Welcome to Shakespeare Festival St. Louis.

This collection of resources was developed to accompany our 2015 Education Tour production of THE TWO GENTLEMEN OF VERONA. It contains information and activities you can use in your classroom to prepare your students for the performance, and to follow up with them afterwards.

The goal of all Festival education programs “In the Schools” is to deepen our community’s appreciation for and connection to Shakespeare, providing only the highest quality theatre education to inspire people of all ages - to creatively engage, explore, and delight in the works of William Shakespeare. Shakespeare’s poetry and plays are a primary element in any process of lifelong learning. In the 2013-14 season, more than 40,000 students in area schools and community venues experienced Shakespeare through the Festival’s education programs. We welcome as many as 66,000 people annually to our mainstage production in Shakespeare Glen in Forest Park.

Through the Festival’s education programs, students are challenged and engaged while enhancing their ability to read, watch, and perform Shakespeare.

Thank you for bringing the Festival to your school!

JENNIFER WINTZER
Director of Community Engagement & Education
William Shakespeare, the “Bard of Avon,” was baptized at Stratford-upon-Avon on April 26, 1564. Since no birth records were kept, tradition holds that he was born approximately three days before baptism, and that he died on his birthday, but this is perhaps more romantic myth than fact, as April 23 is St. George’s Day, named for the patron saint of England.

His parents were John Shakespeare and Mary Arden, a landed heiress. John was a glover by trade, but also held the offices of alderman and later bailiff in Stratford (equivalent to a present-day mayor). William was the third of eight children in the Shakespeare household, three of whom died in childhood. We assume that Shakespeare went to the King’s New School (now Edward VI Grammar School), presumably because of his father’s position as bailiff. This would have meant that Shakespeare was exposed to the rudiments of Latin, rhetoric, logic, and literature.

On November 27, 1582, 18 year-old William married 26 year-old Anne Hathaway. Their first daughter, Susanna, was born six months later. Three years after Susanna, the Shakespeares bore twins, Hamnet & Judith, but Hamnet died in childhood at the age of 11, on August 11, 1596. It’s unclear how the young Shakespeare first came to London or to the stage. One theory holds that he was arrested as a poacher and escaped to London to avoid prosecution in Stratford; another holds that he joined a company of traveling players called Lord Strange’s Men, where he learned theatrical arts as an apprentice.

However, it is clear that between 1582 and 1592, during the reign of Queen Elizabeth I, Shakespeare became involved in the London theatre scene as a principal actor and playwright. By 1594, Shakespeare was listed as a shareholder in one of the most popular acting companies in London: the Lord Chamberlain’s Men. Led by Richard Burbage, one of the most famous Elizabethan actors, the Lord Chamberlain’s Men performed at the Rose Theatre, an outdoor stage on the banks of the Thames River. Around 1599, they constructed the Globe Theatre, perhaps the most recognizable Elizabethan playhouse. When King James I was crowned in 1603, he favored Shakespeare and the Chamberlain’s Men so much that the company was renamed the King’s Men. In 1608, the King’s Men leased the indoor Blackfriars Theatre in London, which served as their winter playhouse. The Globe Theatre stood until 1613, when it burned down during a performance of Henry VIII. Shakespeare retired to Stratford not long after, where he died on April 23, 1616, and was buried at Holy Trinity Church two days later.

In the years since Shakespeare’s death, he has become one of the most celebrated writers in history. His plays were not published until the 1623 First Folio, seven years after his death, compiled by John Heminges and Henry Condell, former players in the King’s Men. However, in the 1800s, his plays became so popular that many refused to believe that a glovemaker’s son from Stratford (with no university training) had written them. To this day some believe that Sir Francis Bacon was the true author of the plays; others choose to believe Edward Devere, 17th Earl of Oxford, was the author. Still others would prefer to believe Christopher Marlowe, a fellow playwright, penned the lines attributed to Shakespeare. While speculation still runs rampant, what isn’t disputed is that William Shakespeare was the “Soul of the Age.”
November 17, 1558
Accession of Queen Elizabeth
April 26, 1564
William Shakespeare’s Baptism
September 4, 1568
Election of John Shakespeare as Bailiff of Stratford

November 27, 1582
Shakespeare marries Anne Hathaway
May 26, 1583
Susanna Shakespeare’s Baptism
February 2, 1585
Hamnet & Judith Shakespeare’s Baptism
May 30, 1593
Death of Christopher Marlowe
August 11, 1596
Burial of Hamnet Shakespeare
October 20, 1596
John Shakespeare Granted Coat of Arms
May 4, 1597
Shakespeare Buys New Place in Stratford
1599
Opening of the Globe Theatre

February 8, 1601
Essex Rebellion against Elizabeth I
September 8, 1601
Burial of John Shakespeare
March 24, 1603
Death of Queen Elizabeth I
May 19, 1603
King James I creates The King’s Men
November 5, 1605
Gunpowder Plot to Destroy Parliament
June 5, 1607
Marriage of Susanna Shakespeare to Dr. John Hall
September 9, 1608
Burial of Mary (Arden) Shakespeare
1608
King’s Men buy Blackfriars Theatre
1609
Publication of Shakespeare’s Sonnets
June 29, 1613
Fire at the Globe Theatre
February 10, 1616
Marriage of Judith Shakespeare to Thomas Quiney

March 25, 1616
William Shakespeare Signs his Will
April 23, 1616
William Shakespeare Dies
April 25, 1616
Burial of William Shakespeare
November 1623
First Folio Published
by John Heminges & Henry Condell

1589-90
HENRY VI, PARTS 1 - 3
1590-94
EDWARD III
1592-94
RICHARD III
THE TWO GENTLEMEN OF VERONA
THE TAMING OF THE SHREW
TITUS ANDRONICUS
THE COMEDY OF ERRORS
1594-97
ROMEO AND JULIET
THE MERCHANT OF VENICE
1595
RICHARD II
LOVE’S LABOUR’S LOST
1595-96
KING JOHN
A MIDSUMMER NIGHT’S DREAM
1596
SIR THOMAS MORE
1596-97
HENRY IV, PART 1
THE MERRY WIVES OF WINDSOR
1598
HENRY IV, PART 2
HENRY V
MUCH ADO ABOUT NOTHING
1599
AS YOU LIKE IT
JULIUS CAESAR
1600-03
HAMLET
TROILUS AND CRESSIDA
TWELFTH NIGHT
ALL’S WELL THAT ENDS WELL
1604
MEASURE FOR MEASURE
OTHELLO
1605-06
KING LEAR
MACBETH
1607-08
CORIOLANUS
ANTONY AND CLEOPATRA
TIMON OF ATHENS
PERICLES
1609
SONNETS
CYMBELINE
1610-11
THE WINTER’S TALE
THE TEMPEST
1612-14
HENRY VIII
THE TWO NOBLE KINSMEN
The Two Gentlemen of Verona is filled with mistaken identity, characters in disguise, and plenty of mischievous behavior, so it may be challenging to remember who’s who. Below is a diagram exploring character relationships.

### THE CHARACTERS

- **LUCETTA**  
  Julia’s maid
- **SPEED**  
  Valentine’s witty servant
- **LAUNCE**  
  Proteus’ foolish servant
- **CRAB**  
  Launce’s dog
- **PANTHINO**  
  Antonio’s servant
- **HOST**  
  of an inn

### ACTIVITY: CHARACTER ART

In this activity, students will describe how they relate to the characters in The Two Gentlemen of Verona, through writing and visual art-making.

Provide students with a list of characters from The Two Gentlemen of Verona. As a whole class, brainstorm ideas for character traits, actions, and feelings for each character on the list. Have students choose a character from the list that they identify with most. Ask students to journal for 5 to 10 minutes, answering the following questions about their chosen character:

- How does this character dress, walk, talk, and feel?
- What happens to this character in the play?
- Describe the character’s relationship to other characters in the play?
- What kind of possessions might this character own?
- What kind of archetype might this character be?
- Why do I identify with this character? What are our similarities and differences?

Provide students with art-making supplies such as paper, colored pencils, markers, and found objects like beads, string, and scraps of paper. Using the art supplies provided, have students create a piece of art that represents their character. The art can be concrete or abstract. Examples: A torn letter for Julia; a drawing of Proteus’ ring; a sculpture of Launce’s dog; a graphic word wall of character traits; a mosaic of Milan.

Once the art is created, students should write the title and description on a note card and place their work in a “classroom museum”. To complete the activity, have each student curate their piece of art by presenting their art to the class in a museum walk. The presentation should include their title, description and reason for why they most identify with this character.
ACT 1

“Love is your master, for he masters you...”
- Valentine (Act 1, Scene 1)

Best friends, Valentine and Proteus, are bidding each other an emotional farewell. Valentine is headed for Milan to broaden his horizons and begs Proteus to join him. Proteus refuses, claiming his love for Julia is too strong to leave. Sadly, the two part ways. Proteus frantically asks Speed, Valentine’s servant, if he has delivered his letter to Julia, but Speed mistakenly delivered it to her maid, Lucetta. Meanwhile, Julia sits with Lucetta, discussing her many suitors. Lucetta determines Proteus would make the best match and produces the letter Speed delivered. Julia responds by tearing the letter to pieces, but secretly regrets it. Antonio, Proteus’ father, thinks it would be good to send his son away to Milan. Julia, who has finally responded to Proteus’ letter, learns of his departure.

ACT 2

“O but I love his lady too too much, / And that’s the reason I love him so little.”
- Proteus (Act 2, Scene 4)

Proteus and Julia share a tearful goodbye as they exchange rings and vow eternal love. In Milan, Valentine is revealed to be in love with Silvia, the Duke’s daughter. While engaging in a verbal spar with Sir Thurio, his rival for Silvia’s affection, he learns of Proteus’ arrival. Valentine insists that Silvia agree to take Proteus into her service. She does, and Proteus vows to serve her faithfully. He is instantly in love with her. As Silvia exits, Valentine reveals to Proteus that he and Silvia have planned to elope, despite her father’s arrangement for her to marry the wealthy Thurio. Meanwhile, Julia makes plans to join Proteus in Milan. She convinces Lucetta to disguise her in boy’s clothes as “Sebastian” to ensure she is not harmed on her journey.

ACT 3

“I am but a fool...and yet I have the wit to think my master is a kind of knave.”
- Launce (Act 3, Scene 1)

Proteus, completely in love with Silvia, turns on his friend and Julia. He reveals Valentine’s plans to the Duke, who captures and banishes Valentine. With his best friend no longer a threat, Proteus is sure he can undermine Sir Thurio and win Silvia’s heart for himself. Thurio complains that Valentine’s exile has only increased Silvia’s love for him. The Duke assures Thurio that Silvia will eventually come to love him. While feigning his distaste for speaking ill of his beloved best friend, Proteus offers a solution. He suggests the Duke hire a friend of Valentine’s, someone with credibility, to slander his character, but points out that even this will not soften Silvia’s heart toward Thurio, and offers to write her a love song. The Duke requests they put the plan into action.

ACT 4

“Alas, poor lady, desolate and left!”
- Silvia (Act 4, Scene 4)

While traveling in the forest outside Milan, outlaws attack Valentine and Speed, but when Valentine pretends to have killed a man, the outlaws elect him their leader. Back in Milan, Proteus and Thurio are serenading Silvia, and Julia arrives as “Sebastian” and is determined to become Proteus’ page boy until she can find a new plan. Proteus expresses his feelings toward Silvia, who is disgusted by his betrayal and vows to stay true to Valentine even though Proteus says he and Julia are both dead. Proteus sends “Sebastian” to give Silvia the same ring Julia gave him. When “Sebastian” meets Silvia, they trade the ring for the picture and share a meaningful moment of honesty. Silvia sends for her friend Sir Eglamour to help her search for Valentine.

ACT 5

“In love / Who respects friend?”
- Proteus (Act 5, Scene 4)

Proteus, “Sebastian,” the Duke, and Thurio search for Silvia in the forest. Meanwhile, the outlaws capture Silvia as Proteus and company arrive. Nearby, Valentine hears raised voices and conceals himself. Silvia refuses Proteus’ advances; he is infuriated and moves to force himself on her. When she screams, Valentine intervenes. Proteus instantly regrets his actions. Valentine, seeing that he is sincere, forgives him and offers Silvia as a peace offering. An overwhelmed “Sebastian” faints and reveals herself to be Julia. Seeing Julia reminds Proteus of his love for her and again he vows to stay true. Thurio claims Silvia as his, but Valentine threatens to kill him, and Thurio renounces his claim. The Duke finds this distasteful and consents to Silvia’s marriage to Valentine and also pardons the outlaws. The two couples are together and friendship is renewed as Proteus declares they should all marry that same day.

SYNOPSIS

Illustration of The Two Gentlemen of Verona by John Gilbert, 1890
In this activity, students will have the chance to interpret the story and language of the play from multiple perspectives. Students will:

- Divide into 5 groups.
- Pick a number 1-5 from a hat. The number represents one of the five acts of *The Two Gentlemen of Verona*.
- Read the summary (provided in the resource guide) of their chosen act.
- In their group, discuss the 5 W’s for their act. Guiding questions: *Who is in this act? What happens in this part of the play? When and where does it take place? Why are the events happening? How might the characters be feeling?*
- Students will get on their feet to create a 1-minute, silent film of their act. In their groups, they will assign a director and cast their film. Guiding questions: *What part of the story are we going to show? How are we going to show it? What kind of gestures will the characters use? Where will they stand? What kind of props and scenery will help us tell the story? Remember a silent film has no sound!*
- Rehearse simultaneously in break-out groups.
- One at a time, each group will share their film. Depending on time, you can have students share in order and interpret what they are seeing in each act. Or to mix it up, have the groups share at random, focusing on sequence of events, introducing the question: *When does this happen in the play?*
- Questions for whole-group reflection: *How did each group choose to tell the story without sound? What was it like to see the play, but not hear it? What was it like to direct a silent film? Why did your group decide to share this moment?*
LOYALTY IN LOVE AND FRIENDSHIP

“In love / Who respects friend?” - Proteus (Act 5, Scene 4)

When it comes to Renaissance literature, love and friendship is a common theme. Friendship was often the most honored of the two, due to its generally sincere nature.

- Which characters exhibit true friendship?
- Which characters do you believe are truly in love?
- Why do you think Valentine forgave Proteus so quickly?
- What does friendship mean to you? Would you forgive Proteus?
- Can you think of a time when you were faced with a hard decision between friends?

FOOLS IN LOVE

“Love is your master, for he masters you; / And he that is so yoked by a fool, / Methinks should not be chronicled for wise.” - Valentine (Act 1, Scene 1)

Throughout the play Shakespeare uses Launce and Speed to mock their masters’ “ridiculous” declarations of love. The lovers exhibit unpredictable, rather foolish behavior. Julia disguises herself as a man. Proteus is fickle: first he loves Julia, then he loves Silvia. Silvia pretends her love letters for Valentine are for someone else. It is love that makes these otherwise rational characters act irrationally.

- Why did Proteus start his pursuit of Silvia?
- How does Julia’s disguise affect her identity?
- What are the differences between Launce’s thoughts toward his betrothed and that of Proteus’ toward Silvia?
- Have you ever decided how you feel about a person based on their appearance? Why?
- Where else in society have you seen judgments made based on appearance?

THE TRANSFORMING POWER OF NATURE

“It’s an honorable kind of thievery.” - Speed (Act 4, Scene 1)

We notice that whomever enters the forest becomes renewed. Shakespeare uses the theme of transformation in many of his plays, most famously A Midsummer Night’s Dream. However, it is in The Two Gentlemen of Verona, written about five years earlier, that we first see transformation. Once everyone is in the forest their true selves are revealed good or bad.

- What options do the outlaws give Valentine?
- What is the significance of the forest?
- What do you think the forest reveals of each characters true nature?
- How do you react in an unfamiliar environment?
- Describe the place or environment where you are your truest self.
- How do you perceive where you live? Do others have the same perception? How might it be different?
- How do you define “privilege”? 
The Two Gentlemen of Verona is what is considered Shakespeare’s first comedy. This play is believed by some historians to have been started around 1589 and quickly finished in 1590 for a performance. This hurry to completion would explain some of the play’s character inconsistencies (the random appearance of Launce and Crab) as well as its abrupt and unlikely ending.

The late addition of Launce and his dog Crab not only provides comic relief, but also echoes the relationships and themes of the production.

Plays are meant to live on stage, and over the years, we have seen a number of different adaptations of Shakespeare’s work, and The Two Gentlemen of Verona is no exception. It may lie in the complex, questionable ending that has given us many different perspectives of this, one of Shakespeare’s first works. Over the centuries, it has been viewed as a musical, a dark comedy, and even a voice for feminist ideas.

The most noted influences for this play are Jorge de Montemayor’s Diana and Sir Philip Sidney’s Arcadia.

This work was heavily influenced by “friendship literature” of the Middle Ages and the classical roots of romantic narratives. This genre of literature asks the question “love or friendship?” Generally placing more value on platonic love than romantic love, suggesting it is the most pure form of love.

The Two Gentlemen of Verona is Shakespeare’s first use of a popular plot device: the female protagonist disguised as a man. This is seen again in Cymbeline, The Merchant of Venice, As You Like It, and most famously in Twelfth Night.

WHAT’S IN A NAME?

In most of Shakespeare’s work the meaning of the character’s name gives us more insight on what their thought process might be.

VALENTINE: this name is derived from the Latin word Valens which means “strong, vigorous and healthy”. The Saint Valentine was a 3rd century martyr whose feast day also fell on the day of Roman fertility this resulted in the association of love with Valentine’s Day.

PROTEUS: derived from Greek origins meaning first Proteus was a Greek god of the sea. The sea represents a substance that is adaptable to change and hard to contain.

SILVIA: a common name in Italy since the Middle Ages; Shakespeare was the first to introduce it to England.

SEBASTIAN: derived from the Greek word sebastos meaning “venerable”.
The Bard of Avon used at least 15,000 different words in his plays and poems (some theorize close to 30,000), compared to the King James Bible, which used only 8,000. In addition, as Michael Macrone, author of the book *Brush Up Your Shakespeare!* explains, it’s difficult to figure out who first coined a word or phrase, but the Oxford English Dictionary (OED) credits Shakespeare with coming up with over **500 original words**.

You can find a great list of Shakespeare’s “Frequently Encountered Words” on the *Shakespeare’s Words* website: [http://www.shakespeareswords.com/FEW](http://www.shakespeareswords.com/FEW)

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“The Elizabethans were an audience of listeners. They would say, ‘I’m going to hear a play,’ not ‘I’m going to see a play.’ The Elizabethan audience would pick up on words and their various meanings that we wouldn’t.”

- Marjorie Garber
  Shakespearean Scholar
Understanding the way Shakespeare structured his verse can be a great tool when trying to unlock more about a character’s emotional state, mood, and intentions. Also, like a musical score, the structural choices Shakespeare made help the reader and/or speaker to naturally feel the tempos and rhythms of the language. There was very little time to rehearse in Shakespeare’s days, so this was a quick way for actors to get inside the minds and hearts of his characters.

Today we speak in what is called **prose**, “regular” speech that doesn’t have a specific pattern or rhythm to it. While Shakespeare sometimes wrote in prose (ie, the low-class Speed and Launce), most of *The Two Gentlemen of Verona* is written in a specific type of verse (or poetry), called **blank verse**, usually spoken by noble characters and/or in formal settings. Blank verse is unrhymed iambic pentameter—a line of ten syllables that has a rhythm like a heartbeat. The first syllable (or beat) is unstressed and the second is stressed; this particular pair is called an “iamb.” Here’s a line of unrhymed iambic pentameter from *The Two Gentlemen of Verona* (note the marks of **scansion**):

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˘    /     ˘     /      ˘      /        ˘      /   ˘     /
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*I leave myself, my friends and all, for love.*

While this is the basic structure of unrhymed iambic pentameter, Shakespeare loved to break his own “rules,” and did so intentionally to indicate a heightened emotional state. For example, in Julia’s soliloquy in Act 4, Scene 4, Shakespeare adds a syllable, giving it what is called a “feminine ending” (eleven beats instead of ten):

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˘     /   ˘    /     ˘        /      ˘      /    ˘    /     ˘
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*How many women would do such a message?*

Some questions to consider when analyzing a line like this with students could be:

- Why do you think Shakespeare chose to end the line with an unstressed syllable? (A “feminine ending?”) What does that tell us about how Julia feels?
- Shakespeare also ends the first line of Hamlet’s “To be or not to be” speech from Act 3, Scene 1 with a feminine ending. How are these two speeches similar?
- If iambic pentameter represents a normal heartbeat, how do you think Shakespeare’s language changes when a character is terrified, excited, depressed, angry, etc. (Helpful hint: have students imagine what happens to their heartbeat when they experience these emotions.)

**LITERARY DEVICES IN THE TWO GENTLEMEN OF VERONA**

**SIMILE**: a comparison of two different things that often uses “like,” “than,” or “as.”

“Fie, fie: how wayward is this foolish love / That - like a testy babe - will scratch the nurse...” – Julia; 1.2

**METAPHOR**: a “condensed” comparison that expresses a complex idea in a precise way.

“Say that upon the altar of her beauty / You sacrifice your tears, your sighs, your heart.” – Proteus; 3.2

**ANTITHESIS**: setting one idea against another.

“I am but a fool, look you, and yet I have the wit to think my master is a kind of knave.” – Launce; 3.1

**DRAMATIC IRONY**: a kind of irony that occurs when the meaning of the situation is understood by the audience but not by the characters in the play.

PROTEUS: But she is dead. JULIA: ‘Twere false, if I should speak it; / For I am sure she is not buried.” (4.2)

**FORESHADOWING**: an indication of what is to come.

“Here is my hand for true constancy...” – Proteus; 2.2

**ALLITERATION**: Repeated consonant sounds.

“Visit by night your lady’s chamber-window / With some sweet consort; to their instruments / Tune a deploring dump.” – Proteus; 3.2

**PERSONIFICATION**: Giving human characteristics to an abstract idea or something which is not human.

“Love hath chased sleep from my enthralléd eyes...” – Valentine; 2.4

**IMAGERY**: Describing offstage action, encouraging audiences to use their imagination.

“The air hath starved the roses in her cheeks / And pinched the lily-tincture of her face, / That now she is become as black as I.” – Julia; 4.4
In *The Two Gentlemen of Verona* we first see the Shakespearean theme of transformation. In this activity, students will take a stab at creative writing and deliver their ideas in the language of Shakespeare's time.

Shakespeare's plays are written in a combination of verse (poetry) and prose (more of an everyday way of speech). In *The Two Gentlemen of Verona*, the more noble characters speak in verse, which is more formal and structured, and the lower-class characters, such as Launce and Speed, speak in prose.

A **SOLiloQUIY** is a speech delivered to the audience instead of the other characters. Usually alone, the actor delivers thoughts or feelings on the issue at hand. The following are examples of soliloquies from *The Two Gentlemen of Verona*. (Please print for student usage)

**PROSE: (Launce - Act 2, Scene 3)**

Nay, 'twill be this hour ere I have done weeping; all the kind of the Launces have this very fault I have received my proportion, like the prodigious son, and am going with Sir Proteus to the Imperial's court. 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: a Jew would have wept to have seen our parting; 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.

**VERSE: (Julia - Act 1, Scene 2)**

Nay, would I were so anger'd with the same! 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, sith 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.

**INSTRUCTIONS:**

After reading and analyzing the soliloquy examples provided, ask students to answer the following question in a 5-minute “free-write”: Describe the place where you feel you are your truest self.

• Compare and contrast your description to the **Prose** and **Verse** speeches. Ask: **How do you think you would speak when you are your truest self in your special place?** **Describe the setting:** Is it a formal setting or is it relaxed? **How do you speak to the people that exist in your special place?** **How do you talk to yourself?** **How do you dress and move?**

• Write a soliloquy that contains at least five lines, inviting the audience into your special place. It must be either prose or verse. Make a choice based on how you feel when you are in your special place.
**PRE-SHOW QUESTIONS**

- What qualities do great friends possess?
- Have you ever given something up for a friend?
- Have you ever had to forgive someone? Was it a hard or an easy decision? Why?
- How do you act when you are at home vs. when you are in public?
- What is most important to you: looks or personality? Why?

**POST-SHOW QUESTIONS**

- What is the significance of the forest?
- Contrast Valentine and Proteus. What do you think makes Valentine forgive Proteus in the end?
- How does Shakespeare portray the roles of women in Elizabethan society?
- How would Julia and Silvia act in today’s world?
- Which do you think is valued more in modern-day culture, love or friendship?