students' favorites? Ask them to choose one story that they have read and write a one-page paper telling why it would make a good play or film. In a discussion after the assignment, ask the class to assess what makes a good story and what makes a good performance piece. What elements from their list are in *The Two Gentlemen of Verona*?

Exercise: *The Two Gentlemen of Verona* is a play about, among other things, marriage and family. Have your students write (either for homework or as an in-class assignment) a fictional letter, dated April 23, 1616, from one townsman of Stratford-upon-Avon to another. In the letter, the townsman reflects on Shakespeare's life and speculates on the "second best bed" mentioned in Will's will.

Biographically-based Text Analysis: Daughters

Objective:

- The students will reflect on the autobiographical nature of *The Two Gentlemen of Verona*.

Facts: William Shakespeare and his wife were the parents of daughters, Susanna and Judith. Judith's twin brother, Hamnet, died in 1596 at 11 years old. This was a few years after the first performance of *The Two Gentlemen of Verona*. After that, Shakespeare found himself with two daughters. As far as scholars can tell, Shakespeare found much of the core source material for *Two Gents* in a play called *Diana Enamorada*, written by Jorge de Montemayor.

Exercise: Discuss with the students how having daughters Judith and Susanna may have influenced Shakespeare to ponder life of a father with two daughters, who were approaching marriageable age. Was Shakespeare worried about what kinds of boys might soon be knocking on his door to "court" his little girls.

Theater in the Time of William Shakespeare

This exercise is designed to be used AFTER seeing the play!

Objectives:

- The students will compare modern theatrical convention with theater in the time of Shakespeare

Exercise: Verbally review the list below with the students. After **The Acting Company's** production of *The Two Gentlemen of Verona*, ask the students to compare the conventions of the theater in Shakespeare's day to the performance they have just seen.

Theater in the Time of William Shakespeare

- The theater building was open air.
- Performances started at 2:00 to make the most of daylight.
- The stage was usually bare.

- Elizabethan theaters held 1500 - 3000 people
- There was a balcony, called the "inner above" to be used if needed, but most of the action took place downstage.
- When Shakespeare moved to London, he met with actor/manager Richard Burbage and became a prompter, then he became an actor, and later he became Burbage's star writer.
- Richard and Cuthbert Burbage opened "The Globe Theatre" in 1599.
- Shakespeare produced most of his plays in The Globe and became part owner.
- After the death of Queen Elizabeth I in 1603, Shakespeare had to write plays that would please the new King James I who had come from Scotland (one of these is *Macbeth*).
- The Globe burned down in 1613 during a production of Shakespeare's *Henry VIII*, but then was rebuilt in 1614.
- Characters usually tell us where they are and what time of day it is in their lines.
- Acting was not a well-respected profession at this time.
- Women were not allowed to perform on stage, so boys would perform all female parts, including Silvia and Julia in *The Two Gentlemen of Verona*. Boys were apprenticed to the acting companies between the ages of 6 and 14.
- Actors would have to learn many parts of a play, since up to three different plays would be performed in the same week by a company.
- Actors usually wore their own clothes unless they were portraying someone evil, royal, or female.

Humours

Objective:

- The students will know about the belief in Bodily Humours in Elizabethan medicine
- The students will create scenes involving the Humours.

Facts: In the time of Shakespeare, people believed that, in the human body, the *humours* were natural bodily fluids that corresponded to the four elements (air, earth, fire, and water) and had various qualities: cold, dry, hot, and moist.

Element	Humour	Quality	Nature
Fire	Choler (yellow bile)	hot and dry	Choleric (angry, temperamental)
Air	Blood	hot and moist	Sanguine (jolly, lusty)
Water	Phlegm	cold and moist	Phlegmatic (sluggish, slow)
Earth	Melancholy (black bile)	cold and dry	Melancholic (sad, lovesick)

Many people believed that when the humours were all in balance in a person, he or she is completely healthy. If they got out of balance, illness resulted. Doctors would *bleed* their patients to restore the balance, because blood was considered to have pre-eminence over the other humours.

When a piece of drama involves people with extreme emotions, indicative of imbalances of the Humours, it was considered a "Humourous" piece. Often a modern comedy contains people with heightened emotions and we dub it "humorous."

Exercise: Divide the class into four groups and assign each one of the four Humours. Ask the students to create short scenes in which one or more of the characters are showing signs of an excess of their assigned bodily humour.

Discussion: No Girls Allowed!!!

Objective:

- The students will know the Elizabethan stage practice of having males play female roles.

Facts: In the theater of Shakespeare's time, the custom was for men and boys to play all the female roles. The acting was considered an unfit career for women. Actors, playwrights, and managers (like today's producers) were thought to be a notch above thieves.

Exercise: Discuss with your students this tradition. Many of them will have seen "Shakespeare in Love." Remind them that the character Viola in the film wants to be an actor but is forbidden by the "Men Only" tradition. In order to be in the theater, she must disguise herself as a young man. Ask the students if they can name any female characters in Shakespeare that disguise themselves as men. Does knowing that Lady Macbeth, Juliet, Titania, Portia, Desdemona, and all the other female characters were played males change the students' understanding of the characters? Does knowing that Julia and Silvia were both played by boys change the way the students view the play's relationships? Remember that Julia is a girl, originally played by a boy, who disguises herself as a boy.

We are all unwitting Shakespeare quoters, sometimes **"without rhyme or reason."** If you are **"in a pickle"** because you have been **"eaten out of house and home"** and even your **"salad days"** have **"vanished into thin air,"** you are quoting Shakespeare. You've been **"hoodwinked"** and **"more sinned against than sinning."** No wonder you're not **"playing fast and loose"** and haven't **"slept a wink"** and are probably **"breathing your last."** It's **"cold comfort"** that you are quoting Shakespeare. If you **"point your finger"** at me, **"bid me good riddance"** when you **"send me packing"** and call me a **"laughing-stock," "the devil incarnate,"** a **"sorry sight," "eyesore,"** and a **"stone-hearted," "bloody-minded" "blinking idiot"** and wish I were **"dead as a door-nail"**, then I would say that you possess neither a **"heart of gold"** nor **"the milk of human kindness,"** especially considering that we are **"flesh and blood."** Now that we have gone **"full circle"** and you are still waiting with **"bated breath"** since I have not been able to make you **"budge an inch,"** it is **"fair play"** for me to quit this sermon since Shakespeare himself taught me that **"brevity is the soul of wit."** After all, it is a **"foregone conclusion"** that we all speak Shakespeare's language!

adapted from
Take My Words:
A Wordaholic's Guide to the English Language
by Howard Richler

Section 5: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theatre.

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *The Two Gentlemen of Verona* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a "Not-for-Profit" organization uses money raised from donors, foundations, grants to do its work. A "Profit Making" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A barrelwright makes barrels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. William Shakespeare is the playwright of *The Two Gentlemen of Verona*.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of Assistant Directors and Stage Managers. In the case of *The Two Gentlemen of Verona*, director Matt August wanted to play up the difference between the country (Verona) and the City (Milan) as a way of exploring the characters' loss of innocence. Did he succeed?

The Actor

The Cast is the group of men, women, and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters.

Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Voice and Dialect Coach

The Shakespearean language in *The Two Gentlemen of Verona* is very complex. Often a Voice Coach acts as an advisor to the actors and director on the play. She is an expert on the text, the meanings and nuances of the words, and their pronunciation. She can assist the actors with the verse. She is an expert in the period language of the script and helps the actors approach the text from a unified angle.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They do historical research to make the time period of the play come to life. In this production of *The Two Gentlemen of Verona*, the costumes are traditional “restoration” period (1660-1800) styles, to celebrate what the director calls “Restoration Summer Camp”.

The Set Designer, the Sound Designer, and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (“props”) and lots of furniture. It can be a suggestion of reality with minimal actual components. Music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For The Acting Company productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be able to be recreated in each venue.

The Staff and The Crew

The theatre staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. Backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links.

Casting

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will create a cast list for a movie of *The Two Gentlemen of Verona*

Exercise: Ask the students, “If you were casting a movie of *The Two Gentlemen of Verona*, from what you know about it so far, what stars would you get to be in it?” Ask each to work independently and cast Proteus and Valentine, Julia and Silvia. What funny actors should play servants Speed and Launce? Is there a star dog who should assay the role of Crab?

Types of Theater Buildings

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will be able to identify different types of theatres.
- The students will weigh the benefits of each type of performance space.
- The students will use The Acting Company website as a resource.
- The students will write a report about a theater.

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theatre was **The Acting Company’s** production of *The Two Gentlemen of Verona* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theatre:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theatre-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theatre-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the “Itinerary” page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Word Power: Proteus’ Dilemma

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- The students will do a close reading of a speech from *The Two Gentlemen of Verona*
- The students will evaluate the individual words in the speech
- The students will create a rhythmic version of the speech

Exercise: Provide each student with the passage from the play *The Two Gentlemen of Verona* found on page 34 of the Reproducibles section of the Appendix to this guide. Ask 24 students to each take one of the lines. Standing in a circle, closed against the rest of the class, ask them to read their lines in order. They should do it a second time, faster. Now, ask them to choose one word from their line that they feel is most important. The third read-through should be just the words deemed most important in each line. A fourth time should be the same only faster.

1. To leave my Julia, shall I be forsworn;
2. To love fair Silvia, shall I be forsworn;
3. To wrong my friend, I shall be much forsworn;
4. And even that power which gave me first my oath
5. Provokes me to this threefold perjury;
6. Love bade me swear and Love bids me forswear.
7. O sweet-suggesting Love, if thou hast sinned,
8. Teach me, thy tempted subject, to excuse it!
9. At first I did adore a twinkling star,
10. But now I worship a celestial sun.
11. Unheedful vows may heedfully be broken,
12. And he wants wit that wants resolved will
13. To learn his wit to exchange the bad for better.
14. Fie, fie, unreverend tongue! to call her bad,
15. Whose sovereignty so oft thou hast preferr'd
16. With twenty thousand soul-confirming oaths.
17. I cannot leave to love, and yet I do;
18. But there I leave to love where I should love.
19. Julia I lose and Valentine I lose:
20. If I keep them, I needs must lose myself;
21. If I lose them, thus find I by their loss
22. For Valentine myself, for Julia Silvia.

23. I to myself am dearer than a friend,
24. For love is still most precious in itself...

The Two Gentlemen of Verona

Finally, they can do it once, in a line facing the other students. In a discussion following the exercise, both the 24 participants and the other students can talk about the passage and the exercise.

Why Theater?

This exercise is designed to be used BEFORE seeing the play with a follow-up section AFTER the performance.

Objective:

- The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote from George Cram Cook (1873 – 1924), founder of New York’s Provincetown Playhouse (artistic home of Eugene O’Neill). A reproducible version is found on page 35 of the appendix to this guide. Ask each student to identify the two reasons Cook gives for the importance of theater, especially in time of crisis, war, and world disaster. Are they important and relevant today? Are there other reasons?

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in post-September 11 America. Have volunteers share them with the class.

After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does *The Two Gentlemen of Verona* provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre. It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

George Cram Cook, founder of New York’s Provincetown Playhouse, 1918

Theatre Etiquette

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will know standard rules of behavior in the theatre.

To make the theatre-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct. A reproducible version is found on page 36 of the appendix to this guide.

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

Prepare for Q & A Session

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will create questions for the post-performance Q & A session

Exercise: To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? Are any of the students aspiring actors? Are they seeking advice

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? How long have the actors lived there? And where are they from originally? (Have any of the students ever been in NYC?) What is the best part of living in New York? What is the worst?

What about ***The Two Gentlemen of Verona***, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? Is fun working on Shakespeare? What do the actors think the themes of the play are?

NOTE: If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

Section 6: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, Box 898, New York, NY 10108 or fax 212-944-5524.** We have also included in the appendix short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

Write

- Write a play or scene in response to the play. Write a modern version of some part of the story with contemporary characters.
- Improvise a scene with a partner and then write it down.
- Write a soliloquy for one of the characters in *The Two Gentlemen of Verona*.
- Write a scene for two of the characters in the play that you think we should have seen but that was not in Shakespeare's play.
- Write an epilogue. For example, what happens to Julia and Proteus after the story ends? How about Silvia and Valentine?
- Write a review of our production.
- Write an analysis of the poster for this production.
- Write a theatrical adaptation of another piece of literature, perhaps a short story.

Draw

- Draw the differing worlds of Verona and Milan.
- Draw images from the production.
- Draw figures re-created from old paintings.
- Draw a world with betrayal and a world without betrayal.
- Draw a poster for our production.
- Create a collage of images from magazines in response to the play.

Read and Research more

Check out some of the following Web Addresses:

Complete Text of the Play: www-tech.mit.edu/Shakespeare/two_gentlemen/
or www.navdeeps.com/shakespeare/two_gent.xml

SparkNotes on the Play: www.sparknotes.com/shakespeare/twogentlemen/index.html

Shakespeare Online Resource Centers: www.bardweb.net
www.shakespeare-online.com/
<http://renaissance.dm.net/compendium/>
www.ulen.com/shakespeare/
www.pbs.org/shakespeare/

National Council of Teachers of English: <http://www.ncte.org/>

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York NY 10108
tel 212-944-5517
fax 212-944-5524

By E-Mail

Paul Fontana, Director of Education
Pfontana@ TheActingCompany.org

On the Internet

www.TheActingCompany.org

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 38 and 39 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *The Two Gentlemen of Verona*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 7: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- + By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- + By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- + By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- + By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- + By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.

Section 8: Cast List and Information

THE ACTING COMPANY
In
THE TWO GENTLEMEN OF VERONA
By William Shakespeare

Scenic Design by Narelle Sissons
Costume Design by Linda Cho
Lighting Design by Michael Chybowski
Music/Sound Design by Michael Creason
Dramaturg Douglas Langworthy
Voice and Text Consultant Elizabeth Smith
Fight Direction and Movement by Felix Ivanov
Casting by Liz Woodman, C.S.A.

Producing Artistic Director Margot Harley
General Manager Jared Hammond
Production Manager Rick Berger
Assistant Production Manager Pete Goetz
Production Stage Manager Jennifer Grutza
Assistant Stage Manager Brian Maschka
Staff Repertory Director Moritz von Stuelpnagel

Directed by
Matt August

CAST
(in order of appearance)

Valentine, a gentleman of Verona.....J.D. Goldblatt
Proteus, a gentleman of Verona.....Justin Adams
Speed, servant to Valentine.....Michael Stewart Allen
Julia, beloved of Proteus.....Christina Apathy
Lucetta, her waiting woman.....Aysan Celik
Antonio, father of Proteus.....Jacob Ming-Trent
Pantino, a pastor.....Glenn Peters
Silvia, daughter to Duke of Milan.....Lisa McCormick
Launce, servant to Proteus.....Matt Bradford Sullivan
Thurio, a foolish rival to Valentine.....Henry Vick
Duke of Milan.....Glenn Peters
Host, where Julia lodges.....Jacob Ming-Trent
Eglamour, agent for Silvia in her escape.....Jacob Ming-Trent
Crab, Launce's dog.....Huckleby

Section 9: Bibliography

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Appendix: Reproducibles

Exercise: The Plot

Synopsis: Two youths, Valentine and Proteus, make their way from Verona to Milan. Valentine's father is sending him to take a position in the Duke of Milan's court, and Proteus accompanies him reluctantly, not wanting to leave his beloved Julia. While in Milan, Valentine falls for the Duke's daughter, Silvia. From here, things get considerably more complicated. Silvia is betrothed to Thurio, a wealthy courtier, although Silvia prefers Valentine. The two decide to elope, and Valentine confides in Proteus; Proteus, however, is smitten himself by the sight of Silvia. In order to get Valentine out of the way, Proteus betrays the plan to the Duke. Valentine is banished, Silvia is confined to a jail, and Proteus becomes a confidant of the Duke in matters concerning Thurio and Silvia.

Valentine joins a band of outlaws and is elected their leader. As the play progresses, Julia—disguised as a boy page—enters Milan in search of Proteus, who is trying unsuccessfully to woo Silvia on the sly. Silvia, on the other hand, still longs for Valentine, and cares nothing for Proteus or Thurio. Julia, ironically now in service as a page to Proteus, becomes an intermediary between Proteus and Silvia. Silvia finally tires of the situation and escapes Milan in search of Valentine. As fate would have it, Silvia is captured by Valentine's band of outlaws.

Unfortunately, the Duke has soon learned of Silvia's escape, and he, Proteus, and Thurio all set off to rescue her. Proteus recovers Silvia before the outlaws can bring her to Valentine. Valentine encounters them as Proteus makes the case for his love to Silvia; the two confront and eventually make peace with each other. In a gesture of reconciliation, Valentine even offers Silvia to Proteus, which causes Julia (who is still disguised as the page) to faint, whereupon Proteus recognizes her, much to his shame. The Duke and Thurio arrive upon the scene, but Thurio backs off his claim to Silvia when challenged by Valentine. As the play ends, Valentine gets Silvia with the Duke's approval, Proteus and Julia are reconciled, and the Duke grants a pardon to the band of outlaws.

Synopsis from the **Shakespeare Resource Center** (www.bardweb.net)

Exercise: Shakespearean Insults

Column 1 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	oldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whew-face
yeasty	weather-bitten	wagtail

Another Insult List

You puppet
You cold porridge
You living dead man
You untutored churl
You painted Maypole
You cream-faced loon
You worshiper of idiots
You dwarf, you minimus
You bloody, bawdy villain
You injurious, tedious wasp
You base, fawning spaniel
You infectious pestilence
You botcher's apprentice
You ugly, venomous toad
You base, ignoble wretch
You old, withered crab tree
You lunatic, lean-witted fool
You filching, pilfering snatcher
You tiresome, wrangling pedant
You impudent, tattered prodigal
You whoreson, clap-eared knave
You dull and muddy mettled rascal
You gross lout, you mindless slave
You base, vile thing, you petty scrap
You dull, unfeeling barren ignorance
You rank weed, ready to be rooted out
You irksome, brawling, scolding pestilence
You brawling, blasphemous, uncharitable dog
You ignorant, long-tongued, babbling gossip
You smiling, smooth, detested pestilence
You mangled work of nature, you scurvy knave
You caterpillar of the commonwealth, you politician
You juggler, you canker-blossom, you thief of love
You decrepit wrangling miser, you base ignoble wretch
You remorseless, treacherous, lecherous, kindless villain

Adapted from a list in Robert Barton, *Style for Actors*

Exercise: Writing in Role: Crab the Dog

Act 4, Scene 3

LAUNCE

When a man's servant shall play the cur with him, look you, it goes hard: one that I brought up of a puppy; I have taught him, even as one would say precisely, 'thus I would teach a dog.' I was sent to deliver him as a present to Mistress Silvia from my master; and I came no sooner into the dining-chamber but he steps me to her trencher and steals her capon's leg: O, 'tis a foul thing when a cur cannot keep himself in all companies!

He thrusts me himself into the company of three or four gentlemanlike dogs under the duke's table: he had not been there--bless the mark!--a pissing while, but all the chamber smelt him. 'Out with the dog!' says one: 'What cur is that?' says another: 'Whip him out' says the third: 'Hang him up' says the duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs: 'Friend,' quoth I, 'you mean to whip the dog?' 'Ay, marry, do I,' quoth he. 'You do him the more wrong,' quoth I; 'twas I did the thing you wot of.' He makes me no more ado, but whips me out of the chamber. How many masters would do this for his servant? Nay, I'll be sworn, I have sat in the stocks for puddings he hath stolen, otherwise he had been executed; I have stood on the pillory for geese he hath killed, otherwise he had suffered for't. Thou thinkest not of this now. Nay, I remember the trick you served me when I took my leave of Madam Silvia: did not I bid thee still mark me and do as I do? When didst thou see me heave up my leg and make water against a gentlewoman's farthingale? Didst thou ever see me do such a trick?

Cur = mutt dog or rude person

Trencher = dish

Wot = know

Stocks / Pillory = instruments of "correction" / torture

Make water = urinate

Farthingale = dress

Exercise: Text Analysis: Julia's Letter

Act 1, scene 2

JULIA

O hateful hands, to tear such loving words!
Injurious wasps, to feed on such sweet honey
And kill the bees that yield it with your stings!
I'll kiss each several paper for amends.
Look, here is writ 'kind Julia.' Unkind Julia!
As in revenge of thy ingratitude,
I throw thy name against the bruising stones,
Trampling contemptuously on thy disdain.
And here is writ 'love-wounded Proteus.'
Poor wounded name! My bosom as a bed
Shall lodge thee till thy wound be thoroughly heal'd;
And thus I search it with a sovereign kiss.
But twice or thrice was 'Proteus' written down.
Be calm, good wind, blow not a word away
Till I have found each letter in the letter,
Except mine own name: that some whirlwind bear
Unto a ragged fearful-hanging rock
And throw it thence into the raging sea!
Lo, here in one line is his name twice writ,
'Poor forlorn Proteus, passionate Proteus,
To the sweet Julia:' that I'll tear away.
And yet I will not, since so prettily
He couples it to his complaining names.
Thus will I fold them one on another:
Now kiss, embrace, contend, do what you will.

Exercise: Word Power: Proteus' Dilemma

1. To leave my Julia, shall I be forsworn;
2. To love fair Silvia, shall I be forsworn;
3. To wrong my friend, I shall be much forsworn;
4. And even that power which gave me first my oath
5. Provokes me to this threefold perjury;
6. Love bade me swear and Love bids me forswear.
7. sweet-suggesting Love, if thou hast sinned,
8. Teach me, thy tempted subject, to excuse it!
9. At first I did adore a twinkling star,
10. But now I worship a celestial sun.
11. Unheedful vows may heedfully be broken,
12. And he wants wit that wants resolved will
13. To learn his wit to exchange the bad for better.
14. Fie, fie, unreverend tongue! to call her bad,
15. Whose sovereignty so oft thou hast preferr'd
16. With twenty thousand soul-confirming oaths.
17. I cannot leave to love, and yet I do;
18. But there I leave to love where I should love.
19. Julia I lose and Valentine I lose:
20. If I keep them, I needs must lose myself;
21. If I lose them, thus find I by their loss
22. For Valentine myself, for Julia Silvia.
23. I to myself am dearer than a friend,
24. For love is still most precious in itself...

Proteus, *The Two Gentlemen of Verona*

Exercise: Why Theater?

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre. It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

George Cram Cook,
founder of New York's Provincetown Playhouse, 1918

Exercise: Theatre Etiquette

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *The Two Gentlemen of Verona*.

Disagree **Agree**
1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree **Agree**
1 2 3 4 5 6 7

I have been to see plays before.

None **Some** **Many**
1 2 3 4 5 6 7

Name some plays you have seen?

Theater is fun!

Disagree **Agree**
1 2 3 4 5 6 7

I like Shakespeare's writing.

Disagree **Agree**
1 2 3 4 5 6 7

Seeing a play can teach me about life.

Disagree **Agree**
1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree **Agree**
1 2 3 4 5 6 7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *The Two Gentlemen of Verona*, please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *The Two Gentlemen of Verona*.

Disagree **Agree**
1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree **Agree**
1 2 3 4 5 6 7

The Two Gentlemen of Verona was better than other plays I have seen before.

Disagree **Agree** **I have never seen a play.**
1 2 3 4 5 6

I want to see more theater.

Disagree **Agree**
1 2 3 4 5 6 7

I like Shakespeare's writing.

Disagree **Agree**
1 2 3 4 5 6 7

Seeing *The Two Gentlemen of Verona* taught me something about life.

Disagree **Agree**
1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree **Agree**
1 2 3 4 5 6 7

What did *The Two Gentlemen of Verona* say about friendship?

Comments:

Student Initials:
