

Carlo Goldoni's
the
Servant
of **Two**
Masters

adapted by Constance Congdon
directed by Christopher Bayes



Photo by Scott Suchman.

S SHAKESPEARE THEATRE COMPANY

FIRST FOLIO:

TEACHER AND STUDENT RESOURCE GUIDE

FIRST FOLIO: TEACHER AND STUDENT RESOURCE GUIDE

Consistent with the Shakespeare Theatre Company's central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this *First Folio: Teacher and Student Resource Guide* will prove useful to you while preparing to attend *The Servant of Two Masters*.

First Folio provides information and activities to help students form a personal connection to the play before attending the production. *First Folio* contains material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

First Folio is designed as a resource both for teachers and students. All *Folio* activities meet the "Vocabulary Acquisition and Use" and "Knowledge of Language" requirements for the grades 8-12 Common Core English Language Arts Standards. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

The *First Folio Teacher and Student Resource Guide* for the 2011-2012 Season was developed by the Shakespeare Theatre Company Education Department:

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Synopsis of *The Servant of Two Masters*

It is a bright morning in Venice, and the young couple, Silvio and Clarice, has just been given permission to marry. Clarice had previously been engaged to another man, Federigo Rasponi, but his sudden death has freed her to marry her true love. Clarice's father Pantalone, Silvio's father Doctor Lombardi and the innkeeper Brighella stand by as witnesses. A knock at the door interrupts the happy scene. Smeraldina, Clarice's maid, brings in Truffaldino, a quirky servant with disastrous news—his master, Federigo Rasponi, isn't dead after all! And he's here in Venice! A man enters, declaring himself to be Federigo Rasponi and demanding to marry Clarice. Pantalone feels obliged to uphold the original engagement, much to the distress of his daughter, Silvio and Doctor Lombardi.

Meanwhile, the innkeeper Brighella draws Federigo aside—and reveals that he recognizes Federigo's true identity. The person dressed as Federigo is actually Beatrice, Federigo's sister. Federigo was indeed killed in a duel by Beatrice's fiancé, Florindo, who then fled to Venice. Beatrice has followed him, hoping to collect her brother's money from Pantalone. Outside the inn, the always-hungry Truffaldino waits in the street fantasizing about food. His master Federigo—who he has no idea is really Beatrice—doesn't feed him nearly enough. Therefore, he decides that the best course would be to find another master to serve as well. Two masters, double the food! At just this moment a man enters, struggling with his luggage: it is Florindo. Truffaldino offers to serve him, and Florindo agrees. The servant Truffaldino now has two masters.

Truffaldino's first job for his masters is to go to the post office for their mail. Unfortunately, Truffaldino can't read, and the letters get mixed up. Florindo reads Beatrice's letter and learns that she's in Venice dressed as a man. Delighted, he runs off to find her. Pantalone arrives with a bag of money, which he hands to Truffaldino for his "master." Truffaldino doesn't know which "master" Pantalone means and mistakenly gives it to Florindo, though it was intended for Federigo. Meanwhile, Clarice begs her father to release her from the engagement to Federigo. The disguised Beatrice arrives and asks to speak with Clarice in private. Once they are alone, Beatrice reveals her true identity. Clarice is greatly relieved and tells her father that she will now consent to marry "Federigo." Unfortunately, Silvio doesn't know the happy news. Enraged at the loss of his love, he attacks Pantalone and accuses Clarice of being faithless. Deeply hurt, Clarice prepares to kill herself. Luckily, her maid Smeraldina arrives just in time to stop her.

At last it's time for lunch. Both Florindo and "Federigo" order their meals at the same time, and Truffaldino finds himself in a jam. Can he keep both masters satisfied while also finding time to stuff his own face? Smeraldina arrives, and Truffaldino, who had previously noticed the pretty maid, declares his love for her. He discovers that she feels the same. More mix-ups lead Beatrice and Florindo to believe that the other one is dead. In despair, they run out of the inn at the same time, ready to take their own lives. But just as they are about to plunge in the knives, they see... each other! They embrace, delirious with joy. Silvio and Clarice are reunited, and even Truffaldino is forgiven for daring to try to serve two masters at once. Oh, happiness, once more!

*Synopsis courtesy of Yale Repertory Theatre, written by Madeline Miller, original production dramaturg.

A Look Inside *The Servant of Two Masters*

A Well-Made Comedy: The Legacy of *commedia dell'arte* and Carlo Goldoni

By Matthew R. Wilson

Matthew R. Wilson is Artistic Director of Faction of Fools, D.C.'s *commedia dell'arte* theatre company. He holds an MFA from STC's Academy for Classical Acting and is pursuing a PhD in Renaissance Theatre History at the University of Maryland, College Park.

"If we are to make plays of *commedia dell'arte*, we shall want to make them well."

So insists the fictional Placida, a leading actress depicted in Carlo Goldoni's play *The Comic Theatre*. Her sentiment seems obvious enough, but—like *commedia* itself—it merits a second look.

For starters, this sentence penned in 1750 is often cited as the first appearance of the term *commedia dell'arte*. Though the tradition of *commedia* had begun in Italy more than 200 years earlier, it was previously known by other names: *The Improvised Theatre*, *The Zanni-esque Theatre* (with reference to bumbling servants called "Zanni," from whom we get the English word "zany"), *The Theatre of Masks*, or—more widely in Europe—simply, *The Italian Comedy*. It was Goldoni who popularized a new and lasting name for the art form: *commedia dell'arte*, which is best translated into English as *Professional Theatre* (with "Arte" denoting "skill, technique, craft, or profession"). Ironically, Goldoni, whose name is forever linked with the *commedia*, coined the phrase to describe a style of theatre that he did not like.

Goldoni's dissatisfaction with *commedia dell'arte* raises a larger issue embedded in Placida's plea, an issue that still plagues modern comic artists: What is the measure of a well-made comedy? Is it enough to do as Donald O'Connor insists in *Singin' in the Rain* and "Make 'em laugh"? Or, if we agree with Placida and want to make our plays well, must we do something more?

The *commedia* tradition grew out of necessity and invention, when, around the 1520s, Italian comic actors began to create models for achieving that elusive dream: to make a living in the arts. The resulting work not only kept them fed, but it revolutionized drama throughout Europe, spawning many innovations that are now taken for granted. Italian Comedians signed the earliest documents of incorporation recognizing performance as an industry and the theatre "company" as a business entity. These artist-entrepreneurs were the first to employ women on the professional stage, a regular occurrence in Italy 100 years before it would become standard practice in England. Touring companies played to every major court and Italian Comedy was at the vanguard of modern, transnational business.

Scholarly consensus has highlighted myriad ways in which Elizabethan dramas (including the plays of Shakespeare himself) are indebted to *commedia* conventions, and it is likely that Shakespeare's famous clown Will Kempe traded professional secrets with Italian Comedians on tour in England. In France, the connection was stronger still as Italian companies made Paris a permanent home, occasionally sharing venues with Molière. The French playwright was quick to "share" their material as well, borrowing heavily from the *commedia* repertoire in creation of a French national theatre.

By the mid-18th-century, Italian artists like Goldoni lamented that their own native theatre paled in comparison to their European rivals, whose national dramatic traditions had blossomed after, ironically, taking root in soil fertilized by earlier Italian tours. Within Italy, however, innovation had apparently slowed and *commedia* was on the wane.

To Goldoni, this *Professional Theatre* had grown stale and commercial, marked by predictable improvisations, hackneyed knockabouts, and ubiquitous scatological humor. Apparently the artist-entrepreneurs had lost the hunger that had first prompted their ancestors to innovate.

Continues on page 5

A Look Inside *The Servant of Two Masters*

A Well-Made Comedy: The Legacy of *commedia dell'arte* and Carlo Goldoni (cont.)

Goldoni responded with a self-described mission of “reform,” a project which he details in his *Memoirs*. In his view, *commedia* had given a propitious birth to modern theatre, but it was high time for the Italian stage to grow up. The Venetian lawyer-turned-playwright planned to lead this painful maturation himself, waging war on three fronts.

First, Goldoni worked with renowned *commedia* actors of his day, whose careers had been built on improvisation, but he dared to give them scripts, insisting as Shakespeare had done 150 years earlier that the actors “speak no more than is set down for them.” Detractors claimed that the playwright was squelching creative fire, but literarily-minded audiences agreed that Goldoni’s poetry and crafted narratives were an improvement over improvised texts.

In his scripts, then, Goldoni attempted to shift the theatrical style from “farces” to “comedies of character.” Goldoni hoped that a new “comedy of character” would revive the theatre with a sense of realism and particularity drawn from modern, middle-class life: merchants, courtiers, waiters, porters and the like—*real* people presented not as types but as individuals.

The last and most controversial of Goldoni’s reforms was a slap to the very face of Italian culture: he began to require that his actors perform without their venerated leather masks. *Commedia*—the so-called *Comedy of Masks*—had flourished based on a system of character masks, and the material culture of the leather mask was a source of Italian popular pride, even outside of the realm of theatre. In some cases, the public responded with rage, and Goldoni describes being accosted by people who accused him of killing their culture by daring to present unmasked comic actors. Goldoni, however, saw himself as a harbinger of the future, insisting that modern, realistic theatre required a nuance, a pliability and a life that the mask would not allow: “The actor must, in our days, possess a soul; and the soul under a mask is like a fire under ashes.”

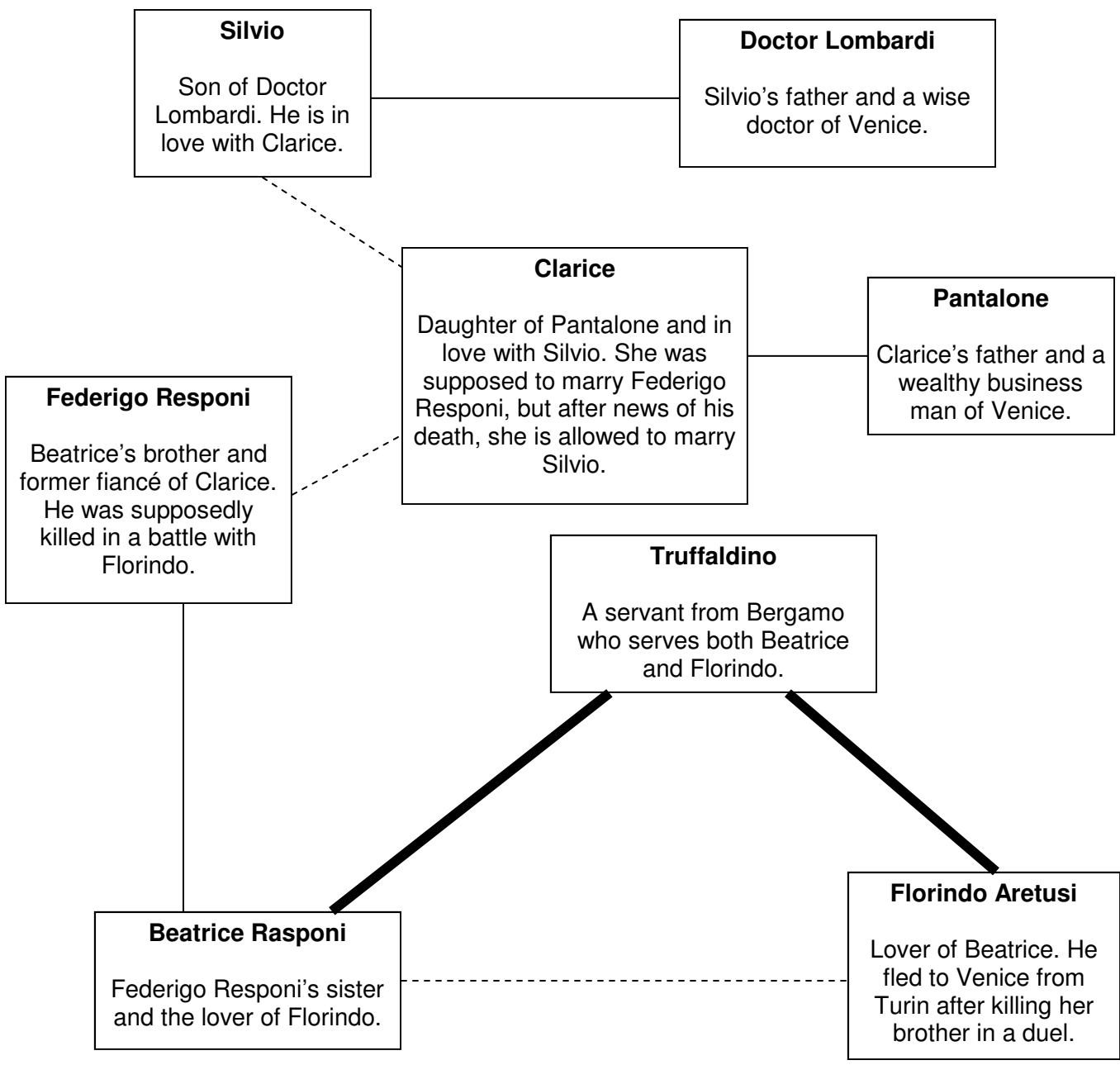
Some theorists still say that Goldoni killed *commedia*. In his words, he merely reformed it. Either way, his work helped to shape a new Italian national theatre based on more realistic characters, more naturalistic representations and the primacy of the playwright over the actor.



Steven Epp as Truffaldino in Yale Repertory Theatre’s 2010 production of *The Servant of Two Masters*, directed by Christopher Bayes.
Photo by Richard

This article is taken from a longer piece in the 2011-2012 *Guide to the Season’s Plays*. It is available on the Shakespeare Theatre Company website, at ShakespeareTheatre.org/Education.

WHO'S WHO in *The Servant of Two Masters*



KEY

- = family
- - - - = love Interest
- = servant

Brighella
The owner of a local inn.

Commedia dell'Arte: Italy to England

Commedia dell'arte (which translates as “theatre of the professional”) began in Italy in the early 16th Century and quickly spread throughout Europe. On February 25, 1545 in Padua, Italy, Ser Maphio’s troupe of performers signed a letter of incorporation establishing themselves as the first professional theater company in history! Since these troupes were traveling through Europe, the actors used masks and the acting style became very physical, allowing the stories to translate to an audience regardless of what language they spoke.

While *commedia dell'arte* troupes began in Italy, they were extremely popular throughout all of Europe during the 16th and 17th century. It is safe to assume that Shakespeare would have attended performances, especially since we have records of troupes traveling through his hometown. It’s no secret that Shakespeare is known for borrowing plots and character ideas from a variety of sources. The scenarios and characters of the *commedia* troupes were no exception.

The *commedia* scenarios are saturated with stories of two young lovers who are not allowed to be together. We see the tales of longing lovers in many of Shakespeare’s plays including *Romeo and Juliet*, *The Taming of the Shrew* and *Much Ado About Nothing*. Perhaps it is not a coincidence that all three of these plays are set in Italy. *Commedia* stages were also frequented with young women disguising themselves as boys in order to gain freedom, independence or escape an unwanted fate. The plot device of a girl disguised as a boy has become a classical comedic tale thanks to Shakespeare’s *Twelfth Night*, *As You Like It* and *The Two Gentlemen of Verona*.

Unlike the poetic scripts of Shakespeare, all we have from the *commedia dell'arte* troupes are the **scenarios**. That is because there were no playwrights or directors. These troupes of actors worked together all the time developing and honing acrobatic stunts, gags, and an arsenal of witty dialogue and jokes. These comedy shticks were called **lazzi** (singular **lazzo**) and could be inserted into performances over and over.

On the day of the show, the company manager would announce the title and theme of an evening’s performance, making a scenario available to the performers. Most scenarios are approximately three pages long and describe the basic plot points of the story with character entrances and exits indicated. Using the framework of the scenario, actors would collaborate together to improvise a unique performance at every show.

The Characters of *Commedia*

Many of Shakespeare’s plays include servant characters whose main function in the play is to provide comic relief. These comic bits are written purely for comedy and can therefore be considered *lazzi*. In Shakespeare’s play *Much Ado About Nothing*, the comedic duo Dogberry and Verges are a classic example of a first and second zanni.

The style of *commedia dell'arte* is characterized by its use of masks, improvisation, physical comedy, recognizable stock characters and often times being multi-lingual. Unlike actors today, who train in a variety of styles in order to play different roles, *commedia* actors spent years perfecting one character or “mask.” Hundreds of character names exist, each the invention of a particular actor, but all of them can be categorized into one of these five major character types:

The Zanni are the servant characters. They try their best to serve their masters, despite their lack of intelligence. The hierarchy amongst the Zanni is represented by their masks. Typically the longer the nose of a masked character, the lower their status and dimmer their wit. The most famous of the Zanni is Arlecchino, who later in France becomes known as Harlequin. Columbina is the saucy female servant who is typically much smarter than her male counterparts.

The Captain (Capitano) is a braggart soldier, usually from a foreign country. He boasts and brags of his strengths, abilities, and triumphant battles but in reality cowers in the face of conflict. This exotic attention-seeker often arrives in the scenario just when things start to go badly, and only makes them worse. The Captain is a lover of war and women—but mostly a lover of himself.

The Characters of *Commedia* (cont.)

The Lovers (Innamorati) are typically the children of the Old Men. They are highly emotional, passionate, and will do anything to marry the person they love each other. They are unmasked and therefore, the most intelligent characters. One common plot device includes two lovers not being allowed to marry because of disagreement between their fathers. The female lover, often named Isabella, disguises herself as a man in order to escape her fate.

The Old Men (or Vecchi) are the masters. The most well known are:

- **Pantalone**—a wealthy old man who is greedy and self-interested.
- **Dottore**—he is an expert in everything especially food. Sometimes a know-it-all, sometimes a charlatan, he loves to ramble on.
- **Tartaglia**—from the south of Italy, stutters, is often blind or deaf or both causing unending comic miscommunication.

La Signora is often the new, young wife to Pantalone. Typically, she has married him for his wealth and cuckolds him every chance. She is usually more interested in the Capitano or chasing one of the young lovers.

Commedia Connections

Some modern examples of *commedia*-influenced characters include:

- Ebenezer Scrooge in *A Christmas Carol*, a classic Pantalone.
- Gabrielle and Troy in *High School Musical*, two classic Innamorati.
- Professor Gilderoy Lockhart in *Harry Potter* is a classic Capitano.
- Gloria Delgado-Pritchett from *Modern Family* is great example of a La Signora.
- Kenneth the Page from *30 Rock* is a Zanni. The clumsy comic duo Pintel and Ragetti in *Pirates of the Caribbean* are also a classic 1st and 2nd Zanni.



John Treacy Egan, Andy Grotelueschen, Da'Vine Randolph, Allen Gilmore and Liz Wisan in Yale Repertory Theatre's 2010 production of *The Servant of Two Masters*, directed by Christopher Bayes.

A Look Inside *The Servant of Two Masters*

A How-To Guide to Teaching Comedy

Shakespeare Theatre Company Master Acting Class teaching artists' share their thoughts on helping others to make people laugh.

Know What's Funny.

Sabrina Mandell, who teaches clowning and physical comedy, likes starting class with showing examples of things she finds funny. The video clips and demonstrations help students realize what they already know: "I think that we all essentially understand comedy we just haven't ever really thought about it. It's important to get people realizing what's funny and why, so they can discover how to recreate that." She is clear that it's not about teaching how to recreate the pros: "I don't believe there's a right way to do something. When it works, everyone will acknowledge that it works. There's a consensus about what's funny. People have different takes but generally, if people laugh, it works."

Teaching artist Wyckham Avery is always nervous about the first day: "My biggest fear teaching comedy is that I won't be funny myself—totally ruins the credibility."

Have No Fear.

One of the most important tools a comedian can have is the ability to push beyond societal norms. Mark Jaster, who teaches mime and physical comedy alongside Sabrina, notes that in order to do comedy, "One has to be willing to go there first and some people just have a talent for it."

In order to feel comfortable moving beyond boundaries, different teachers follow different practices. Sabrina likes pushing her students to open up emotionally: "The realization that laughter and crying live right next door to each other – when you open yourself emotionally, you can suddenly start to access all of them." Another option is to push the students to experience fear in order to move beyond it. Wyckham's clown teacher taught using fear, "we were being yelled at and dodging tennis balls being hurled at us onstage."



Master Acting Class teacher, Sabrina Mandell participates in an activity with students in her Physical Comedy class.

Be Precise.

All the teachers agree that as Resident Teaching Artist Jim Gagne states, "In drama there is room to play loose. In comedy you have to be precise."

For Wyckham teaching comedy is all about precision. She tells her students the key to comedy is "making things crisp and clean and well timed." Teaching timing, however, is not easy. "Some students have a talent for timing," shares School Programs Manager Vanessa Hope, "it's hard to cultivate...you need lots of time for them to learn and practice."

Sabrina thinks it is possible to teach comedic timing. "It's a slow process," she says "you can develop it as a muscle by becoming aware and then by playing and seeing what works. With rigor! Exercise." She talked about an exercise that Mark learned in high school. The assignment is to enter a room in a comedic way. It's all about the timing. "People just worked and worked and eventually they figured out what gets the laugh."

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A Look Inside *The Servant of Two Masters*

A How-To Guide to Teaching Comedy (cont'd)

Encourage Playing.

Sabrina made clear that “personally, I don’t set out to teach comedy, I set out to remind people how to play.” Mark talks about creating a lab “in which to explore the mysteries, a lab in which I share and continue my own discoveries and exploration.” For him it’s a balance between the play and the analysis. He wants to create a space where comedy can be constructed and deconstructed.

Never Expect A Laugh.

You have a room full of students and they want so badly to make each other laugh. Teachers have to remind their students that playing comedy is still about telling a story. “The stakes,” Vanessa notes, “need to remain as high for a comedic character as they do for dramatic but the consequences are different.” Jim agrees adding a favorite quote from a teacher friend of his: “In drama you throw the dishes down, in comedy you throw them up.”

Using precise timing and being open will open you up to laughs but to be a comedic actor, you must play the scene with authenticity, not thinking about what will or won’t get the laugh. “The final step,” Jim says, “is getting a laugh.”

Now it’s your turn!

- **Know What’s Funny:** Put together a collection of pictures, quotes, cartoons, movie clips that you find funny. What about them is funny to you? Share them with someone else—do they find them funny as well?
- **Be Precise:** Move just one part of your body at a time, keeping the rest of your body still; “look to your left,” “raise your right arm” “raise your eyebrows” etc.. how does it feel to only have one part of your body in motion at a time?
- **Encourage Playing:** Sit in a circle with a group of peers. The only thing you have to do in the circle is laugh. Allow the exercise to go on for at least a minute if not longer. When the laughing subsides discuss whether or not you started really laughing at some point? If so, when and why?
- **Never Expect A Laugh:** Each student takes a turn calling everyone over to them saying only “look at this.” Once they are surrounded by the other students their only goal is to keep everyone there. They must do this entirely with their face. They are not allowed to speak or move their bodies. Those watching can decide when they get uninterested and turn away. After everyone gets a chance talk about the experience: did anyone make you laugh? Why?



Master Acting Class teacher Mark Jaster encourages playing during their last session of Physical Comedy.

Classroom Activities

Common Core Standards: Questioning, Analysis and Evaluation, Stagecraft

Pass the Character:

- Stand in a circle and create a frozen image of a “larger than life” character with your body. *Examples include: Tarzan, WWE wrestler, Lady Gaga, Santa Claus, Queen Elizabeth, Quasimoto, etc.*
- Once everyone has created a frozen picture of a character, mill around the room as your character and explore how that character moves. This exercise is not about verbal communication so there should be no talking or noises as you walk.
- Once it seems like everyone has a clear character split the class up into two groups and stand on opposite sides of the room.
- With a volunteer from each group, walk toward one another as your character and when you pass by one another you are going to switch characters. Each person should switch characters at least once.

Follow up questions:

- What was it like to take on someone else’s character?
- What was it like to see someone play a character you created?
- When an actor takes on another actors character do they become mirror images of what was done originally, or do they put their own style into it?

Simple Scenarios

Partner into pairs of two. Each pair gets a simple scenario from the list below. Improvise the scene once. Repeat the improvised scene, but this time, no dialogue is allowed—you can only tell the story physically. Present both versions of the scene to the rest of the class.

Scenario #1: An Old Man and his Servant: Zanni, the servant, is very hungry and keeps trying to eat. Every time he is about to eat his dinner, his master gives him a new task.

Scenario #2: The Lovers: A young boy and a young girl fall in love at first sight. They discover their fathers are enemies and will never let them marry. They decide to run away together.

Scenario # 3: The Lovers and their Servants (this scenario requires a small group of students): A young boy and a young girl each ask their servant to deliver a love letter to their enamored. The servants mess this up.

Scenario #4: The Captain: A soldier comes to a foreign city with his servant. The Captain brags about how he has fought bravely in a war. The servant either backs him up or reveals the true version of the story. The soldier then sees a mouse, and they are both scared away.

Follow up questions:

- How did you improvise your scene?
- Did you have a real life example to pull from?
- What was it like to tell the story without words? What did you have to focus on?
- Audience, which scene was more interesting to watch? Why?

Classroom Activities

Common Core Standards: Questioning, Analysis and Evaluation, Stagecraft

Three Through A Door

- The game begins with a student volunteer sitting in a chair in front of the class with another student volunteer standing off to the side ready to enter.
- The student who is standing will enter the scene through a pretend door and wait for the other student to ask them for something.
For example: “go get me a baby elephant” or “go get me a sports car.” *Note: the item should not be something that is actually in the classroom.*
- The student will walk off and come back quickly pretending to have the item and they will hand it off to the student in the chair. NOTE: The facilitator should encourage both students to show the height, weight, and shape of the item with their whole bodies.
- The student who is sitting will ask for three items and then find a reason to leave. The student who was bringing items in will now sit in the chair and ask the next student to enter to get them things.

Follow up questions:

- How did students use their bodies to show the items that were being brought in?
- What were some of the most engaging moments to watch and what made those moments engaging?
- Is it hard to keep coming up with items to request?

Mask Making Activity

Commedia—the so-called *Comedy of Masks*—had flourished based on a system of character masks, and the material culture of the leather mask was a source of Italian popular pride, even outside of the realm of theatre. Goldoni began to require that actors perform without their masks. He explained that “The actor must, in our days, possess a soul; and the soul under a mask is like a fire under ashes.”

Now it's your turn!

- 1) Create a mask for yourself. This mask should reveal your hidden emotions, thoughts and desires. Use words, and pictures to show what you are not saying or revealing.
- 2) Once completed, don your mask and interact with other students as the public face of your character.

Follow up questions:

- What are the pros of donning a mask?
- What are the cons?
- How do you feel about having your private character displayed?
- How do you think Goldoni would feel about your mask? Since it displays feelings and emotions, would he be ok with it?

Classroom Activities

Common Core Standards: Questioning, Analysis and Evaluation, Stagecraft

Master and Servants

- The activity begins with one student sitting in a chair and playing “The Master.”
- Another student will play the role of a servant and begin the game by asking The Master if they can “fetch them something?”
- The Master can ask for anything in the world, i.e. “go get me a goblet made of gold,” or “bring me a five course meal.”
- The servant will walk away for a moment and quickly come back pretending to have the item. The Master will then ask for another item and the game continues.
- Eventually The Master will find something wrong with one of the items the servant brought; “This goblet is only gold plated” or “This meal is cold” and The Master will clap their hands together, causing the servant will fall on the floor pretending to have passed out.
- At this time the facilitator will quickly choose another student in the class to play the servant and the game will continue.
- As the game progresses the facilitator will begin to introduce multiple servants into the action at one time.
- Eventually The Master will be completely overwhelmed with servants asking if they can get them something. Remind the students playing The Master that they have to have a reason to clap their hands together, they can’t just start clapping because there is too much going on.

The idea of this game is to show the players what it is like to be overwhelmed by a situation, much like Truffaldino in *The Servant of Two Masters*. The game also encourages participants to think creatively and gives them the opportunity to experience a situation that is larger than life, just like the characters in *The Servant of Two Masters* experience.



Jesse Perez as Florindo and Steven Epp as Truffaldino in Yale Repertory Theatre’s 2010 production of *The Servant of Two Masters*, directed by Christopher Bayes.
Photo by Richard Termine.

Resource List

All Fall Down: The Craft & Art of Physical Comedy, <http://physicalcomedy.blogspot.com/>

Goldoni, Carlo. *Memoirs*. Translated by John Black. With an essay by William Dean Howells. Boston: John R. Osgood and Co, 1877. Available at <http://www.archive.org/stream/memoirsofcarlo00gold#page/n7/mode/2up/>.

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Kennard, Joseph Spencer. *Goldoni and the Venice of His Times*. New York: B. Blom, 1967.

Fava, Antonio. *The Comic Mask in the Commedia dell'Arte: Actor Training, Improvisation, and the Poetics of Survival*. Translated by Thomas Simpson. Edited by Francesco Zimei. Evanston, Illinois: Northwestern University Press, 2007.

Duchartre, Pierre Louis. *The Italian Comedy*. Translated by Randolph T. Weaver. George G. Harrap & Co, 1929. Reprint. New York: Dover Publications, 1966.

Henke, Robert. *Performance and Literature in the Commedia dell'Arte*. Cambridge: Cambridge University Press, 2002.

Wright, Louis B. "Will Kemp and the Commedia Dell'Arte." *Modern Language Notes* 41, no. 8 (1926): 516-520.

Standards of Learning

The activities and question sequences found in the Folio supports grade 8-12 Common Core standards in English Language Arts. Primary content areas addressed include but are not limited to:

- Classical Literature
- Stagecraft
- Inference
- Questioning and Listening
- Analysis and Evaluation
- Vocabulary and content development
- Argument and persuasive writing
- Performance
- Research

Theatre Etiquette

The phrase “**theatre etiquette**” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:



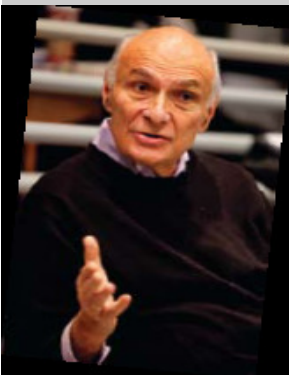
*Students at a SHAKESPEARIENCE production of Cymbeline.
Photo by Nicole Geldart.*

Before you go:

- Please remember to turn off all electronic devices (iPods, games, etc.). It can be very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please no text messaging.
- We’re sure that you would never stick your gum underneath your chair or spill food and drinks, but because this theatre is so new and beautiful, we ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.
- We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins.

During the performance:

- Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.



Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it ... You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”