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# A vivid exploration of Shakespeare's Silvia in The Two Gentlemen of Verona: an MFA production thesis in acting

Debbie A. Fleming

Louisiana State University and Agricultural and Mechanical College, dflemi3@lsu.edu

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**A VIVID EXPLORATION OF SHAKESPEARE'S SILVIA IN  
*THE TWO GENTLEMEN OF VERONA*:  
AN MFA PRODUCTION THESIS IN ACTING**

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
In partial fulfillment of the  
Requirements for the degree of  
Master of Fine Arts

in

The Department of Theatre

by  
Debbie A. Fleming  
B.A., Louisiana State University, 1996  
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## **ABSTRACT**

The role of Silvia in The Two Gentlemen of Verona by William Shakespeare was selected as a thesis project in the fall of 2002. This thesis is a written record of the actor's work in and out of rehearsal in the form of a score. It also includes an introduction, character analysis and a conclusion.

## INTRODUCTION

This thesis is a written account of my work on the role of Silvia in Swine Palace's Production of The Two Gentlemen of Verona, directed by John Dennis. It contains a character analysis and a production score. A production score is a tool an actor uses in order to chart out a characters objectives in a play.

The character analysis and production score lead me to answer the question, who is Silvia. The character analysis lead me to research, while the production score lead me to strong decisions regarding playing Silvia. However, Shakespeare doesn't make it easy for any actor playing this role. He doesn't give the performer a cookie cutter picture of who Silvia is, so it is up to the actress to dig inside herself. With these three elements I discovered and revealed who Silvia was to me.

First and foremost, before even auditioning for the production, I had to re-evaluate the play. Director John Dennis set the production in the 1960's. So with this in mind, I reread the play trying to place myself within it. The audition required the actors to come prepared with a monologue from the play portraying the character they felt best suited them. I felt very strongly about Silvia. She was the type of character that would allow me to explore and expand my craft within the bounds of my physical casting. I prepared a monologue that best showed a side of Silvia that generally is ignored. With this definite picture of Silvia, I auditioned and was cast in the role.

This production, as I stated earlier was taken out of its original setting and placed in America during the 1960's. This additional element gave me many more choices to explore. Before beginning my exploration of Silvia and the new setting, John Dennis pitched his concepts and ideas. Within this new realm we studied fashion, listened to

music, and looked at American history during the 1960's. To me his concept was clear.

To further understand his vision the following is an interview between John Dennis and

Elizabeth Cawns, a PhD Candidate, that was included in the playbill of the production:

EC: Two Gentlemen is an early Shakespeare play-what made you choose it?

JD: I really enjoy the writing in early plays by brilliant playwrights-Ibsen, Chekhov, Shakespeare-they're writing without knowing what the "rules" are. Shakespeare throws in everything to see what works. He's experimenting. Lots of critics see this as a drawback-they talk about the "problems" in these early plays-but I find them challenging. Most of the time these so-called problems are the moments the actors use to find themselves: their characters.

EC: There's movement in this play from one place to another; from the country to the city. How does this effect the play?

JD: This play is all about movement. The change that occurs because a person moves from the town they've known all their lives to the unknown: the big city where values and understanding are called into question. I see it every day in the students who come in as freshmen here. Going to college is a big move, even if you're from Baton Rouge. It's moving from one environment to another. I choose to set the beginning of the play in Kansas because of its generic sense of safe, cozy place where everyone knows who they are. It's pastoral; it's the great plains of the 1960's. The towns in Kansas are places where the farms and the football field are the chief subject of the conversation. Proteus and Valentine are football players. Their bond is on the playing field-with their teammates. The Kansas of the 1960's pays little attention to the outside world-they're able to continue in their lives as they've known them since Kansas was first farmed by pioneers. The shift for first Valentine and then Proteus to the big city of San Francisco is a life change. The movement changes their allegiance. It gives them insight into themselves through a changed locale where everything is new and strange. It's a major upheaval that these two men go through. Shakespeare calls it "the Emperor in his royal court" but it's primarily the glitz of an unimagined life. San Francisco is the place to be in this time period. It's where people are protesting, experimenting, rebelling.

There are bikers, drugs, women who wear mini-skirts. Valentine sees Silvia and is instantly smitten with this incredibly glamorous “other” who represents everything he’s never known before.

EC: As we’ve mentioned, this production is set in the 1960’s. What kind of iconography did you use to help the actors understand the time and the difference in the places?

JD: Primarily music. We talked about the politics somewhat, looked at things like graffiti on VW vans of the times. The clothes are helpful in talking about the radical differences in identity. But more than anything else, the music of that time represents a profound shift in thought and understanding. It’s a rebellion all its own. There are others throughout the play who represent another side, another time, another set of values. There are those desperately attempting to hold onto the past. They’re the green berets of this world. Fortresses trying to keep the new world out.

EC: Some of the changes that happen are disturbing. The swift shifts in emotional allegiances are hard to explain.

JD: Only if you don’t understand youth. This is a play for young actors. The change in locale upsets everyone. Valentine falls violently in love after claiming he will never be love’s fool. Proteus does something he would never have dreamed of doing were he at home. I see it every day with students: the sudden romances, the breakups, the changing sides. It’s all a part of being very young with very volatile emotions, while experiencing a world you never knew existed, and you are suddenly on your own without parental supervision. Proteus finds himself in the continual position of having to live up to Valentine’s image: He is always trying to best him. The competition is as ingrained in him as his teammate loyalty is. When he’s in a new place, he does things that aren’t really part of the old friendship code—he’s trying everything and discovering the worth of himself as he does so.

EC: Shakespeare was originally done with minimal sets and props. How does this translate today?

JD: Two Gentlemen is a great play for The Reilly Theatre. There’s a vast space to work with to suggest the football field, the two very different locales, and the movement between worlds. We move from Kansas, sunflowers, cornstalks and goalposts to the streets and mansions of San Francisco with their graffiti and alarm systems. Finally, all arrive deep in a forest, where Shakespeare often solves mysteries and bonds romantic partners.



John Dennis' concept and understanding of this world made it easy for me to explore and define my character. His approach to the piece made me at ease with the changes Silvia and the other characters experienced. He explained sudden shifts in emotion with social and environmental surroundings. This cleared up many questions I had regarding my character.

As a third year M.F.A. acting student this was my first full length classical production. I had been well trained in this area, but I had never put it to the test. For me, this was an experience of a lifetime and a challenge. This production gave me a wonderful sense of who I am as an actor. It endowed me with courage, confidence, and a strong sense of artistic worth.

The Two Gentlemen of Verona was produced by Swine Palace Productions in association with Louisiana State University at The Reilly Theatre on November 7<sup>th</sup>-24<sup>th</sup>, 2002. The cast was as follows: Antonio--Chris Cariker, Panthino--Preston Davis, Valentine--R.W. Smith, Proteus--Adam Hose, Speed--Jennifer Kelley, Launce--Shawn Halliday, Julia--Libby King, Silvia--Debbie Fleming, Lucetta--Allison Glenzer, Duke--Graham Frye, Thurio--Chaney Tullos, Eglamour--John Lambremont, Jr., Ursala/Cheerleader--Sarah Jane Johnson, Crab--Dexter, Football Player/Hippie/Duke Guard--Kevin Brown, Cheerleader/Solid Gold Dancer/Hippie--Jennifer Falgout, Cheerleader/Hippie/Outlaw Leader--Nathan Frizzell, Football Player/Hippie/Outlaw Leader--Brace Harris, Football Player/Hippie/Duke Guard--David Huber, Host/Football Player/Hippie--Eric Little, Football Player/Hippie/Outlaw Leader--Tara MacMullen, Cheerleader/Hippie/Solid Gold Dancer--Rebecca Nicole Many, Football Player/Hippie/Outlaw Leader--Michelle McCoy, Football Player/Duke Guard/Outlaw--

Thomas Smith, Cheerleader/Solid Gold Dancer/Hippie--Kuniqua Stewart, Football Player/Outlaw/Duke Guard--Reed Wiley.

All script references are from William Shakespeare, The Two Gentlemen of Verona. (New York: Penguin Group, 2000).

## CHARACTER ANALYSIS

Who is my character, more specifically, who is Silvia? A question that even Shakespeare himself raises in the play through Proteus' dialogue. This was my biggest obstacle to tackle. Shakespeare doesn't spell it out for any actor playing this role. So in a way it was a gift as well as a challenge. In preparing for this role, I had to ask myself a number of questions about Silvia and I had to research her surroundings. In doing so I borrowed the methods of Jane Brody my teaching mentor, called the Basic Four and Michael Shurtleff's guideposts. I also engaged my training as an actor and my own experiences. Through these techniques I found my answers.

### **What does your character say about herself?**

Whenever Silvia speaks of herself, she is constantly professing her good nature. This is demonstrated throughout the play at least once in every scene. For example, she uses statements such as, "I thank you," "Too low a mistress for so high a servant," "worthless mistress," "I am very loath to be your idol, sir," "Upon whose faith and honour I repose," and "Mine shall not do his Julia so much wrong." She makes statements similar to these throughout the play on her behalf. For me, these statements illuminated the struggle she faces on a daily basis between her status, beauty, and her true self. It revealed to me a misunderstood Silvia.

### **What does my character say about others?**

Silvia's dialogue clearly depicts her feelings in regards to the other characters with whom she reacts. Silvia's communication with her scene partners is strong and definite. She describes Valentine as, "gentle servant" and "I love Valentine," whereas, she defines Proteus as a "subtle, perjured, false, disloyal man," and "counterfeit."

Neither of her other suitors escape her sharp tongue, she sees Eglamour as “a gentleman,” “Valiant, wise, remorseful, well-accomplished” and Thurio as someone her “very soul abhors.” To her the Duke is “my father” and “anger” personified, and Julia, the other young female lover who is misunderstood, as a “poor lady” and a “sweet mistress.” She clearly speaks her thoughts and feelings towards others. Through Silvia’s dialogue I discovered her relationships with the other characters and her quick wit and tongue.

### **What do other characters say about my character?**

In the same regard, the other characters have definite thoughts, or perceptions, if you will, regarding Silvia. Valentine describes her as “a thing divine,” “beautiful,” and “a heavenly saint,” and Proteus continues with “true perfection,” “she is fair,” and “a celestial sun.” Conversely, her father sees her as “peevish, sullen, froward, proud, disobedient, stubborn,” and “lacking duty.” There is no middle ground with any of the characters, they are straightforward in how they articulate their thoughts and feelings. This revealed to me that Silvia’s image and true self are in a constant state of battle.

### **What is my relationship with the other characters?**

Silvia is in love with Valentine. She risks her favor with her father, her safety, and her reputation in order to be with him. Valentine is the focus of her desires. She wants Valentine to give her the innocent part of him. She craves his naivety. She needs him to feel complete as a human being. That is why they want to steal away to get married.

Silvia loathes Proteus. He is the reason that Valentine is banished. Proteus’ persistence and solicitation of her love infuriates her. She wants to hurt him with every ounce of her being.

The Duke, her father, keeps close tabs on Silvia. When he enters a room, she does not speak. Silvia and the Duke never exchange words. Their relationship is never clearly defined, but it is a turbulent one.

Eglamour is Silvia's knight in shining armour. He is the one she depends on when things get rough. He is one of the few she can trust with her thoughts and feelings. Eglamour is a true friend who never lets her down.

Thurio is a tool. She uses him for her entertainment. He does not see her as a human being, but as a prize. Therefore, Silvia treats him accordingly. Thurio is also the Duke's choice for her in marriage. This drives a wedge between them from the start. He is not passionate, romantic, or gentle enough to win her love.

Although small, Ursula's role is an important one, particularly as she relates to Julia. Ursula is Silvia's booster. She is always there in the background attending to Silvia. She is the only other person besides Eglamour who knows the real Silvia. She attends to and listens to Silvia's every notion. All of Silvia's relationships illuminate multiple layers of her personality and what she finds attractive in other people.

### **What is my character fighting for?**

Silvia is fighting for her freedom. Not just her physical freedom, but emotional and mental freedom as well. She wants Valentine, Shakespeare makes that clear. However, she wants the power to choose her own path as well. Every character has their own preconceived notions of who Silvia is. However, all these ideas of her are not how Silvia sees herself. She is battling with these stereotypes in almost every scene. Valentine sees her as she is, that is why she falls in love with him. In answering this question, I have found Silvia's meaning of existence.

### **How do I resemble my character: inside and outside?**

Physically, Shakespeare states that Silvia has auburn hair. This is one of the few characteristics he gives that we share. However, her battle of being judged by her appearance as a young woman, I completely understand. Every character, except for her father and Valentine, sees her as an object to be won, a prize. All they see are her outer features and not what is inside. They see it as an impossibility for her to be both attractive and intelligent. However, she is intelligent, well-educated, witty, as well as attractive. This is a battle that women continue to struggle with even today.

### **How do I differ from my character: inside and out?**

Shakespeare states that Silvia's eyes are grey and her forehead is low. This is not true of my features. We also differ in that Silvia comes from a royal family. She was raised with wealth and duty. Whereas, I was raised in a lower/middle class home. The lifestyle she is accustomed to, definitely differs from my experience. Her every moment has been watched, she is a bird in a gilded cage for all to see.

### **How does my character move?**

As an actor, how I move through the space is very important to me. I come to the first rehearsal with a firm understanding of who my character is. However, only through moving through the space with the other characters do I find my character's body. For me, the costume designer is also a great asset to me in this journey. How a garment fits, hangs, and feels creates a whole new dynamic for my character. In this case, I had a meeting with the Director, John Dennis, to discuss possible costumes for Silvia and how she might carry herself before rehearsals even began.

Before entering the meeting, I did research and came up with questions and ideas

to discuss. Because the show was being set in the 1960's, I wanted to immerse myself in that period. Throughout my research, I kept running into the movie "Cleopatra" with Elizabeth Taylor. Elizabeth Taylor was an icon of the period. She set fashion trends and pushed limits. To me this was a perfect model for Silvia. I brought my ideas of this Cleopatra-like Silvia to the meeting. This idea opened doors that I couldn't have imagined. The costume designer Polly Boersig, John Dennis, and myself collaborated and formed our Silvia. The character of Silvia now had an image, had a way of holding herself, and moving through space.

**SCORE**  
**ACT II / SCENE 1**

**Objective:** I want Valentine's adoration but he is completely unaware.

**Essential Action:** To test.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
<i>Enter Silvia</i>			
SPEED. <i>(aside)</i> O excellent motion! O exceeding puppet! Now will he interpret to her.	To toy	He is shy and innocent.	I want him to melt like butter.
VALENTINE. Madam and mistress, a thousand good morrrows.			
SPEED. <i>(aside)</i> O, give ye good even! Here's a million of Manners.			
SILVIA. Sir Valentine and servant, to you two thousand.			
SPEED. <i>(aside)</i> He should give her interest, and she gives it him.			
VALENTINE. As you enjoined me, I have writ your letter Unto the secret nameless riend of yours; Which I was much unwilling to proceed in, But for my duty to your ladyship.			
<i>He gives her the letter</i>			
SILVIA. I thank you, gentle servant, 'tis very clerkly done.			
VALENTINE. Now trust me, madam, it came hardly off; For, being ignorant to whom it goes, I writ at random, very doubtfully.			
SILVIA. Perchance you think too much of so much pains?			





**Objective:** I want Valentine's adoration but he is completely unaware.

**Essential Action:** To test.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
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VALENTINE. If it please me, madam, what then?

SILVIA. Why, if it please you, take it for your labour

And so, good morrow, servant.

*Exit*

## ACT II / SCENE 4

**Objective:** I want to be free but I am a hostage to my father.

**Essential Action:** To challenge.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
<i>Enter Silvia, Thurio, Valentine, and Speed</i>			
SILVIA. Servant!	To activate	Thurio is in the way.	Valentine and myself alone.
VALENTINE. Mistress?			
SPEED. Master, Sir Thurio frowns on you.			
VALENTINE. Ay, boy; it's not for love.			
SPEED. Not of you.			
VALENTINE. Of my mistress, then.			
SPEED. 'Twere good you knocked him. <i>Exit</i>			
SILVIA. Servant, you are sad.			
VALENTINE. Indeed, madam, I seem so.			
THURIO. Seem you that you are not?			
VALENTINE. Haply I do.			
THURIO. So do counterfeits.			
VALENTINE. So do you.			
THURIO. What seem I that I am not?			
VALENTINE. Wise.			
THURIO. What instance of the contrary?			
VALENTINE. Your folly.			
THURIO. And how quote you my folly?			
VALENTINE. I quote it in you jerkin.			

**Objective:** I want to be free but I am a hostage to my father.

**Essential Action:** To challenge.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
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THURIO. My jerkin is a doublet.

VALENTINE. Well, then, I'll double your folly.

THURIO. How?

SILVIA. What, angry, Sir Thurio? Do you change colour?

VALENTINE. Give him leave, madam; he is a kind of Chameleon.

THURIO. That hath more mind to feed on your blood than live in your air.

VALENTINE. You have said, sir.

THURIO. Ay, sir, and done too, for this time.

VALENTINE. I know it well, sir; you always ere you begin.

SILVIA. A fine volley of words, gentlemen, and quickly shot off.

VALENTINE. 'Tis indeed, madam. We thank the giver.

SILVIA. Who is that, servant?

VALENTINE. Yourself, sweet lady; for you gave the fire. Sir Thurio borrows his wit from you ladyship's looks, and spends what he borrows kindly in your company.

THURIO. Sir, if you spend word for word with me, I shall make your wit bankrupt.

VALENTINE. I know it well, sir; you have an exchequer of words, and, I think, no other treasure to give you fol-

I want them  
to fight over  
me.

**Objective:** I want to be free but I am a hostage to my father.

**Essential Action:** To challenge.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
lowers; for it appears by their bare liveries that they live by you bare words. <i>Enter the Duke of Milan</i> SILVIA. No more, gentlemen, no more! Here comes my Father. DUKE. Now, daughter Silvia, you are hard beset. Sir Valentine, your father is in good health. What say you to a letter from your friends Of much good news? VALENTINE. My lord, I will be thankful To any happy messenger from thence. DUKE. Know ya Don Antonio, your countryman? VALENTINE. Ay, my good lord, I know the gentleman To be of worth, and worthy estimation, And without desert so well reputed. DUKE. Hath he not a son? VALENTINE. Ay, my good lord, a son that well deserves The honour and regard of such a father. DUKE. You know him well? VALENTINE. I know him as myself; for from our infancy We have conversed and spent our hours together; And though myself have been an idle truant, Omitting the sweet benefit of time	To shake	My father is extremely strict.	The Green berets.

**Objective:** I want to be free but I am a hostage to my father.

**Essential Action:** To challenge.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
To clothe mine age with angel-like perfection, Yet hath Sir Proteus - for that's his name - Made use and fair advantage of his days: His years but young, but his experience old; His head unemployed, but his judgments ripe; And in a word, for far behind his worth Comes all the praises that I now bestow, He is complete in feature and in mind, With all good grace to grace a gentleman. DUKE. Beshrew me, sir, but if he make this good, He is as worthy for an empress' love As meet to be an emperor's counsellor. Well, sir, this gentleman is come to me With commendation from great potentates, And here he means to spend his time awhile. I think 'tis no unwelcome news to you. VALENTINE. Should I have wished a thing, it had been he. DUKE. Welcome him then according to his worth. Silvia, I speak to you, and you, Sir Thurio; For Valentine, I need not cite him to it. I will send him hither to you presently. <i>Exit</i> VALENTINE. This is the gentleman I told your ladyship Had come long with me but that his mistress			

**Objective:** I want to be free but I am a hostage to my father.

**Essential Action:** To challenge.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
Did hold his eyes locked in her crystal looks. SILVIA. Belike that now she hath enfranchised them Upon some other pawn for fealty. VALENTINE. Nay, sure, I think she holds them prisoners still. SILVIA. Nay, then, he should be blind; and, being blind, How could he see his way to seek out you? VALENTINE. Why, lady, Love hath twenty pair of eyes. THURIO. They say that Love hath not an eye at all. VALENTINE. To see such lovers, Thurio, as yourself; Upon a homely object Love can wink. <i>Enter Proteus</i> SILVIA. Have done, have done; here comes the gentleman. VALENTINE. Welcome, dear Proteus! Mistress, I beseech you Confirm his welcome with some special favour.	To ignite	I should be with my father.	Me in his arms.
SILVIA. His worth is warrant for his welcome hither, If this be he you oft have wished to hear from. VALENTINE. Mistress, it is. Sweet lady, entertain him To be my fellow-servant to your ladyship. SILVIA. Too low a mistress for so high a servant. PROTEUS. Not so, sweet lady; but too mean a servant To have a look of such a worthy mistress. VALENTINE. Leave off discourse of disability; Sweet lady, entertain him for your servant.	To caress	I want to impress him.	

**Objective:** I want to be free but I am a hostage to my father.

**Essential Action:** To challenge.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
PROTEUS. My duty will I boast of, nothing else. SILVIA. And duty never yet did want his mead. Servant, you are welcome to a worthless mistress. PROTEUS. I'll die on him that says so but yourself. SILVIA. That you are welcome? PROTEUS. That you are worthless. <i>Enter a Servant</i> SERVANT. Madam, my lord your father would speak with you. SILVIA. I wait upon his pleasure. ( <i>Exit Servant</i> ) Come, Sir Thurio, Go with me. Once more, new servant, welcome. I'll leave you to confer of home affairs; When you have done, we look to hear from you. PROTEUS. We'll both attend upon your ladyship. <i>Exeunt Silvia and Thurio</i>	To push		I'm going to be in trouble with my father.



## ACT IV / SCENE 2

**Objective:** I want Valentine but Proteus is in my way.

**Essential Action:** To extinguish.

Text	Tactic	Obstacle	Images
<i>Enter Silvia at an upstairs window</i>			
PROTEUS. Madam, good even to your ladyship.			
SILVIA. I thank you for your music, gentlemen Who is that that spake?	To captivate		I hope it's Valentine to rescue me.
PROTEUS. One, lady, if you knew his pure heart's truth, You could quickly learn to know him by his voice.			
SILVIA. Sir Proteus, as I take it.	To push		
PROTEUS. Sir Proteus, gentle lady, and your servant.			
SILVIA. What's your will?			
PROTEUS. That I may compass yours.			
SILVIA. You have your wish; my will is even this, That presently you hie you home to bed.	To lure		A bird in a gilded cage.
Thou subtle, perjured, false, disloyal man, Thinkest thou I am so shallow, so conceitless, To be seduced by thy flattery That hast deceived so many with thy vows? Return, return, and make thy love amends.	To disarm	Proteus' presence	
For me - by this pale queen of night I swear- I am so far from granting thy request That I despise thee for thy wrongful suit;	To test		

**Objective:** I want Valentine but Proteus is in my way.

**Essential Action:** To extinguish.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
And by and by intend to chide myself Even for this time I spend in talking to thee. PROTEUS. I grant, sweet love, that I did love a lady, But she is dead. JULIA. 'Twere false, if I should speak it; For I am sure she is not buried. SILVIA. Say that she be; yet Valentine thy friend Survives, to whom, thyself art witness, I am betrothed; and art thou not ashamed To wrong him with thy importunacy? PROTEUS. I likewise hear that Valentine is dead. SILVIA. And so suppose am I; for in his grave Assure thyself my love is buried. PROTEUS. Sweet lady, let me rake it from the earth. SILVIA. Go to thy lady's grave and call hers thence; Or, at the least, in hers sepulchre thine. JULIA. ( <i>aside</i> ) If 'twere a substance, you would sure deceive it And make it but a shadow, as I am. SILVIA. I am very loath to be your idol, sir; But, since your falsehood shall become you well To worship shadows and adore false shapes, Send to me in the morning and I'll send it; And so, good rest.	To backslap		
	To punch	He is still here.	I want to squash him like a bug.

**Objective:** I want Valentine but Proteus is in the way.

**Essential Action:** To extinguish.

**Text**

**Tactic**

**Obstacle**

**Images**

PROTEUS. As wretches have o'ernight  
That wait for execution in the morn.  
*Exeunt Proteus and Silvia*

### ACT IV / SCENE 3

**Objective:** I need Eglamour's help but it is dangerous.

**Essential Action:** To sell.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
<i>Enter Eglamour</i>			
EGLAMOUR. This is the hour that Madam Silvia Entreated me to call and know her mind; There's some great matter she'd employ me in. Madam, madam!			
<i>Enter Silvia at an upstairs window</i>			
SILVIA. Who calls?	To hit		
EGLAMOUR. Your servant and your friend; One that attends your ladyship's command.			
SILVIA. Sir Eglamour, a thousand times good morrow.	To celebrate		
EGLAMOUR. As many, worthy lady, to yourself! According to your ladyship's impose, I am thus early come, to know what service It is your pleasure to command me in.		My father or the guards seeing me.	
SILVIA. O Eglamour, thou art a gentleman - Think not I flatter, for I swear I do not - Valiant, wise, remorseful, well-accomplished. Thou art not ignorant what dear good will I bear unto the banished Valentine;	To activate		

**Objective:** I need Eglamour's help but it is dangerous.

**Essential Action:** To sell.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
Nor how my father would enforce me marry Vain Thurio, whom my very soul abhors. Thyself hast loved, and I have heard thee say No grief did ever come so near thy heart As when thy lady and thy true love died, Upon whose grave thou vowedst pure chastity. Sir Eglamour, I would to Valentine, To Mantua, where I hear he makes abode; And, for the ways are dangerous to pass, I do desire thy worthy company, Upon whose faith and honour I repose. Urge not my father's anger, Eglamour, But think upon my grief, a lady's grief, And on the justice of my flying hence, To keep me from a most unholy match, Which heaven and fortune still rewards with plagues. I do desire thee, even from a heart As full of sorrows as the sea of sands, To bear me company and go with me; If not, to hide what I have said to thee, That I may venture to depart alone. EGLAMOUR. Madam, I pity much your grievances; Which since I know they virtuously are placed,	To enlist	I can't do this alone.	Valentine
	To bait		My father's iron fist.

**Objective:** I need Eglamour's help but it is dangerous.

**Essential Action:** To sell.

<b><u>Text</u></b>	<b><u>Tactic</u></b>	<b><u>Obstacle</u></b>	<b><u>Images</u></b>
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I give consent to go along with you,  
Recking as little what betideth me  
As much I wish all good be fortune you.  
When will you go?  
SILVIA. This evening coming.  
EGLAMOUR. Where shall I meet you?  
SILVIA. At Friar Patrick's cell,  
Where I intend holy confession.  
EGLAMOUR. I will not fail your ladyship. Good morrow,  
gentle lady.  
SILVIA. Good morrow, kind Sir Eglamour.  
*Exeunt*

## ACT IV / SCENE 4

**Objective:** I want her to leave but I pity her.

**Essential Action:** To steer.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
<i>Enter Silvia with Attendants</i>			
JULIA. Gentlewoman, good day! I pray you, be my mean To bring me where to speak with Madam Silvia.			
SILVIA. What would you with her, if that I be she?	To toy		
JULIA. If you be she, I do entreat your patience To hear me speak the message I am sent on.			
SILVIA. From whom?			
JULIA. From my master, Sir Proteus, madam.			
SILVIA. O, he sends you for a picture.		I want Proteus to leave me alone.	
JULIA. Ay, madam.			
SILVIA. Ursula, bring my picture there.			
<i>Exit one of the Attendants. She returns with a portrait of Silvia</i>			
Go, give your master this. Tell him from me, One Julia, that his changing thoughts forget, Would better fit his chamber than this shadow.			If he wants a picture, I'll give him one he'll never forget.
JULIA. Madam, please you peruse this letter - Pardon me, madam; I have unadvised Delivered you a paper that I should not.		I want to know what is in the letter.	
<i>Julia takes back the letter she offers and gives Silvia another one</i> This is the letter to your ladyship.			





**Objective:** I want her to leave but I pity her.

**Essential Action:** To steer.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
JULIA. I think she doth, and that's her cause of sorrow. SILVIA. Is she not passing fair? JULIA. She hath been fairer, madam, than she is. When she did think my master loved her well, She, in my judgement, was as fair as you; But since she did neglect her looking-glass And threw her sun-expelling mask away, That 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. SILVIA. How tall was she? JULIA. About my stature; for, at Pentecost, When all our pageants of delight were played, Our youth got me to play the women's part And I was trimmed in Madam Julia's gown, Which served me as fit, by all men's judgments, As if the garment had been made for me; Therefore I know she is about my height. And at the time I made her weep agood, For I did play a lamentable part. Madam, 'twas Ariadne passioning For Theseus' perjury and unjust flight; Which I so lively acted with my tears	To lift up	I feel sorry for her.	I'm left alone.

**Objective:** I want her to leave but I pity her.

**Essential Action:** To steer.

<b><u>Text</u></b>	<b><u>Tactic</u></b>	<b><u>Obstacle</u></b>	<b><u>Images</u></b>
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That my poor mistress, moved therewithal,  
Wept bitterly; and would I might be dead  
If I in thought felt not her very sorrow.  
SILVIA. She is beholding to thee, gentle youth.  
Alas, poor lady, desolate and left!  
I weep myself, to think upon thy words.  
Here, youth; there is my purse; I give thee this  
For thy sweet mistress' sake, because thou lovest her.  
Farewell.

*Exeunt Silvia and attendants*

## ACT V / SCENE 1

**Objective:** I want to leave now but I am scared.

**Essential Action:** To boost.

<b>Text</b>	<b>Tactic</b>	<b>Obstacle</b>	<b>Images</b>
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*Enter Eglamour*

EGLAMOUR. The sun begins to gild the western sky,  
And now it is about the very hour  
That Silvia at Friar Patricks cell should meet me.  
She will not fail, for lovers break not hours  
Unless it be to come before their time,  
So much they spur their expedition.

*Enter Silvia*

See where she comes. Lady, a happy evening!

SILVIA. Amem, amen! Go on, good Eglamour,

Out at the postern by the abbey wall;

I fear I am attended by some spies.

EGLAMOUR. Fear not. The forest is not three leagues off;

If we recover that, we are sure enough.

*Exeunt*

To push

I am being  
watched  
constantly.

Celebrity in  
hiding.

### ACT V / SCENE 3

**Objective:** I want to get out of here but I'm scared.

**Essential Action:** To sell.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
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*Enter the Outlaws with Silvia captive*

FIRST OUTLAW. Come, come,  
Be patient; we must bring you to our caaptain.

SILVIA. A thousand more mischances than this one  
Have learned me how to brook this patiently.

SECOND OUTLAW. Come, bring her away.

FIRST OUTLAW. Where is the gentleman that was with her?

THIRD OUTLAW. Being nimble-footed, he hath outrun us,  
But Moyses and Valerius follow him.

Go thou with her to the west end of the wood;  
There is our captain; we'll follow him that's fled.

The thicket is beset; he cannot 'scape.

FIRST OUTLAW. Come, I must bring you to our captain's cave;

Fear not; he bears an honorable mind,

And will not use a woman lawlessly.

SILVIA. O Valentine, this I endure for thee!

*Exeunt*

To slap

I'm tied to a  
pole.

A pig roast.



**Objective:** I want to hurt Proteus but he is too strong.

**Essential Action:** To devour.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
And full as much, for more there cannot be, I do detest false perjured Proteus. Therefore be gone; solicit me no more. PROTEUS. What dangerous action, stood it next to death, Would I not undergo for one calm look? O, 'tis the curse in love, and still approved, When women cannot love where they're beloved! SILVIA. When Proteus cannot love where he's beloved! Read over Julia's heart, thy first best love, For whose dear sake thou didst then rend thy faith Into a thousand oaths; and all those oaths Descended into perjury, to love me. Thou hast no faith left now, unless thou'dst two, And that's far worse than none; better have none Than plural faith, which is too much by one. Thou counterfeit to thy true friend! PROTEUS. In love, Who respects friend? SILVIA. All men but Proteus. PROTEUS. Nay, if the gentle spirit of moving words Can no way change you to a milder form, I'll woo you like a soldier, at arms' end, And love you 'gainst the nature of love - force ye.	To ambush	He has me pinned literally.	I need to get out of here.  Dr. Jekel and Mr. Hyde

**Objective:** I want to hurt Proteus but he is too strong.

**Essential Action:** To devour.

<u>Text</u>	<u>Tactic</u>	<u>Obstacle</u>	<u>Images</u>
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SILVIA. O heaven!

## CONCLUSION

Through my work on this production, I have grown as an actor and a person. I trusted my work, my training, and myself to create Silvia. For me, this trust was the hardest task of all. I have struggled throughout my training by not trusting the techniques or the abilities I knew would help and carry me through. While working on this production, I had finally learned to let go and follow my instincts. Therefore, asking myself the questions I did, researching, and looking inside myself and the text for the answers, provided me with my Silvia.

Silvia to me became an attractive, strong, misunderstood woman, who only wanted her freedom, the freedom to live how she saw fit. She wanted to live in a world where she had the freedom to love, freedom to be loved, and freedom to express herself. However, she is forced to live in a world where she must hide behind an image of beauty and seduction. These are only two small facets of her, not Silvia as a whole. My Silvia's struggle between beauty and brains became her plight throughout the entire production.

Throughout the rehearsal process and the run of the production, Silvia had a song sung to her by Proteus. I was always off stage at the moment it was performed, which allowed me to reflect upon the words. Throughout the process, I realized this is who Shakespeare perceived Silvia to be:

### *Song*

Who is Silvia? What is she,  
That all our swains commend her?  
Holy, fair, and wise is she;  
The heaven such grace did lend her,  
That she might admired be.  
Is she kind as she is fair?



For beauty lives with kindness.  
Love doth to her eyes repair,  
To help him of his blindness;  
And, being helped, inhabits there.

Then to Silvia let us sing  
That Silvia is excelling;  
She excels each mortal thing  
Upon the dull earth dwelling.  
To her let us garlands bring.

Through Shakespeare's obscure yet profound images, I found my Silvia. I will never forget her or our journey. She has helped me to trust myself as an actor and to confidently take hold of and make my own, any character that may come my way.

## **VITA**

Debbie A. Fleming was born February 4, 1974 in Troy, New York. She received her primary and secondary education in Averill Park, New York. She received her Bachelor of Arts degree in theatre from Louisiana State University in December of 1996.