A teacher guide to studying the play and attending Southwest Shakespeare Company's Performance

Dear Educators,

Thank you for joining us for Southwest Shakespeare's 20th Anniversary Season! We are thrilled you are bringing your students to one of our productions. We are hard at work updating our teacher guides to reflect the changes in the Arizona common core curriculum to ensure these guides are helpful for you and your students.

While we revamp our guides to match your new curriculum, we are keeping the same helpful content you have come to expect from this supplementary material including background about the play, questions with the director, and additional enrichment material.

As always, we hope that you find the enclosed information, activities, and resources to be helpful and entertaining. If you have any suggestions for activities and topics not already found in this study guide, please feel free to contact me via e-mail: education@swshakespeare.org.

We are always interested in hearing new ways to excite your students (and you!)

See you at the show!

Amanda Trombley
Education Director
Southwest Shakespeare

Photo by Colleen Lindberg
Arizona State Standards

The activities and information included in this study guide will help teachers create lesson plans that support the following Arizona Common Core Standards:

• Cite strong and thorough textual evidence to support analysis of what the text says. (9-10.RL.1, 11-12.RL.1) through class discussion prompts, writing prompts, and staging activities.

• Determine a theme or central idea of a text and analyze in detail its development over the course of the text (9-10.RL.2, 11-12.RL.2) through class discussion prompts and writing prompts.

• Analyze the cumulative impact of specific word choices on meaning and tone, including language that is particularly fresh, engaging, or beautiful (9-10.RL.4, 11-12.RL.4) through writing prompts and the staging activity on Shakespeare’s rhetoric.

• Analyze multiple interpretations of a story, drama, or poem... evaluating how each version interprets the source text (11-12.RL.7) through class discussion prompts, staging activities, and seeing the Southwest Shakespeare production. (A talkback can be especially enriching for this goal.)

• Use prewriting strategies to generate ideas, editing and rewriting. (9-10.W.5, 9-10.W.5) through writing prompts.

• Draw evidence from literary or informational texts to support analysis, reflection, and research (9-10.W.9, 11-12.W.9) through class discussion, writing prompts, and staging activities.

• Initiate and participate effectively in a range of collaborative discussions, respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement. (9-10.SL.1, 11-12.SL.1) through class discussion prompts and staging activities.

• Demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes. (9-10.SL.4, 11-12.SL.4) through class discussion and staging activities.

Additional Learning Opportunities:
• Demonstrate effective listening skills for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations.
• Use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations.
• Think critically about staging issues and how to translate Shakespeare's works from the page to the stage.
Pre-Show Thoughts and Summary

As the play begins, Valentine is leaving Verona for Milan so as to broaden his horizons. He tries to talk his best friend, Proteus, into joining him, but Proteus wants to stay in Verona because his love Julia is there. While Proteus speaks of his love for Julia, Julia is trying to hide her love of Proteus from her maid, Lucetta. Lucetta knows better and teases her with then a letter. Lucetta will not say who gave it to her, but eventually tells Julia that it was Valentine’s servant, Speed, who brought it from Proteus. Julia, embarrassed to admit she was being coy, angrily tears up the letter in front of Lucetta. Once Lucetta leaves the room, Julia does a complete turnaround—picking up the pieces of the letter, kissing them, trying to piece them back together, she is clearly head over heels for Proteus.

Though their affections are mutual, Proteus’ father sends Proteus away to travel to Milan and join Valentine. He decides that Proteus must leave the next day, but Proteus will not go without saying goodbye to Julia. As they wish each other farewell, they exchange rings and promises of love and they say goodbye, anxious to see each other again soon.

Once Proteus gets to Milan, however, he meets the girl Valentine is in love with, the Duke’s daughter Silvia. Proteus decides that he loves Silvia even more than Julia and decides he must win Silvia over, shoving his feelings and thoughts for Julia aside. Of course, Silvia is as in love with Valentine as he is with her, but Proteus is not the only unwanted suitor who Silvia must face. Silvia’s father wants her to marry a foolish but rich man named Thurio. He is so insistent that she only marry Thurio, he keeps her locked away to keep her away from Valentine, but Valentine plans to steal her away with a rope ladder and marry Silvia in secret. Unfortunately, Valentine shares these plans with the love struck Silvius who tells the Duke, spoiling the lovers’ plans and leading to Valentine’s banishment.

With all this excitement happening in Milan, Julia decides she will not wait for Proteus any longer and must journey to join her love. She gets help from her servants who disguise her as a page boy and she takes the name Sebastian so that no harm will come to her on her journeys. Once Julia gets to Milan, she runs into Proteus wooing Silvia with music, and even worse, thinking that she is a page boy, Proteus gives Julia a ring to give Silvia as a token of his affection— the same ring Julia gave to him as a symbol of her love! Luckily, when Julia delivers the gift to Silvia, she finds that Silvia remains constant in her love for only Valentine.
Silvia finally decides to escape with the help of Sir Eglamour and runs into forest where they are confronted by a band of outlaws. They want to take Silvia to their leader (who it turns out is Valentine!) but before they can, Proteus, who has followed Silvia, rescues her from the outlaws and once again tries to take Silvia for himself. In the midst of their confrontation, Julia and Valentine watch and Valentine saves Silvia from his friend. After seeing Valentine again, Proteus promises that the hate Valentine feels for him is nothing compared to the hate he feels for himself. Valentine forgives his friend and even offers Silvia to him if he wants her, which makes poor Julia faint and compromises her disguise. Once Proteus realizes Julia is there, he promises he loves her again and will stay true to her.

After all this excitement, the Duke shows up and decides to not only let Silvia marry Valentine, but also to forgive the band of outlaws Valentine became the head of during his banishment. The play ends with the couples united again and all preparing to return to Milan.
Rings function as a significant plot point throughout the Shakespearean canon. Not only are they common props that almost every theatre will have in stock, they are such a strong cultural symbol that they immediately signify something significant to the audience. In *The Two Gentlemen of Verona*, Julia gives Proteus a ring as a reminder of their love. Later in the play, when Julia is disguised as Sebastian, Proteus gives her back this same ring to bring as a token of his love to Silvia. This is a significant moment in the play, especially with such a lengthy cultural history of giving and receiving rings in relation to love and engagement.

The giving and receiving of rings can be traced back through recorded history. The styles of rings couples exchange have changed, as has the material they are made out of, but the sentiment remains the same dating back to Egypt and even prehistoric times. Wearing a ring on your left hand on the third finger (not counting the thumb) is a symbol that that person is bound to someone else romantically. Of course, it is up to the director and actors to decide if Julia and Proteus have exchanged promise rings, engagement rings, or some other symbol of affection, but the gesture of exchanging rings remains a serious one.

Engagements were an even more serious matter in Shakespeare’s time than they are now. When a couple got engaged in early modern England, they were practically married, especially from a legal standpoint- like having your marriage certificate all signed and set but not having had the public ceremony yet. Engagement usually meant a couple was just waiting on the church ceremony to make it true in God’s eyes. Of course, this separation of church and state ceremony began to be more and more problematic, especially when formal engagements were broken and the couple never followed through with the wedding. As the English government started getting really confused about when a marriage became legitimate, engagement shifted from a step of marriage to a time of contemplation, planning, and decision before the marriage- similar to what we have in place today.

How does the story change if Julia and Proteus are actually engaged? Does this comedy become funnier due to another layer of absurdity? Or does it become more problematic because the stakes are higher?
Neither the professor nor the actor has a monopoly on Shakespeare. His genius is that he wrote texts to be studied and scripts to be performed.”

-Leonora Eyre

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Helpful Tips for Seeing and Exploring Shakespeare

BEFORE THE PLAY:

Before you see the characters of The Two Gentlemen of Verona brought to life on stage by the vision of the director, spend some time imagining your own version. Go back to the text of the play and look for clues that suggest what the characters might look like and how they might behave.

Which movie stars might you cast in the various roles? Where would you set the play? What would the characters wear? It is up to you … you are only limited by your imagination!

This production of The Two Gentlemen of Verona is set in the 1920s, also known as the Roaring Twenties. Make a prediction before seeing our production about what you think will be gained by changing the setting. What do you think will be lost?

AFTER THE PLAY:

After you see our version of The Two Gentlemen of Verona, look back at your predictions about the pros and cons of changing the setting of Shakespeare’s plays. Did any of the changes surprise you? Were any of the characters you envisioned very different from what you saw on stage? How did that change your thoughts about the story? Did your views about the play or the characters change after seeing the live production? If so, how? Try to be very specific about moments in the action that affected you.

ADDITIONAL QUESTIONS:

How was the live production different from the written play? What decisions did the director make about staging? What did you think of the production values (sets, costumes, lighting, sound)? Did they help you to better understand the plot of the play?
Theatre Etiquette

A Note About Technology

You have probably heard this at the movies or in other plays you have attended, but nothing ruins an emotional moment in a story like the sound of a cell phone interrupting the action. However, unlike at a movie, even having your phone on silent or texting during a performance will distract not only your fellow audience members, but the performers who are reacting in the moment to what is going on.

Of course, that goes for taking pictures or trying to record any of the performance as well. While Shakespeare’s works are no in the public domain, the work of the actors and set and costume designers still has copyrights so we ask that you save your insta-gra-ming and facebook posts for the lobby. Thank you for keeping our theater a cell phone free space.

Of course, once the show is over, we encourage you to tell all your social networks about how much fun you had at Southwest Shakespeare!

Additional Tips:

*Arrive with enough time to get to your seats and use the restroom before the play begins. Getting up during the performance is distracting to your fellow audience members. There will also be an intermission during which you can use the restroom or purchase refreshments.

*Do not talk to your neighbors during the performance. There is no rewind button in live theatre to help others catch the lines they missed while you were talking.

*Have fun! Allow yourself to enjoy the play- listen, react, laugh, cry, and feel free to applaud at the end.

*If you have a scheduled talkback after the show, please wait for directions on where and when to move seats. If you do not have a scheduled talkback, please exit the theatre efficiently and courteously, listening to your teachers for more further instructions.
THEME: All About Love

FRIENDSHIP

"The only way to have a friend is to be one" - Ralph Waldo Emerson

"Rare as is true love, true friendship is rarer" - Jean de La Fontain

Valentine and Proteus, the titular characters of this play, start their journey as close friends. Their friendship is challenged by the events of the play, but in the end, these gentlemen place their friendship in a primary position of importance.

What do you think makes a good friend? Are Valentine and Proteus good friends? What is their friendship based on? Do the women in this play experience any friendship? Which is more important, friendship or love? How might the characters in The Two Gentlemen of Verona react to the quotes in this section?

As always, Be sure to use examples from the performance or from the text to back up your answer.

ROMANTIC

"All mankind love a lover" - Ralph Waldo Emerson

"There is no remedy for love but to love more" - Henry David Thoreau

Shakespeare has given us some of literature’s most famous romantic pairings—Romeo and Juliet, Benedick and Beatrice, Antony and Cleopatra. What do you think of the romantic couples in this play? Do we love these lovers?

Shakespeare talks a lot about love being a madness or turning us into fools. Do we excuse the extreme or foolish things these characters do because they do it for love? Should we value romantic love more than friendship? What is the difference between romantic love and infatuation? Do you think the ladies are still in love with the gents at the end of this play?

FAMILIAL (INCLUDING PETS!):

"Outside of a dog, a book is a man’s best friend. Inside of a dog it’s too dark to read." - Groucho Marx

"It’s just the most amazing thing to love a dog, isn’t it? It makes our relationships with people seem boring as a bowl of oatmeal" - John Grogan, Marley and Me

One of the highlights of this play is Crab the dog and perhaps one of the most constant loves portrayed throughout the story is the love Launce has for Crab in spite of all the trouble Crab seems to cause. Is the love and loyalty between a man and man’s best friend as important as romantic love or friendship? Do you think Launce’s actions out of love for Crab are more or less foolish than the other characters in the play undertake for their loves?

Pets often become part of our families. What other familial love do we see in The Two Gentlemen of Verona? How does familial love affect how we perceive the other kinds of love both in our lives and in the play?
Writing Activities

Act 1:
Valentine tells Proteus: "I rather would entreat thy company/ To see the wonders of the world abroad,/ Than, living dully sluggardized at home" How does travel affect the way we these characters experience?

What is gentlemanly about these characters as shown us by the first scene? Track how this progresses throughout the play.

After Valentine leaves the scene, Proteus tells us "He after honor hunts, I after love." Which is better to seek in life, honor or love? (This connects to a lot of modern debates about family and work-life balance!)

Julia plays coy when Lucetta brings up Proteus. What does this show about her character? Track the idea of playing hard to get verses not being interested in unwanted advances shown by the women throughout this play.

Julia has an entire monologue about the letter she has torn from Proteus, but in today's world with emails and text messages, few people receive letters regularly. How could this monologue be re-worked with those electronic means? Is that even possible? (Bonus: Write a letter to someone special, maybe even send it in the mail to them, or do as Proteus did and use a messenger.)

Antonio is one of the only parental figures we see in this play. What is the relationship between him and Proteus? Compare and contrast this later with Silvia's relationship with her father.

Act II:

Act two begins with Speed and Valentine in Milan. How does the tone of this conversation set the tone of this new location?

Speed is Valentine's servant, but do you think they are also friends? If so how is this friendship different than Valentine and Proteus' friendship? If not, how does this change the tone of the conversation in 2.1?

Compare and contrast the initial interaction shown between Valentine and Silvia with the initial interaction shown between Proteus and Julia.

Read through 2.2 and then read the "Know You this Ring" section in this study guide, then explain how you would stage the exchange of rings in this scene and how you believe that would change an audience's experience with the rest of the play.

Creative writing prompt: Read Launce's first monologue in 2.3 and then write your own version of the familial goodbye using a prop other than a shoe.
We are introduced to Thurio in 2.4. Is Thurio a gentleman? What makes him more or less a gentleman than Valentine or Proteus?

Proteus ends the scene admitting he is in love with Silvia and thinking about the consequences of this feeling. He tells us, "O, but I love his lady too too much,/ And that's the reason I love him so little." Is it more important to follow your heart where it loves? Or honor a friend's heartfelt affections?

Discuss the relationship of the clown figures Launce and Speed. Compare and contrast their characteristics as well as their relationships with their masters.

Does Proteus' monologue in scene six of this act convince you that he should pursue Silvia? Discuss the ways he tries to justify his choice and whether or not you find them reasonable.

The final scene in this act begins with Julia saying, "Counsel, Lucetta; gentle girl, assist me". Characters confide in each other and ask for advice throughout the play. Is it a good idea to share your secret plans with others? Write about when this works out in the play and when it does not.

**Act III:**

Although he is a smaller character than the main lovers, the Duke is a main player at the beginning of act three. Use lines said by and about the Duke to argue what kind of characteristics this man possesses. Do these seem to make him a good father? What about a good leader?

Launce has followed his master's lead and fallen in love in Milan. Compare Launce's love with the main lovers in this play.

Proteus lists ideas to the Duke and Thurio about how to win Silvia's heart. Can actions make someone fall in love?

**Act IV:**

This act begins with another new location with a new group of characters- the Outlaws. How does this change the tone of the play? How is life in the forest different than life in Milan or Verona?

In 4.2 Julia is disguised as the page boy Sebastian but has a lot of asides about her true feelings as Julia. How do those asides change the scene? In Shakespeare's day, asides would have been said to the audience. How does the affect of those asides change if she is saying them to herself verses saying them to an audience member?

In 4.4 Julia and Silvia meet each other (though Julia is disguised) Use the text to compare these two ladies and whether they could be friends, if so how would their friendship differ from Proteus and Valentine?
Act four ends with Julia comparing her and Silvia’s pictures. Discuss the themes of comparison and jealousy in the play so far.

**Act V:**
In 5.1, we see Silvia with Sir Eglamour preparing to sneak away from Milan and find Valentine. The next time we see Silvia, in 5.3, she is being carried off by a band of outlaws. Based on what we know of him from the text, what do you think happened to Sir Eglamour? What can we infer took place between the two scenes?

There seems to be another jump in the action between 5.3 and 5.4 when Silvia enters with Proteus. What is the affect of showing the confrontation between Proteus and the outlaws verse doing the play as written without that included action?

In perhaps the most disturbing moment of the play, Proteus says, "I'll woo you like a soldier, at arms' end,/ And love you 'gainst the nature of love,—force ye." What do you think of Proteus still calling this an act of love? Is this scene less disturbing knowing that Valentine is watching the whole thing and can save his love?

The rings come back into play when Julia swoons in this scene. Discuss the importance and symbolism connected to rings throughout the play.

The ladies of this play don't say much in the end of the action. Discuss how body language of the actors playing this role might speak louder than the lines given to Julia and Silvia at the end of the play.

This play is labeled as a comedy. Do you think it has a happy ending? Why or why not?
Rhetoric and Figures of Speech

Stichomythia

Through the use of rhetorical devices (or figures of speech), Shakespeare provides a map to help an actor figure out how to play a character and to communicate the story of the play to the audience. These devices may provide clues to meaning, may indicate how a character's mind works, or may audibly point the audience towards important concepts in a character's speech. Rhetoric is one of many tools an actor can use to discover playful moments in a speech or in dialogue. For example, a character who uses ellipsis, leaving out part of a sentence to force the other characters or audience members to complete it in their minds, might be forging a bond, or he might simply be in a hurry.

In *The Two Gentlemen of Verona*, Shakespeare employs stichomythia (sti'ko-myth'ē-a), the rapid alteration of single lines or partial lines between characters. Stichomythia is a figure of argument, as characters challenge each others' ideas and then respond to those challenges. Often, the device turns into a game of one-up-manship. This device is characteristic of Shakespeare's early comedies, as it also appears frequently in *The Comedy of Errors* and *The Taming of the Shrew*, though he also uses it for dramatic effect in *Richard III*. In *The Two Gentlemen of Verona*, Shakespeare compounds the rapid alteration by having the characters share rhyming couplets, a technique which amplifies the feeling of challenge-and-response.

In this activity, your students will explore the rhythm and energy created by stichomythia, and they will examine how its use can inform how actors play a scene.

**Activity**

- Divide your class in half. Give one half Julia’s lines, **Handout #1A**, and give the other half Lucetta’s lines, **Handout #1B**.
- Take a moment to explain how cue scripts work.
  - Actors in early modern England did not receive the whole text of a play to learn their lines from. Instead, they received what are called "parts" or cue scripts. These texts included only the actor's own lines, with a few preceding words as a "cue." The cue might have been anywhere from a single word to a full line, depending on the transcriber's preferences, the actor's skill level, or the company's standard practice. The actor would not know who spoke their cue, how long they would have to wait for that cue, or if he might hear that cue more than once before it was actually his turn to speak.
- Ask each group:
  - What can you learn about your character just from using cue scripts? Look at the following:
    - Terms of address, both to the character and how the character addresses others
    - Vocabulary
    - Length of speech
    - Verse or prose
    - If a character is interrupted
- Where are false/repeated cues

- Have your students read the scene once through to get the meaning and a sense of the interplay.
  - Ask your students how they felt reading from a cue script. Did the monologues sneak up on either of your student actors? Was it hard to wait for the cue line after the rapid banter?
  - Talk about how the rhetorical device of stichomythia might have been a way of giving emotional cues to the actor.
  - Look particularly at the times when Julia and Lucetta slip into sharing rhyming couplets. Does Lucetta feel pleased with herself when she completes a rhyme? How does Julia respond to that?

- Next, have your students read scene again. This time they should deliver the bantering couplets as quickly as possible (while still remaining intelligible). It's particularly important that they answer each other rapidly, letting the lines follow on top of each other. Doing the scene this way should give your students a better feel for the energy and rhythm created by the use of stichomythia.
  - Discuss the one-up-manship in the scene.
    - Julia asks questions, and Lucetta answers them. Julia begins rhyming couplets, and Lucetta completes them. To whom does this give the power in the scene?
    - Note that Lucetta is Julia’s waiting gentlewoman, meaning that she is employed by and somewhat socially inferior to Julia, but still a lady of good birth herself. How does this scene reinforce or challenge the power structure of their relationship?
  - How do the monologues work within the scene? Are they more for the other character's benefit, or for the audience's?
  - Have your actors engage with the audience:
    - Encourage Julia and Lucetta each to find places to appeal to the audience, either for support or out of a need to convince them.
    - Try playing the scene for “points,” awarded by the audience when either Julia or Lucetta gets the upper hand. Who “wins the scene”?

- Now have your students read just the final rhyming words of each line (in bold on their cue scripts).
  - The rhyming couplets, particularly when used in stichomythia, call attention to the final word of each line. The audience hears those words more strongly than other words, because the rhymes tell the ear to pay particular attention to them. What importance do those words then carry? What do the rhyming words tell you about the scene?

**FURTHER EXPLORATION**

Consider other instances of stichomythia in the play:
- Speed and Proteus in 1.1
- Speed and Valentine in 2.1
- Valentine, Thurio, and Silvia in 2.4
- Launce and Speed in 2.5 or 3.1

Discuss how the device is similar or different in each scene. How does the presence or absence of rhyme affect the tenor of the scene? How do the dynamics of the scene change when there are more than two characters engaging in stichomythia?
STUDENT HANDOUT #1A
CUE SCRIPT – Rhetoric – JULIA, 1.2

JULIA
But say, Lucetta, now we are alone,
Wouldst thou then counsel me to fall in love?

………………………………………unheedfully.

JULIA
Of all the fair resort of gentlemen
That every day with parle encounter me,
In thy opinion which is worthiest love?

………………………………………simple skill.

JULIA
What think'st thou of the fair Sir Eglamour?

………………………………………should be mine.

JULIA
What think'st thou of the rich Mercatio?

………………………………………himself, so so.

JULIA
What think'st thou of the gentle Proteus?

………………………………………reigns in us.

JULIA
How now? what means this passion at his name?

………………………………………lovely gentlemen.

JULIA
Why not on Proteus, as of all the rest?

………………………………………I think him best.

JULIA
Your reason?

………………………………………I think him so.

JULIA
And wouldst thou have me cast my love on him?

…………………………………………not cast away.

JULIA
Why he, of all the rest, hath never moved me.

…………………………………………think, best loves ye.

JULIA
His little speaking shows his love but small.

…………………………………………burns most of all.

JULIA
They do not love that do not show their love.

…………………………………………men know their love.

JULIA
I would I knew his mind.

…………………………………………paper, madam.

JULIA
'To Julia.' Say, from whom?

…………………………………………contents will show.

JULIA
Say, say, who gave it thee?

…………………………………………the fault I pray.

JULIA
Now, by my modesty, a goodly broker:
Dare you presume to harbour wanton lines?
To whisper and conspire against my youth?
Now, trust me, 'tis an office of great worth
And you an officer fit for the place.
Or else return no more into my sight.

…………………………………………more fee than bate.

JULIA
Will ye be gone?
LUCETTA
Ay, madam; so you stumble not unheedfully.

LUCETTA
Please you repeat their names, I'll show my mind
According to my shallow simple skill.

LUCETTA
As of a knight well-spoken, neat and fine;
But, were I you, he never should be mine.

LUCETTA
Well of his wealth; but of himself, so so.

LUCETTA
Lord, Lord: to see what folly reigns in us.

LUCETTA
Pardon, dear madam: 'tis a passing shame
That I, unworthy body as I am,
Should censure thus on lovely gentlemen.

LUCETTA
Then thus: of many good I think him best.

LUCETTA
I have no other, but a woman's reason;
I think him so because I think him so.

LUCETTA
Ay, if you thought your love not cast away.

LUCETTA
Yet he, of all the rest, I think, best loves ye.

LUCETTA
Fire that's closest kept burns most of all.

LUCETTA
O, they love least that let men know their love.

LUCETTA
Peruse this paper, madam.

LUCETTA
Say, from whom?

LUCETTA
That the contents will show.

LUCETTA
That you may ruminate.
Teacher's Guide – Julia and Lucetta

JULIA
But say, Lucetta, now we are alone, Wouldst thou then counsel me to fall in love?

LUCETTA
Ay, madam; so you stumble not unheedfully.

JULIA
Of all the fair resort of gentlemen That every day with parle encounter me, In thy opinion which is worthiest love?

LUCETTA
Please you repeat their names, I'll show my mind According to my shallow simple skill.

JULIA
What think'st thou of the fair Sir Eglamour?

LUCETTA
As of a knight well-spoken, neat and fine; But, were I you, he never should be mine.

JULIA
What think'st thou of the rich Mercatio?

LUCETTA
Well of his wealth; but of himself, so so.

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What think'st thou of the gentle Proteus?

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Lord, Lord: to see what folly reigns in us.

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Then thus: of many good I think him best.

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They do not love that do not show their love.

LUCETTA
O, they love least that let men know their love.

JULIA
I would I knew his mind.

LUCETTA
Peruse this paper, madam.

JULIA
'To Julia.' Say, from whom?

LUCETTA
That the contents will show.

JULIA
Say, say, who gave it thee?
LUCETTA
Valentine's page; and sent, I think, from Proteus.  
He would have given it you; but I, being in the way,  
Did in your name receive it; pardon the fault I pray.  

JULIA
Now, by my modesty, a goodly broker:  
Dare you presume to harbour wanton lines?  
To whisper and conspire against my youth?  
Now, trust me, 'tis an office of great worth  
And you an officer fit for the place.  
Or else return no more into my sight.  

LUCETTA
To plead for love deserves more fee than hate.  

JULIA
Will ye be gone?  

LUCETTA
That you may ruminate.
STAGING CHALLENGES

A Bit with a Dog

Perhaps the most unusual – or at least the most immediately noticeable – thing about *The Two Gentlemen of Verona* that sets it apart from other plays is the inclusion of a special non-speaking role: Crab the Dog. The addition of a dog to the cast raises some obvious challenges for any production looking to tackle this play – and sometimes, a company may find a way to stage these scenes without a live animal. In this activity, your students will explore what a production gains or loses by substituting something more manageable for the unpredictable presence of a real dog.

Activity

- Have your students scour the text for clues about Crab. See if you can find clues for any of the following:
  - What kind of a dog is Crab?
  - How large is Crab?
  - How old is Crab?
  - Is Crab a well-behaved or poorly-behaved dog?
  - Is Crab an active or a sedate dog?

- Discuss: What are the potential pros and cons of using a real dog in a live theatrical performance?

- Break them into teams and have each team decide how they would stage the dog if they did not have an actual living dog to use.
  - Possibilities include, but are not limited to: “invisible dog” toys, stuffed animals, sound effects, shadow puppets, etc. Encourage your students to be as creative as possible.

- Have each group demonstrate their technique using one of monologues from Handout #10.

- If you are in a position where you can (with attention to any potential allergies or safety concerns) get access to a real (trusted and proven friendly) dog, either in your classroom or outside of the school, attempt the following:
  - Choose one student to be your Launce. This student should be comfortable interacting with the dog.
  - Have the rest of the class do a read-around of one of Launce’s Crab monologues (Handout #2).
  - Next, either choose one student to feed in (a process called “feeding in” lines, where two students portray each character. One will have script in hand and whisper the lines in small chunks to the other, who will then repeat them at normal volume while going through the staging. This method works particularly well for scenes with a lot of physical action, as it frees up your actors’ hands. We gratefully acknowledge the work of our friends at Shakespeare & Company for the development of this technique) or else have the class’s second read-around serve as a feeding-in for your Launce.
• Or, if you have a ham in the class, ask him or her to memorize Launce’s monologues.
  o Have Launce do the scene once with an imaginary dog (or using one of the solutions your class came up with earlier in this activity).
  o Then, have Launce do the scene again with the real dog.

• Discuss:
  o Does it matter if the dog behaves in the way the text indicates the dog should be have?
  o What happens if the dog is sweet, affectionate, and well-behaved?
  o What happens if the dog does appear rambunctious and like he could be a troublemaker?
  o Ask your Launce: What is it like having to work with the dog? What does the live animal make more difficult? Is there anything that it makes easier or more enjoyable
LAUNCE
I think Crab, my dog, be the sourest-natured dog that lives:

my mother weeping, my father
wailing, my sister crying, our maid howling, our cat
wringing her hands, and all our house in a great perplexity, yet did not this cruel-hearted cur shed
one tear:

he is a stone, a very pebble stone, and
has no more pity in him than a dog:

why, my grandam, having no eyes, look you, wept
herself blind at my parting.

Nay, I'll show you the manner of it.

This shoe is my father:
no, this left shoe is my father:
no, no, this left shoe is my mother:
nay, that cannot be so neither:
yes, it is so, it is so, it hath the worser sole.

This shoe, with the hole in it, is my mother, and this
my father;
a vengeance on't!

there 'tis:

now, sit, this staff is my sister, for, look you, she is as
white as a lily and as small as a wand:

this hat is Nan, our maid:

I am the dog:

no, the dog is himself, and I am the dog—

Oh! the dog is me, and I am myself;
ay, so, so.

Now come I to my father;

Father, your blessing:

now should not the shoe speak a word for weeping:

now should I kiss my father;

well, he weeps on.

Now come I to my mother:

O, that she could speak now like a wood woman!

Well, I kiss her;

why, there 'tis;

here's my mother's breath up and down.

Now come I to my sister;

mark the moan she makes.

Now the dog all this while sheds not a tear nor speaks
a word;

but see how I lay the dust with my tears.
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;

one that I saved from drowning, when three or four of his blind brothers and sisters went to it.

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!

I would have, as one should say, one that takes upon him to be a dog indeed, to be, as it were, a dog at all things.

If I had not had more wit than he, to take a fault upon me that he did, I think verily he had been hanged for't;

sure as I live, he had suffered for't; you shall judge.

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?
ADDITIONAL RESOURCES

Reference Books

The Complete Works of Shakespeare edited by David Bevington
Discovering Shakespeare’s Language by Rex Gibson & Janet Field-Pickering
The Friendly Shakespeare by Norrie Epstein
How to Speak Shakespeare by Cal Pritner and Louis Colaianni
Shakespeare A to Z by Charles Boyce
Shakespeare From Page to Stage by Michael Flachmann
Shakespeare: The Invention of the Human by Harold Bloom
Shakespeare: To Teach or not to Teach by Cass Foster and Lynn G. Johnson
Shaking Hands With Shakespeare by Allison Wedell Schumacher
Teaching Shakespeare into the Twenty-First Century edited by Ronald E. Salomone

Picture Books

A Child’s Portrait of Shakespeare by Lois Burdett
All the World’s A Stage by Rebecca Piatt Davidson
The Bard of Avon: The Story of William Shakespeare by Diane Stanley and Peter Vennema
Tales from Shakespeare by Charles and Mary Lamb
Tales from Shakespeare (comic book) by Marcia Williams
William Shakespeare and the Globe by Aliki

Websites

www.swshakespeare.org - see what’s new at Southwest Shakespeare Company
www.folger.edu - access to primary documents and lesson plans for teaching Shakespeare
http://nfs.sparknotes.com - this is the “No Fear Shakespeare” website that presents the original text of Shakespeare’s plays side-by-side with a modern version
http://shakespeare.palomar.edu/educational.htm - includes links to sites designed for teaching Shakespeare using the internet; great for finding secondary resources to support the play being taught
www.stratford.co.uk - the official Stratford resource center on Shakespeare
www.teachersfirst.com/shakespr.shtml - on-line quizzes and surveys related to particular plays; also has related sites with information about Elizabethan England
www.william-shakespeare.info/index.htm - a comprehensive site with links to the complete works, including background information, biographical information and pictures, information about Elizabethan theatre, a Shakespeare dictionary, quotes, and a discussion forum.
About Southwest Shakespeare:

MISSION

Southwest Shakespeare Company opens doors by exploring the intricacies of language through the vibrant and passionate performance of works of classical theatre. We exist to elevate, entertain, educate, and inspire the general public and educational communities of Arizona and the Southwest.

HISTORY:

Co-founded in 1994 by educators, actors and Shakespeare aficionados, Kevin Dressler and Randy Messersmith, Southwest Shakespeare ("SSC") has always emphasized education and making Shakespeare understandable to the masses.

In May 2000, a national search brought Jared Sakren to SSC as Artistic Director. He was a member of the first graduating class of the Juilliard Drama Division and a founding member of John Houseman’s The Acting Company, with which he appeared on Broadway, Off-Broadway and on national tours. His background includes teaching, performance and directing credits throughout the nation including the Alabama Shakespeare Festival, Yale School of Drama, American Conservatory, Denver Center Theater Co., Arizona Theatre Company, and more.

For the first 11 seasons, SSC performed the fall and spring shows in the outdoor Mesa Amphitheatre and the winter show indoors at either Mountain View or Westwood High School. The 2005-2006 season opened at the new Mesa Arts Center, a $94.5 million facility located in downtown Mesa. Under Jared Sakren’s leadership, SSC expanded its season and performed a total of five shows in two of its four theaters (the 550-seat Virginia G. Piper Repertory Theater and the 99-seat Anita Cox Farnsworth Studio Theater). SSC mounted a six show season in 2006-07, performing in yet a third theater at the “MAC,” the Nesbitt/Elliott Playhouse Theater. For the last several seasons, Southwest Shakespeare has performed five shows in the Mesa Arts Center.

To date, we have brought over 115,000 students to our theatres to see and experience Shakespeare as it was meant to be seen and heard, on stage.
**Educator Comments:**

Please help us to improve. We invite you to share your thoughts about this production. Please return this form to any Southwest Shakespeare Company volunteer as you leave, OR mail it to us at:
P.O. Box 30595,
Mesa, AZ 85275,
OR email it to education@swshakespeare.org.

Thank you for completing this form, for coming to our performance, and for introducing your students to the wonders of Shakespeare and live theatre! Please feel free to use the back of this form to include any additional comments.

Name of Play: Performance Date:

Did the confirmation packet provide you with the information you needed? Why/why not?

Did you find the Teacher Guide helpful? What did you particularly like/dislike?

Did you enjoy the performance? Why/why not?

Could you understand it?

Could you hear it?

What did you think of it visually?

Would you recommend Southwest Shakespeare to other educators? Why/why not?

Your name and school (optional)

E-mail address (optional)