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PENNSYLVANIA DEPARTMENT OF EDUCATION

Academic Standards

The material in this study guide is designed to meet the following Pennsylvania Academic Standards:

Pennsylvania Academic Standards for Reading, Writing, Speaking, and Listening

- Students will use knowledge of root words and words from literary works to recognize and understand the meaning of new words. (1.1.11 C)
- Students will identify, describe, evaluate, and synthesize the essential ideas in text. (1.1.11 D)
- Students will read and understand works of literature. (1.3.11 A)
- Students will analyze the effectiveness, in terms of literary quality, of the author's use of literary devices. (1.3.11 C)
- Students will analyze and evaluate in poetry the appropriateness of diction and figurative language (e.g., irony, understatement, overstatement, paradox). (1.3.11 D)
- Students will analyze how a scriptwriter's use of words creates tone and mood, and how choice of words advances the theme or purpose of the work. (1.3.11 F)
- Students will read and respond to nonfiction and fiction including poetry and drama. (1.3.11 F)
- Students will demonstrate fluency and comprehension in reading. (1.1.11 H)
- Students will listen to others. (1.6.11 B)
- Students will contribute to discussion. (1.6.11 D)
- Students will participate in small and large group discussions and presentations. (1.6.11 E)

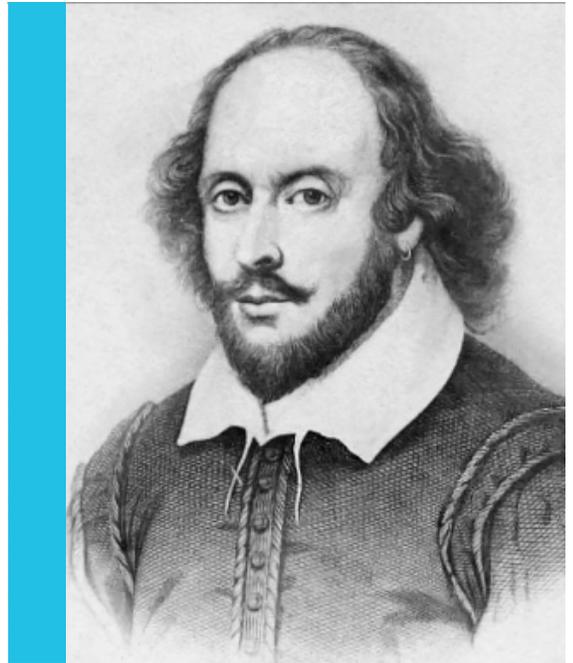
A LITTLE BIT ABOUT THE BARD

Shakespeare's Life

We know very little about the life of William Shakespeare, however, more is known about him than many of his contemporaries. His birthday is historically attributed to April 23, 1564, and supposedly, he died on the same day in 1616. As the eldest child of John Shakespeare and Mary Arden, he was raised in the market town of Stratford-on-Avon, which lies approximately ninety miles northwest of London. He most likely attended the town's grammar school where he would have been instructed in Latin and the Classics.

In November of 1582 he married Anne Hathaway, and in May of 1583 they had their first child, Susanna. Two years later the fraternal twins, Hamnet and Judith, were born. It is unclear exactly when Shakespeare began his career in drama, but at some point he went to London and began working as an actor and playwright. By 1595 he was a shareholder in The Lord Chamberlain's Men. Sadly, in 1596, his son Hamnet died. Many have wondered about the connection between Hamnet's early death and his father's subsequent dark tragedy, *Hamlet*.

Shakespeare is known worldwide as an excellent playwright and poet, but the exact number of plays that he wrote is still subject to some debate. Scholars would like to determine which plays Shakespeare wrote alone and which he co-authored with other playwrights. Most experts agree that Shakespeare penned 38 plays, 5 long poems, and 154 sonnets, which serves as a good reference point for understanding how prolific a writer he was. William Shakespeare's popularity has yet to wane, hundreds of years later, and his works continue to be important for students, dramatists, and audiences around the world.



.....

Questions about Shakespeare in Modern Culture



1. Name three modern movies that are inspired by one of Shakespeare's plays.

- 1. _____
- 2. _____
- 3. _____

2. Name three phrases we use today that come directly from Shakespeare's work, and name the play or sonnet that the phrase came from.

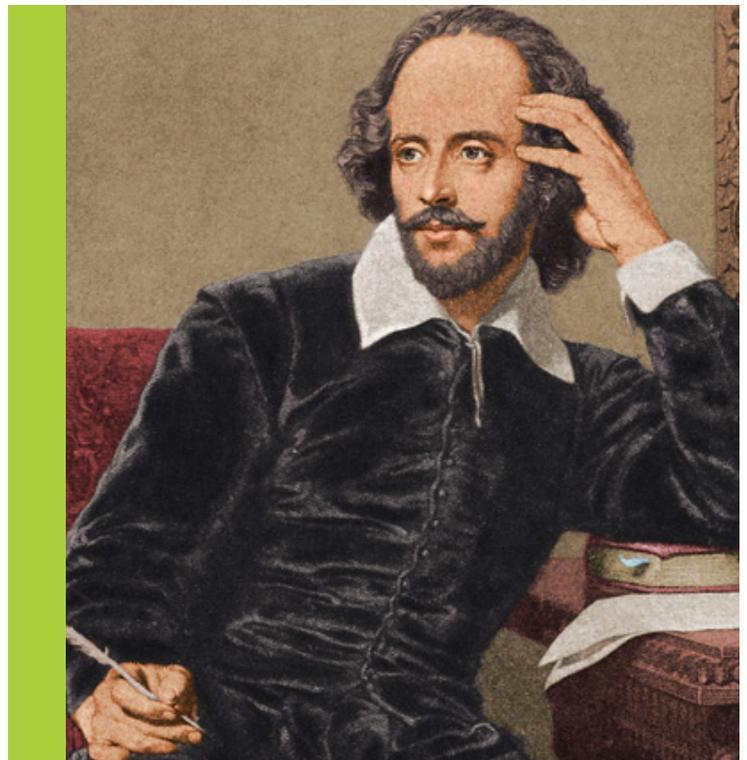
- 1. _____
- 2. _____
- 3. _____

3. Identify three songs written in the last 20 years that refer to a character from one of Shakespeare's plays or use direct quotes from his plays. Name the song and the Shakespeare reference.

- 1. _____

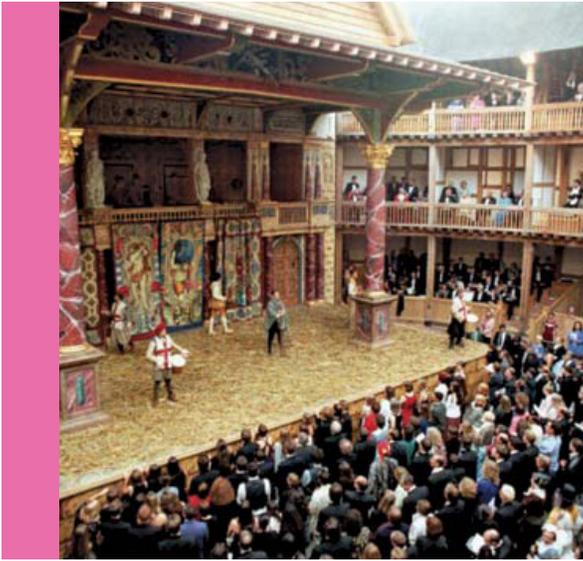
- 2. _____

- 3. _____





SHAKESPEARE & THEATRE: THEN & NOW



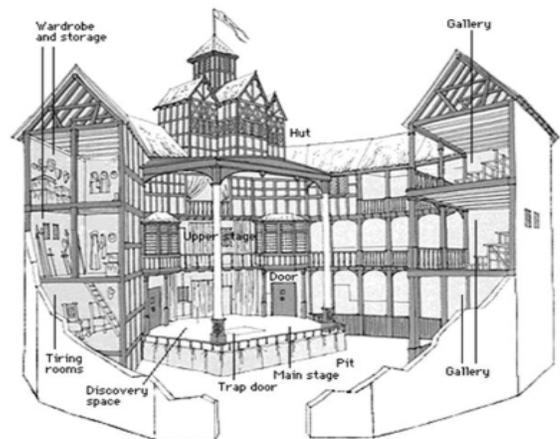
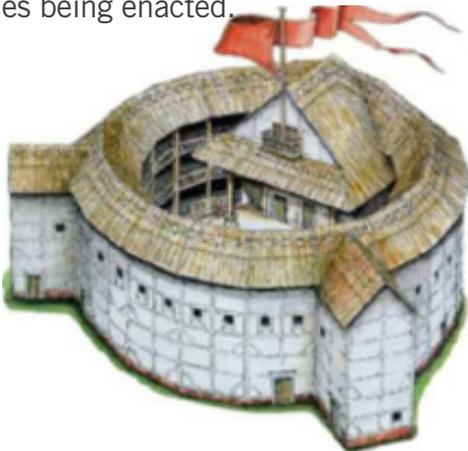
Playwrights alive during the Elizabethan era worked in a very different way than playwrights do today. Instead of producing a play independently, they were first required to present a company with their idea for a plot. The leading actors and managers would then decide whether they liked it or not, and offer a down payment for its completion.

This close relationship between the writer and the performers meant that writers often created their characters with certain actors in mind. For instance, knowing that The Lord Chamberlain's Men's leading man, Richard Burbage, had a strong memory for long scripts, Shakespeare created the parts of *Richard III* and *Hamlet* for him. These parts involve lengthy soliloquies that might have strained another actor. As Burbage aged, Shakespeare created more mature characters for him.

When Shakespeare finished a play it was not distributed to the actors in books. Instead, each player received only the lines for his own part. This meant that he would not see who else was going to be on the stage until they actually rehearsed the scene. Actors today might find it strange to be unable to read the entire work before rehearsing.

When Shakespeare was producing his plays there were some basic ideas he used that were part of Elizabethan staging techniques. We know this through testimonials from audiences of the time, how the theatres were built, and the actual directions within the plays themselves.

The actors could see the audience because a number of the productions were performed outside in daylight. It is also another dynamic way to experience Shakespeare's plays directly. We know that the plays were performed on a large wooden platform with only a few key set pieces to represent major areas (a bed, a tomb, etc.). There is a freedom in this, as the audience has to listen to the language and imagine the scenes being enacted.



.....

Shakespeare's company was comprised of all men and boys, because women were legally prevented from being on stage. We do not believe that Shakespeare preferred casting men over women. Think of the incredible female characters he wrote. If he were alive today we think he would have liked Meryl Streep to play Lady Macbeth! Women are allowed onstage now and we embrace all of Shakespeare's exploration of gender in a variety of ways

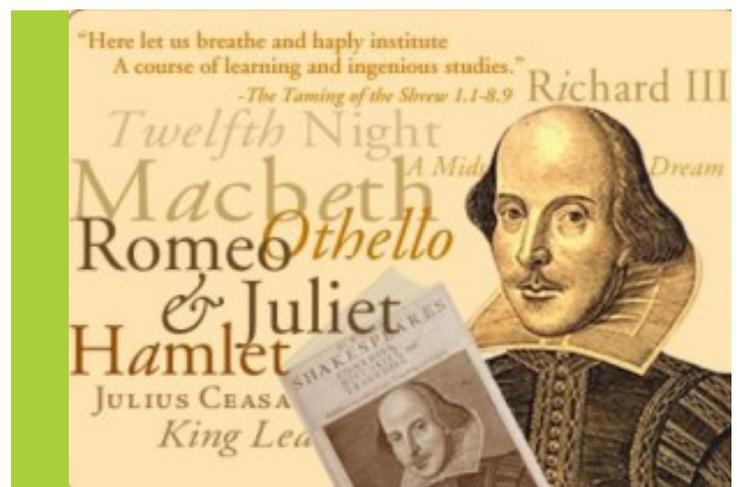
The costumes helped the audiences, as they do now, to "read" the characters positions in society and who they were. They are used to show rich and poor, royalty or peasantry, and a myriad of other character clues. Costumes in Shakespeare's time were not used to show what a particular historical period was like. They performed *Julius Caesar* for example in primarily Elizabethan clothing and not ancient Roman. For them, as for us, the play always spoke to the present. That's why we use costumes that speak to our audiences in the most familiar language possible while staying consistent with the words in the play.

Musicians who played above the stage provided the music for Shakespeare's plays. Music was played before, during, and after the production. We know there were a variety of instruments — string, wind, and percussion. Some of the music survives, but not much, and we have the lyrics of songs within the plays. We choose the music and the instruments based on what the actors can play and what we think suits the message of the play. Our composers and sound designers are guided by the text as the director envisions it. *(Based on notes from ASC writing on Original Practices and Original Staging/Practices: Thesis by Angel VanBennekom)*

Julius Caesar may have been the first production performed at the famous Globe Theatre. Construction was finished earlier in 1599 and made use of timber taken from the company's former theatre. The Lord Chamberlain's Men were housed at the theatre until a question of the building's ownership caused a dispute with the landlord. The outraged players dismantled the building and secreted the materials to a new Bankside location. This new space could house up to 3,000 audience members who would stand or sit depending on their ticket. The cheapest tickets allowed attendees to stand on the ground directly in front of and to the sides of the stage.

The Globe was the most magnificent venue London had ever seen. Unfortunately it burned down in 1613 when a canon misfired during *Henry VIII*. After successfully rebuilding, the theatre was then shut down in 1642 by the Puritans and pulled down in 1644. Part of the original foundation was discovered in 1989, and a modern reconstruction was finished in 1997 less than 1,000 feet from the original site.

The American actor and director, Sam Wanamaker, made it his mission to recreate The Globe on the bank of the Thames. This reincarnation of the theatre is connected to the indoor Sam Wanamaker Playhouse, which houses various non-Shakespeare performances throughout the year. The revamped Globe holds performances during warmer months and offers tours of their exhibition and performance spaces to the public all year long.





STAGING QUESTIONS:

The Philadelphia Shakespeare Theatre's production of *Twelfth Night*

1. Can you think of other creative ways to interpret and present *Twelfth Night*?

2. Does the staging of this production call attention any particular aspect of the play?

3. What might be the challenges of deciding on a particular creative direction for a performance?

4. What sounds, sights, or smells did you experience during the performance that were especially effective for you to understand and enjoy the play?





DIRECTORIAL VISION: CARMEN KHAN



*“What you really want is
love’s confusing joy.”*

— Rumi

Twelfth Night is Shakespeare’s meditation on romantic delusion, and the impermanence of life. We have a woman disguised as a man. We have a lady who is desperately in love with “him” but pretending to be in grave mourning; a duke who believes he is madly in love with the lady across town, while (unknown to himself) he truly loves the person at his side, whom he doesn’t

realize is female; a terrified goose of a man challenging another man to a duel; a steward who believes he’s going to become a count any moment. And much, much more. Put all these people together and you have an irresistible, poignant symphony of miscommunication, misconception and non-comprehension, all fueled by romantic desire.

For our production we invoked the spirit of childhood. There is a charming childlike quality to all of these people that makes them whimsical, changeable and innocent in their antics. As in childhood the characters here are full of wide-eyed anticipation, wonder and giddiness. We can’t help but fall in love with them.

There is also a bittersweet quality to *Twelfth Night* that draws us into the darker elements of the play. Embodied in the character of Feste, he brings our attention to the impermanence of it all. Childhood will pass, so will youth, middle age and finally we are all faced with death. But the play doesn’t suggest we should be depressed about it. It invites us to be aware that “beauty is a flower”, and we must embrace every moment and live it to the fullest. •

CARMEN KHAN

Artistic/Executive Director
of The Philadelphia Shakespeare Theatre
CARMEN KHAN



PLOT SYNOPSIS

“CONCEAL ME WHAT I AM, AND BE MY AID FOR SUCH DISGUISE AS HAPLY SHALL BECOME THE FORM OF MY INTENT.”

LOVE STRUCK: Orsino, the Duke of Illyria, is deeply, madly in love with the Lady Olivia. She refuses to see him because she is mourning the recent death of her brother. Orsino doesn't actually come in person to see her, but sends his servants to woo on his behalf.

SHIPWRECKED: Viola is shipwrecked and lands on the shores of Illyria. She was travelling with her brother Sebastian who seems to be lost at sea. She decides to disguise herself as a man and seek employment with Duke Orsino. She calls herself Cesario.

CLOWNING AROUND: Feste is Olivia's clown and has been missing for days. Everyone is angry at him, especially Olivia who orders him to be thrown out of the house. This pleases the uptight and puritanical Malvolio (Olivia's butler and head of the servants, who is secretly in love with Olivia). Feste though is a master of clever repartee, and quickly wins Olivia back, much to the chagrin of Malvolio.

COURTING COMPLICATIONS: Cesario (Viola) is sent by the Duke to woo Olivia on his behalf. Viola admits to us that she has fallen in love with Orsino. Olivia tells Cesario (Viola) that she cannot love the Duke and she has said this many times before. When Cesario leaves, Olivia finds herself in a swoon for the young “man”, and sends Malvolio to chase Cesario (Viola) and give “him” a ring (she tells Malvolio the ring was left by Cesario).

MISTAKEN IDENTITIES: Viola realizes Olivia is in love with her? Him? Oh no, Olivia thinks Viola (Cesario) is a man! Meanwhile Viola's twin brother Sebastian lands safely somewhere else on the island and has made a friend of Antonio (who saved him). He is very sad about losing Viola in the shipwreck and wants to go to Duke Orsino's court. Antonio confesses to us that he has enemies at Orsino's court but decides to follow Sebastian anyway.

THE PARTY'S OVER: Sir Toby Belch, Olivia's dissolute cousin, is conducting a loud drinking and carousing party at Olivia's house with his gullible friend and drinking buddy, Sir Andrew Aguecheek (who is also in love with Olivia) and Feste. Maria, Olivia's maid, warns them to be quiet or they will be thrown out of the house. Malvolio interrupts the party and says he is going

to report them to Olivia. Sir Toby is incensed by Malvolio's uppity behavior and they all complain about him. In retaliation, they devise a plan to trick Malvolio into thinking Olivia is in love with him. Malvolio makes a fool of himself while trying to impress Olivia. Sir Toby and his crew then imprison him as punishment for his pompous behavior.

CONFUSION MEETS CLARITY: While this is happening both Orsino and Olivia are falling deeper in love with Cesario/Viola, and Cesario is falling further for Orsino. Sebastian is mistaken for Cesario, and a silly sword fight ensues. In the end identities are revealed, couples are united, and marriages and celebrations follow! A happy ending for everyone, save Malvolio who promises revenge on them all.





WHO'S WHO?

THE CHARACTERS IN SHAKESPEARE'S *TWELFTH NIGHT*

ORSINO: The Duke of Illyria who is in love with Olivia.

OLIVIA: An aristocrat in Illyria. She is in love with Cesario (Viola disguised as a man).

VIOLA: A young woman shipwrecked on Illyria. She has disguised herself as a man, Cesario, and is in love with Orsino.

SIR TOBY BELCH: Lady Olivia's drunken cousin, who is freeloading on Olivia and sponging on Sir Andrew.

SIR ANDREW AGUECHEEK: Sir Toby's gullible and foolish friend who is in love with Olivia.

MARIA: Olivia's maid.

MALVOLIO: Olivia's butler, who is secretly in love with Olivia and is an insufferable prig.

FESTE: Olivia's witty clown.

FABIAN: A servant of Olivia, who is devoted to Sir Toby.

SEBASTIAN: Viola's twin brother who became lost at sea, but survives the shipwreck.

ANTONIO: The sea captain who saved Sebastian from the shipwreck, and is his close friend.





PLOT & SETTING QUESTIONS

1. For most of the play, Viola is disguised as the male messenger Cesario. What physical characteristics did she take on when dressed as a man? How did this contribute to the dramatic irony (situations that are understood by the audience but not grasped by the characters)?

2. What motivates the characters to make the choices they make?

3. Did your sympathies toward one character change during the course of the play?

4. Who is the protagonist? Who (or what) is the antagonist? Could the antagonist be a situation/set of rules or misunderstanding?

5. How do the characters change (if at all)?



6. Was what happened to Malvolio a harmless prank that went too far or was his downfall plotted all along?

7. Would you consider someone in the play a “bully”? Who and why?

8. Did Malvolio deserve what happened to him? Why or why not?

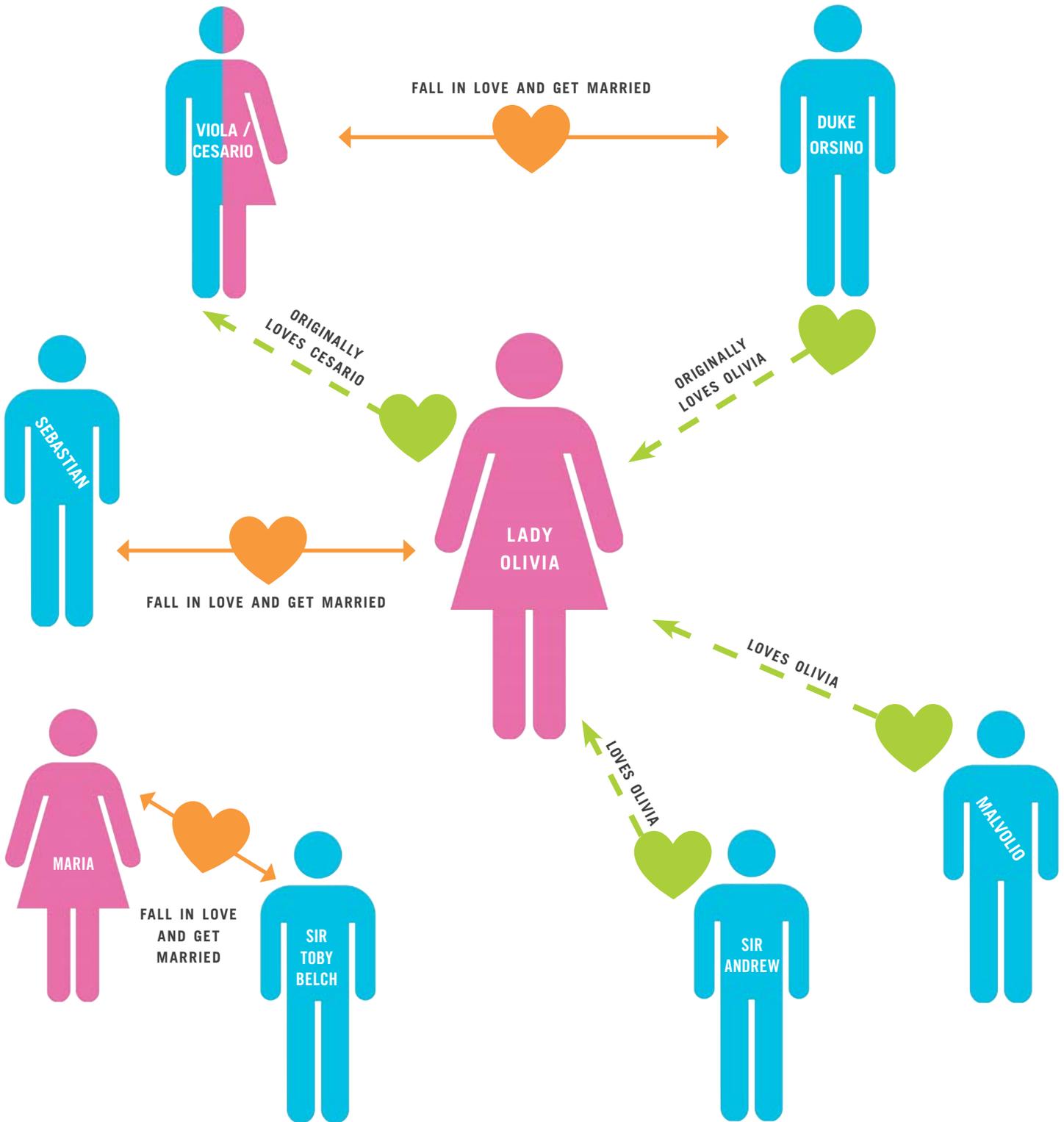
9. Has there ever been a time when someone who was taking liberties with the authority of their position has ordered you around?

10. Have you ever tried to impress someone you liked by behaving differently than your true nature?





WHO'S LOVIN' WHOM?





CHARACTER DEVELOPMENT SKETCH

CHOOSE A CHARACTER FROM *TWELFTH NIGHT*. CUT AND PASTE A PHOTO OR DRAW THE CHARACTER (STICK FIGURES ARE OKAY) IN THE MIDDLE OF THIS PAGE AND ANSWER THE QUESTIONS ABOUT THE CHARACTER YOU CHOSE.

BRAIN: What/who is your character thinking about?

SHOULDER: What does your character worry about?

RIGHT HAND: Who/what is your character's "right hand man?"

ACHILLES HEEL: What/who has helped shape your character?

EYES: How does your character see the world?

HEART: What does your character care most about?

MOUTH: What is something memorable your character said?

LEFT HAND: What/who has your character "left" behind?

FEET: What significant life events has your character experienced?



OLIVIA, MAY I?

DIRECTIONS

1. Assign the roles of Olivia, Viola, and Maria using the excerpt from Act I, Scene 5 found on pages 17 & 18. Have everyone stand at either end of the room. Assign one person as the class record keeper. This person will track the movements of the actors toward each other.
2. The remainder of the class will act as referees for the game, which is modeled after the popular children's game, "Mother, May I...?"
3. This dialogue is almost exclusively between Olivia and Viola. The objective of the game is to observe what lines Viola uses that allow her to woo Olivia successfully. The students playing Viola and Olivia should read each exchange of dialogue, Viola first and then Olivia. The class should then determine whether Viola may take one or two steps forward towards Olivia, OR take one or two steps back, based on Olivia's response to Viola.

EXAMPLE: **VIOLA:** "The honorable lady of the house, which is she?"
OLIVIA: "Speak to me. I shall answer her. Your will?"

Based on this exchange, the class should decide if Viola may take steps forward or steps back, and why. The student playing Viola should move accordingly.

DISCUSSION POINTS

- At what point in the scene was Olivia least interested in Viola? That is, when did Viola have to take steps back and why?
- At what point does Olivia become most interested (or fall in love) with Viola? How do you know? Did the language change in some way? Look carefully at Olivia's usage of prose and verse in the exchange.
- Was there a point in the scene that you felt Olivia should have been taking steps towards Viola? When and why? How does this scene and Olivia's new love for Viola complicate the plot of the play?

OPEN ENDED RESPONSE (VERBAL OR WRITTEN)

- How does the form of this scene mirror the characters and their inner conflicts? Use evidence from the scene as well as the play to support your answer.



OLIVIA, MAY I?

ACT 1, SCENE 5



OLIVIA Speak to me. I shall answer for her. Your will?

VIOLA Most radiant, exquisite, and unmatchable beauty—I pray you, tell me if this be the lady of the house, for I never saw her. I would be loath to cast away my speech, for, besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn. I am very comptible even to the least sinister usage.

OLIVIA Whence came you, sir?

VIOLA I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

OLIVIA Are you a comedian?

VIOLA No, my profound heart. And yet by the very fangs of malice I swear I am not that I play. Are you the lady of the house?

OLIVIA If I do not usurp myself, I am.

VIOLA Most certain, if you are she, you do usurp yourself, for what is yours to bestow is not yours to reserve. But this is from my commission. I will on with my speech in your praise and then show you the heart of my message.

OLIVIA Come to what is important in 't. I forgive you the praise.

VIOLA Alas, I took great pains to study it, and 'tis poetical.

OLIVIA It is the more like to be feigned. I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be not mad, begone; if you have reason, be brief. 'Tis not that time of moon with me to make one in so skipping a dialogue.

MARIA Will you hoist sail, sir? Here lies your way.

VIOLA No, good swabber, I am to hull here a little longer.—Some mollification for your giant, sweet lady.

OLIVIA Tell me your mind.

VIOLA I am a messenger.

OLIVIA Sure you have some hideous matter to deliver when the courtesy of it is so fearful. Speak your office.

VIOLA It alone concerns your ear. I bring no overture of war, no taxation of homage. I hold the olive in my hand. My words are as full of peace as matter.

OLIVIA Yet you began rudely. What are you? What would you?

VIOLA The rudeness that hath appeared in me have I learned from my entertainment. What I am and what I would are as secret as maidenhead: to your ears, divinity; to any other's, profanation.

OLIVIA Give us the place alone. We will hear this divinity. Maria and Attendants exit. Now, sir, what is your text?

VIOLA Most sweet lady—

OLIVIA A comfortable doctrine, and much may be said of it. Where lies your text?

VIOLA In Orsino's bosom.

OLIVIA In his bosom? In what chapter of his bosom?

VIOLA To answer by the method, in the first of his heart.

OLIVIA O, I have read it; it is heresy. Have you no more to say?

VIOLA Good madam, let me see your face.

(continued on page 18)



OLIVIA, MAY I? ACT 1, SCENE 5 (CONT.)

OLIVIA Have you any commission from your lord to negotiate with my face? You are now out of your text. But we will draw the curtain and show you the picture. She removes her veil. Look you, sir, such a one I was this present. Is 't not well done?

VIOLA Excellently done, if God did all.

OLIVIA 'Tis in grain, sir; 'twill endure wind and weather.

VIOLA 'Tis beauty truly blent, whose red and white Nature's own sweet and cunning hand laid on. Lady, you are the cruel'st she alive If you will lead these graces to the grave And leave the world no copy.

OLIVIA O, sir, I will not be so hard-hearted! I will give out divers schedules of my beauty. It shall be inventoried and every particle and utensil labeled to my will: as, item, two lips indifferent red; item, two gray eyes with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?

VIOLA I see you what you are. You are too proud. But if you were the devil you are fair. My lord and master loves you. O, such love Could be but recompensed though you were crowned The nonpareil of beauty.

OLIVIA How does he love me?

VIOLA With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLIVIA Your lord does know my mind. I cannot love him. Yet I suppose him virtuous, know him noble, Of great estate, of fresh and stainless youth; In voices well divulged, free, learned, and valiant, And in dimension and the shape of nature A gracious person. But yet I cannot love him. He might have took his answer long ago.

VIOLA If I did love you in my master's flame,
With such a suff'ring, such a deadly life,
In your denial I would find no sense.
I would not understand it.

OLIVIA Why, what would you?

VIOLA Make me a willow cabin at your gate
And call upon my soul within the house,
Write loyal cantons of contemnèd love
And sing them loud even in the dead of night,
Hallow your name to the reverberate hills
And make the babbling gossip of the air
Cry out "Olivia!" O, you should not rest
Between the elements of air and earth
But you should pity me.

OLIVIA You might do much.
What is your parentage?

VIOLA Above my fortunes, yet my state is well.
I am a gentleman.

OLIVIA Get you to your lord.
I cannot love him. Let him send no more—
Unless perchance you come to me again
To tell me how he takes it. Fare you well.
I thank you for your pains. Spend this for me.
[She offers money.]

VIOLA I am no fee'd post, lady. Keep your purse.
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love,
And let your fervor, like my master's, be
Placed in contempt. Farewell, fair cruelty.
[She exits.]



WHAT IS SO IMPORTANT ABOUT GENDER?



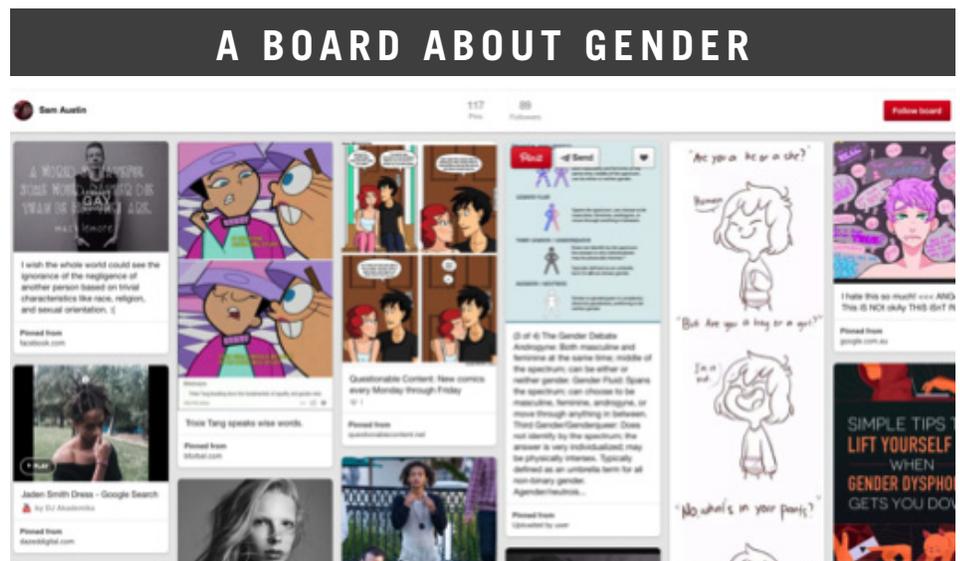
IN *TWELFTH NIGHT* GENDER IS A DEVICE USED TO MOVE THE PLOT ALONG. SHAKESPEARE SHOWS US THAT GENDER CAN BE PERFORMED, QUITE SUCCESSFULLY, AND IS MORE OF A SOCIALLY CREATED IDEA THAN SOMETHING WE ARE BORN WITH.

During Shakespeare's time, he was only able to work with an all-male cast (it was illegal for women to work in the theatre). The actors used costumes, make-up, and mannerisms to help the audience believe they were women. In *Twelfth Night*, Viola would have been a boy playing a woman, cross-dressing as a young man. This relationship between gender and performance becomes exceptionally complex. In fact, it seems Olivia is attracted to Cesario because of the fact that "he" is effeminate. How does this challenge our ideas of masculinity and femininity? When Sir Andrew Aguecheek challenges "Cesario" to a duel, what do the comedic circumstances that follow suggest

about bravery and our traditional understanding of men and masculinity? What does Duke Orsino say specifically about women's capacity to love?

ACTIVITY: You are going to create a Pinterest Board that shows the class how you view gender. Look at the example below and then create your own board including the images listed below. Don't forget to write in the comment section for each as per #4's instructions.

1. Images of what it means to "be a man."
2. Images that represent what comes to mind for you when you think of the word "ladylike." This can be literal or abstract.
3. Images you would use to explain the gender theme in *Twelfth Night*.
4. Under each image, comment with why you chose that image and quote a line from the play that supports your decision.
5. Present board to the class.



<https://www.pinterest.com/SarahACupcake/gender/>



THEMATIC ANALYSIS

General Introduction

Themes are important ideas that act as a point of focus in a work of art. Studying Shakespeare's texts is not only a study in rich language and drama, but also a study in various themes that highlight our shared humanity. His works incorporate themes that are universally relevant and timeless, which is why he continues to be an important playwright to this day. Depending on which play you read, you might find yourself exploring themes like: love, power, identity crisis, and gender dynamics among many, many more! A few themes apparent in *Twelfth Night* are: Desire, Love, Melancholy, Madness, Deception, Gender, and Status. Of course, you may also notice other themes during the performance!

Thematic Analysis Questions

1. What do you think is the most significant theme presented in *Twelfth Night*?

2. How is that theme incorporated throughout the play?

3. Is this theme something that you might find in modern movies, plays, or books as well? Can you provide an example of a movie, play, book, or other source that demonstrates your theme?

4. How do the setting/costume/props, etc. enhance one of the themes that you noticed in the play?

5. How are these thematic elements important for the success of the performance?

Themes and a Look at Language

DESIRE AND LOVE: All of the major characters in *Twelfth Night* feel either love or desire. Orsino is in love with Olivia, Olivia is in love with Viola as Cesario, Viola is in love with Orsino. Olivia falls in love with Sebastian, and Orsino decides he's actually in love with Viola. Sir Andrew and Sir Toby and Maria comment on the fact that love is not just about poetry, but also desire and sex. All the while, we see the love between friends, servants and masters, and friends.

GENDER AND SEXUAL IDENTITY: Viola disguises herself as a man and Olivia falls in love with her. Cesario is referred to as effeminate, and gender seems somewhat ambiguous. The play suggests that gender is something you can influence rather than something you necessarily are born with.

SOCIAL STATUS:

As in many of Shakespeare's plays, characters in *Twelfth Night* come from the higher and lower classes in society. We see the similarities and differences between the two as their plot lines intertwine throughout the story. Viola starts the play having lost her wealth, and Olivia's suitors are awed or intimidated by her wealth. Feste mocks his "betters," or those in a higher class.



Photo: Kendall Whitehouse



LANGUAGE OF THE PAST

Language and Theme Quotes

Identify the speaker and theme of each quote. (Note: Some of the quotes demonstrate more than one of the three listed themes. Look closely to what is said to identify ALL themes that may be present. Are there other themes you can also identify in these lines?).

Act I, Scene 1

“If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.”

Speaker:

Theme(s):

Act I, Scene 4

“thy small pipe
Is as the maiden’s organ, shrill and sound,
And all is semblative a woman’s part.”

Speaker:

Theme(s):

Act I, Scene 5

“Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills
And make the babbling gossip of the air
Cry out ‘Olivia!’ O, You should not rest
Between the elements of air and earth,
But you should pity me!”

Speaker:

Theme(s):

Act II, Scene 4

“I am all the daughters of my father’s house,
And all the brothers too: and yet I know not. ”

Speaker:

Theme(s):

Act III, Scene 4

“Go, hang yourselves all! you are idle shallow
things: I am not of your element”

Speaker:

Theme(s):

Act V, Scene 1

“Give me thy hand;
And let me see thee in thy woman’s weeds.”

Speaker:

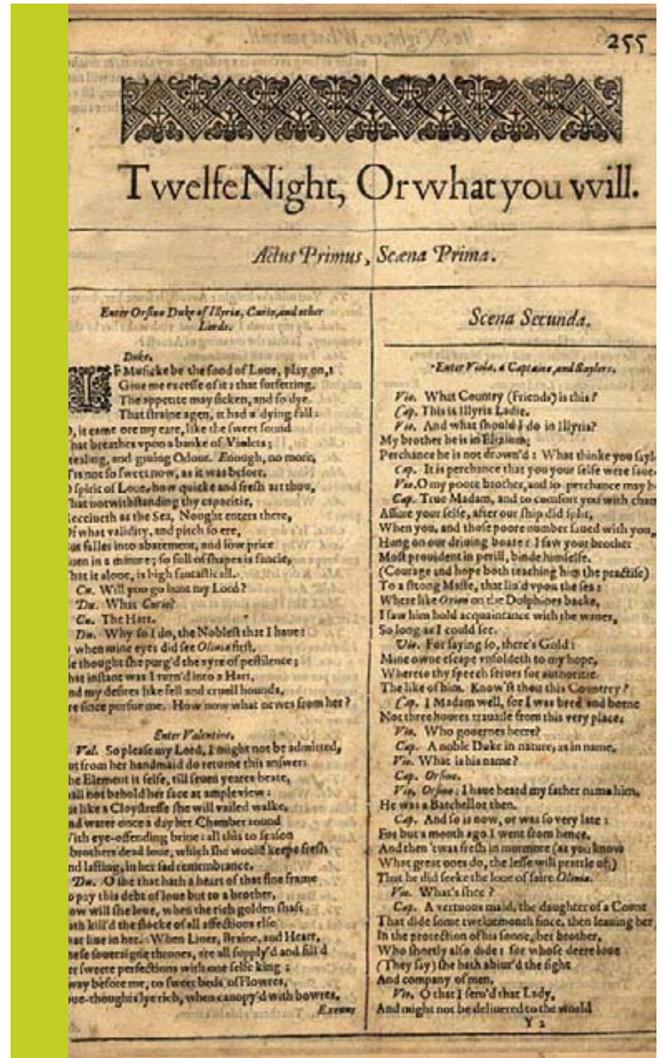
Theme(s):



FUN FACTS

- The full title of the play is *Twelfth Night, or What You Will*. It is the only Shakespeare play to have a subtitle when it was published.
- “Twelfth Night” is a reference to the twelfth night after Christmas Day, called the Eve of the Feast of the Epiphany. It was originally a Catholic holiday, but had become a day of revelry by the time Shakespeare wrote his play. Servants often dressed up as their masters, men as women, etc.
- The plots of both *Twelfth Night* and *The Comedy of Errors* center around twins whose identity is mistaken by one or more of the characters. Why do you think Shakespeare used the device of a woman dressed as a man in several of his plays?
- The name Malvolio means “bad desires.” Shakespeare probably intended audiences to link Malvolio with the enemies of the public theatre, the Puritans. Puritans were a Protestant faction that held strict religious views and deplored the immoral nature of theatre.
- Viola, who disguises herself as a man, is the name of an instrument with a deeper tone than a violin’s — in other words, a more masculine tone.
- The name Aguecheek is a combination of *ague* (fever) and *cheek*. Sir Andrew Aguecheek, therefore, is a weak, pallid-faced fellow. In some productions, he’s also portrayed as a bit of a fop who was a little heavy handed with the rouge.
- The symbolism of Sir Toby Belch’s last name is fairly obvious, but did you know that a “toby” is a mug of beer?
- The play takes place in Illyria, an ancient region on the eastern coast of the Adriatic Sea, covering parts of modern Albania, Croatia, and Montenegro. Shakespeare, however, may have intended Illyria to be an imaginary country free from time like Brigadoon, Shangri-La, or Prospero’s Island from *The Tempest*.

ACTIVITY: Find three more interesting facts about *Twelfth Night* and share them with your class!





15-MINUTE *TWELFTH NIGHT*

The Fifteen Minute Play is a plot summary intermingled with quotations from the play. This activity can be used as a fun introduction to the play before reading, or used as preparation before seeing the production live on stage. This activity can easily be altered, including inventing a version of your own for a different play. Try to keep it as short and simple as possible.

1. Create note cards for the quotations and the corresponding numbers on pages 25 and 26 (in bold). The cards should be large enough for three to five people to read simultaneously.
2. Divide into groups and distribute the cards. Each group may have multiple cards.
3. Each group should have five to ten minutes to prepare dramatic renditions of their line(s). They can read the line(s) as a chorus, individually, or in sub-groups, but everyone must speak part of the text. Encourage groups to physicalize/dramatize the line(s) in some way. Using props is acceptable, but not necessary.
4. Select a student narrator from each group to read the group's narration of their act from the play.
5. When the rehearsal period is over, have everyone stand in a circle.
6. The leader (either teacher or a student) also stands in the circle and reads aloud the script of the story, calling out the numbers of quotations where indicated and pausing for the group responsible for that quotation to come quickly into the center and perform it. The leader should keep it quick, with a steady pace. The activity is much more fun when it moves right along.





15-MINUTE TWELFTH NIGHT

Twelfth Night begins in Illyria, in the home of Duke Orsino. Orsino bemoans his unrequited love for the countess Olivia, who vowed to shun the company of suitors for seven years after the death of her father and brother. **(1. My desires, like fell and cruel hounds, e'er since did pursue me)** Meanwhile, the fifteen-year-old Viola and a Captain wash up on the shore of Illyria after a devastating shipwreck that Viola believes killed her twin brother Sebastian. **(2. My brother, he is in Elysium)**. She grieves for Sebastian but quickly resolves to make a life for herself in Illyria. The Captain tells her of Orsino, and she decides that she will dress as a boy and work as his servant. **(3. I'll serve this duke, / Thou shalt present me as an eunuch to him.)**

At Olivia's house, Olivia's drunken cousin Sir Toby convinces his wealthy, dim-witted friend Sir Andrew Aguecheek to try to win Olivia's hand in marriage. **(4. Tut, there's life in't man!)** Viola, disguised as a youth named Cesario, begins to serve Duke Orsino. She becomes Orsino's favorite within three days, and he sends Viola to Olivia's house to appeal to her on his behalf. Unfortunately, by this point Viola has fallen in love with Orsino. **(5. Whoe'er I woo, myself would be his wife.)**

At Olivia's house, Viola finds Olivia's mischievous handmaid, Maria; her stuck-up servant, Malvolio; and her whimsical fool, Feste. The still-mourning Olivia reluctantly agrees to see Viola. Viola criticizes Olivia's vanity and refusal to listen to Orsino's pleas of love, and then she storms out. **(6. Farewell, fair cruelty.)** Viola's harsh words, however, only caused Olivia to fall in love with her. **(7. Even so quickly may one catch the plague?)** She sends Malvolio after Viola with a ring that Viola allegedly left at Olivia's house. When Malvolio presents the ring to Viola, Viola realizes that Olivia has fallen in love with her, and begins to worry.

(8. My master loves her dearly, and I, poor monster, fond as much on him, and she, mistaken, seems to dote on me.)

Meanwhile, Olivia's brother Sebastian finds himself in Illyria with Antonio, the sailor who saved him. Antonio guides Sebastian into Illyria even though he is a wanted man in Illyria. **(9. I do adore thee so, that danger shall seem sport, and I will go.)** Meanwhile, Sir Toby, Feste, Andrew, and Maria have grown tired of Malvolio's spoiling their raucous parties in Olivia's house. **(10. Dost thou think, because thou art virtuous, that there should be no more cakes and ale?)** They decide to play a trick on Malvolio: they will leave letters for him to find that imply that Olivia loves him. The letters say that in order for Malvolio to show that he reciprocates Olivia's "love", he must wear yellow, cross-gartered stockings — which Olivia hates — and that he must smile at her. **(11. If thou entertains't my love, let it appear in thy smiling.)**

Viola comes to see Olivia, who declares her love for her: **(12. I love thee so, that, maugre all my pride / Nor wit nor reason can my passion hide)** Viola refuses Olivia. **(13. I have one heart, one bosom, and one truth, and that no woman has.)** As Sir Andrew sees Viola leave, he realizes that his chances at winning Olivia's love are slim. Sir Toby and Fabian encourage him to challenge Viola to a duel. **(14. Challenge me to the Count's youth to fight with him. Hurt him in eleven places. My niece will take not of it.)** Meanwhile, Antonio gives Sebastian some money, so that Sebastian can entertain himself in the city. They plan to meet later in the Elephant (a local inn). Malvolio follows the advice of the letter the others leave for him, appearing before Olivia with yellow, cross-gartered stockings and a terrifying grin. Olivia assumes that Malvolio has gone mad, and she orders Sir Toby to look after him.

(continued on page 26)



15-MINUTE TWELFTH NIGHT

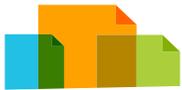
(15. **Why, this is a very midsummer madness!**) Soon after, Sir Toby meets Viola and presents her with a note from Sir Andrew challenging her to a duel. Neither Andrew nor Viola wishes to fight. (16. **I do assure, 'tis against my will**) As soon as they draw their swords, Antonio, thinking that Viola is Sebastian, rushes into save her. Seen, two officers of the Duke arrive and arrest him. Antonio asks for his money, and when Viola cannot produce it, he feels betrayed. (17. **But O, how vile an idol proves this god!**)

Not long after, Sebastian, walking through Illyria, encounters Sir Toby, Fabian, and Sir Andrew. Believing that he is Cesario, they try to attack him. Olivia arrives and fends them off. Believing that Sebastian is Cesario, she invites him to her house. Sebastian, pleased yet confused, accepts her invitation. (18. **If it be thus to dream, still let me sleep!**)

Malvolio has been locked away in a dark room due to his supposed insanity. Mario and Feste decide to play a trick on him. Feste pretends to be the curate "Sir Topas" and performs a fake exorcism on Malvolio. (19. **Out, hyperbolical fiend! How vexest thou this man! / Talkst thou nothing of ladies?**) Soon after, Olivia proposed to Sebastian, still thinking he is Cesario. Sebastian and Olivia leave Olivia's house in order to marry. (20. **I'll follow this good man, and go with you. / And, having sworn truth, ever will be true.**)

Orsino, ignorant of Olivia's marriage, goes to visit her house with Cesario. Orsino's officers bring Antonio to him, and Orsino identifies Antonio as his enemy. Olivia enters, and Orsino tries to speak to her. She rebuffs him, saying that she already married Viola. (21. **Cesario, husband, stay!**) Both Orsino and Viola are shocked, and Orsino tries to send away Viola. (22. **Direct thy feet / Where thou and I may hence forth never meet.**) Sir Toby and Sir Andrew enter, and both have head injuries. They say that they were injured in a fight against Cesario. To the confusion of all, Sebastian enters, looking identical to Viola. (23. **One face, one voice, one habit, and two persons!**) The brother and sister have a joyful reunion. Viola reveals herself as a woman. Orsino proposes to her, and she accepts. (24. **I shall have share in this most happy wreck.**) Malvolio arrives, freed from his dark room. Maria, Sir Toby, Fabian and Feste's plot against him is revealed, and Malvolio vows revenge. (25. **I'll be revenged on the whole pack of you!**)





FREEZE FRAME



In theatre, a **tableau** is a visual “freeze frame” of a scene within a play. Participants in a tableau create a still image with their bodies to represent pieces of the plot. There is no sound or movement. It is as if someone took a photo in the middle of the story.

TABLEAU ACTIVITY: *Twelfth Night* has five Acts and 18 Scenes. In the following activity, you will tell the entire story in 15 tableaus. (This activity should be done after you have finished reading the play.)

- Break up into five groups.
- Each group take one of the Acts from *Twelfth Night* so all five are covered.
- In your group, review the main plot points in each Act.
- Using everyone in your group, create three tableaus that will tell the story of your Act as beginning, middle, and end. Think about which characters should be in your tableau and what each of them should be doing in this “freeze frame” from your part of the story. What verb (action) would you use to describe what each character is doing in the scene? What facial expressions are they making? Write down lines from the play that directly correlates with each of your tableaus.
- You will have 15 minutes to rehearse.
- You will perform your tableaus with your instructor and four other groups as your audience.

QUESTIONS FOR THE AUDIENCE:

1. What is happening in this tableau?
2. Who is who in the scene?
3. What works well in each tableau?
4. Would you do anything differently?

QUESTIONS FOR PERFORMING GROUP:

1. Why did you choose the positions you chose for each tableau?
2. What was the most difficult part of this exercise?
3. Is there anything you would do differently now that you’ve heard feedback?
4. What lines from the play directly relate to this tableau?



TAKE-HOME RAFT ACTIVITY FOR *TWELFTH NIGHT*

Role	Audience	Format	Topic
Olivia	Dinner guests	5 tweets in a twitter feed	Women dressing as men
Viola	A group of peasants	Poem	Love and Desire
Orsino	The people of Illyria	Newspaper Story	Malvolio is locked up
Sebastian	A group of noblemen and noblewomen	Comic Book	Mistaken Identity
Malvolio	Students from a classroom today	Diary Entry	The survivors of a shipwreck are found
Sir Toby Belch	News Reporters	Letter	The Feast of Misrule
Feste	A lovesick Duke	Speech at a Wedding	Sir Andrew and Sir Toby fight Sebastian

DIRECTIONS

1. Choose one thing from each column.
2. Apply the four choices to create your writing assignment.
3. Think of a creative way to present this to the class.
4. Present to the class.

****Note to teachers:** This activity can also be done in class or with groups. One alternate approach is to write each selection on a card and have the students choose a card from each column.



SHAKESPEARE IN THE CLASSROOM

Ready to try a little improvisation? Do the *Five Minute Twelfth Night!* Take about 10 minutes to work in groups and create your own five minute version of the play. Use what you remember about the story and try to capture those scenes and moments that stand out in your mind. Feel free to use narration, pantomime, singing, or anything else to get the sense of the play. Be sure to chart out your play and write it down when you've finished. After each group has performed, compare them. It's often surprising to see what stands out for different people.

Over the past 400 years, a number of artists have tried to capture the power and emotion of Shakespeare's works and have sketched, painted, and sculpted scenes from many of them. **Re-create a scene from *Twelfth Night*, by drawing, creating a collage, or using any medium you choose.** How will you do it? Will you make it abstract or stylized, as in the production, or will you try something more realistic?

Create your own music mix for the play. What other sounds can you incorporate? Music in Shakespeare's plays can not only create a particular mood or emotion, it can also help us to connect the play to our own world. What kind of music could you use (or create) to fit the play into a contemporary context?

Do It Yourself Adaptation. *Twelfth Night* has been adapted into many different settings and stories over the years. How would you take the story and adapt it for an audience of your friends? Create a new scenario for Viola and Sebastian. How does your story end?





TWELFTH NIGHT: A “PROBLEM” PLAY?

TWELFTH NIGHT, (OBSERVED, IN THE ANGLICAN CHURCH, ON JANUARY 5) CELEBRATES THE COMING OF THE EPIPHANY — THE FEAST CELEBRATING THE VISIT OF THE THREE WISE MEN AND THE REVELATION OF JESUS AS THE SON OF GOD.

Despite the holy focus of Epiphany, *Twelfth Night* has always focused on merrymaking, misrule, and practical jokes, the last hurrah of the holiday season (it marks the final day of the traditional “twelve days of Christmas”) before the beginning of the dark winter season which culminates in Lent.

Like its namesake, *Twelfth Night* is both light and dark, and looks both forward and back. Before this play, Shakespeare’s comedies had been mostly light-hearted affairs with little sense of real danger or lasting loss — *A Midsummer Night’s Dream*, *As You Like It* and even *Much Ado About Nothing* provide happy endings for all, easy forgiveness for wrongs and communal good. The comedies Shakespeare wrote after *Twelfth Night* have come to be known as “problem plays” because they stretch the comic genre until it breaks. *Measure for Measure* and *All’s Well That Ends Well* have endings that feel forced and unearned, the villains are too real, the hurts too serious for an easy fix. At the end of his career Shakespeare pushed the genre so far beyond its norms that now we call plays like *The Winter’s Tale* and *The Tempest* romances instead of comedies. And *Twelfth Night* is the tipping point between the two styles.

The central love stories are as light hearted as anything in Shakespeare’s early career — for all that Viola begins the play barely surviving a shipwreck and losing (she thinks) her brother, the next time we see her she is thinking of nothing but love. In much the same way Olivia’s solemn vow to mourn her brother’s death for five years is tossed aside almost the moment she meets “Cesario” and falls for “him.” The tone of these scenes is romantic almost fairy tale like in their innocent enjoyment of love and it is no accident that the play begins with the words “If music be the food of love, play on!” But the play has a darker side. The happiness the aristocratic characters find requires not only the rejection, but the outright suffering of a number of characters — Antonio, Sir Andrew, Sir Toby, and, most of all, Malvolio. The practical joke we all laugh at in Act III turns into something cruel by Act IV as Malvolio, and when he exits with “I’ll be revenged on

the whole pack of you” in Act V, Olivia is right to respond that he has been “notoriously abused.” Orsino’s final speech does little to correct that and Feste’s final song leaves the audience with “the rain it raineth every day” — hardly the most comic of conclusions!

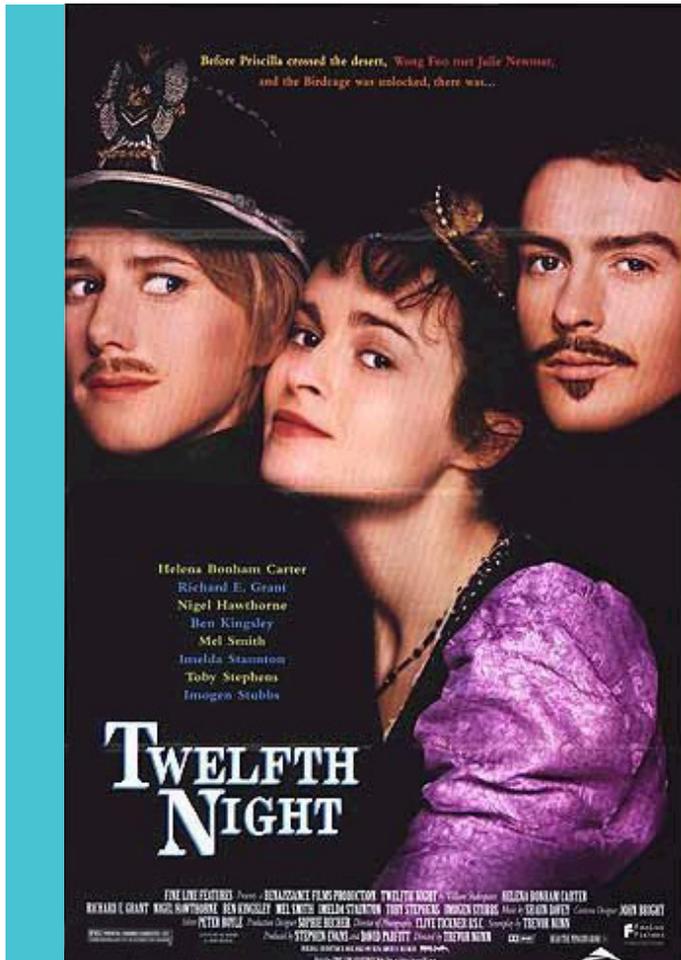
And yet the bittersweet ending does not disrupt the comedy. *Twelfth Night* is not a problem play, but one of the most often performed and best loved of Shakespeare’s comedies. The play is quite open about the mixed motives and failings of even its lead characters, but in the end it insists that the answer to the question “Dost thou think because thou art virtuous, there shall be no more cakes and ale?” is “There will always — and must always — be more cakes and ale!” The sad parts of life, whether they be minor slights or overwhelming tragedy, must be overcome with a song, a joke, or, hopefully, love. •

**BY ANNALISA CASTALDO
ASSOCIATE PROFESSOR OF ENGLISH, WIDENER UNIVERSITY**





FINAL TAKEAWAY



Twelfth Night is Shakespeare's meditation on romantic delusion, and the impermanence of life. We have a woman disguised as a man. We have a lady who is desperately in love with "him" but pretending to be in grave mourning; a duke who believes he is madly in love with the lady across town, while (unknown to himself) he truly loves the person at his side, whom he doesn't realize is female; a terrified goose of a man challenging another man to a duel; a steward who believes he's going to become a count any moment. And much, much more. Put all these people together and you have an irresistible, poignant symphony of miscommunication, misconception and non-comprehension, all fueled by romantic desire.

We believe this is a play about how erotic desire unseats us and makes us behave foolishly and not be able to see what is in front of us. Do you agree that this is the main theme of the story? Why or why not?





STUDENT QUESTIONS

Use this space to write down questions you might have about any aspect of *Twelfth Night*. Write general questions or questions meant specifically for certain cast members and/or the director.

1.

2.

3.

4.

5.



CLASSROOM RESOURCES

Books

- *Teaching Shakespeare*, by Rex Gibson
- *Shakespeare Set Free*, ed. by Peggy O'Brien, Folger Library (several books, each dealing with 3 plays)
- *Teaching Shakespeare Through Performance*, ed. by Milla Cozart Riggio
- *Shakespeare in the Classroom*, by Susan Leach
- *Shakespeare: To Teach or Not to Teach*, by Cass Foster and Lynn G. Johnson
- *Shaking Hands with Shakespeare*, by Allison Wedell Schumacher

Websites

- For teacher lesson plans, The Folger Library: www.folger.edu
- For play synopses and some interpretations, The Royal Shakespeare Company: www.rsc.org.uk
- For fantastic classroom texts, The Cambridge Shakespeare Series: www.cambridge.org/uk/education/secondary/english/shakespeare/cambridgeschoolshakespeare/rexgibson.htm
- For an all-around great site that will give you links to lots of helpful sites including the MIT and other online copies of texts, festivals, libraries, theatres, etc.: <http://www.interleaves.org/~rteeter/shakespeare.html>
- For some lesson plans (under “study materials”) The Shakespeare Birthplace Trust: www.shakespeare.org.uk
- For general information and a great listing of additional web resources, The Colorado Shakespeare Festival: <http://www.coloradoshakes.org/education/resources.cfm#guides>
- For information about Shakespeare’s life and times , Life in Elizabethan England: A Compendium of Common Knowledge, <http://renaissance.dm.net/compendium/10.html>



THE MISSION OF THE PHILADELPHIA SHAKESPEARE THEATRE IS “TO BE A WORLD-CLASS SHAKESPEARE COMPANY, AND TO BRING OUR EDUCATION PROGRAMS TO EVERY HIGH SCHOOL STUDENT IN THE REGION.”

Each year, our education program, The Open Door Project, reaches 5,000–6,000 students in over 70 campuses in the Greater Philadelphia area. In the last twenty years over 100,000 high school and middle school students have been served. Our curriculum is approved by area school districts and complies with the common core curriculum. The Theatre received a Resolution from the City Council of Philadelphia honoring the theatre for its commitment to producing excellent Shakespeare productions and education programming, and making both accessible to all. We also received the Excellence in Theatre Education and Community Service Award, sponsored by the Virginia and Harvey Kimmel Arts Education Fund, for The Open Door Project.

STUDENT MATINEES

Each school year, we offer 50 full-scale matinee performances (Spring and Fall productions) complete with original music, sets and costumes, where students experience the same professional productions that our adult audiences see. Each matinee is followed by a talkback with the actors, director, and the education director. Each student who attends a matinee receives one of our teacher-approved study guides that gives an in-depth look at the play, and provides focus for the classroom teacher. It includes a plot synopsis, textual history, the play’s themes, interactive activities, interviews and questions. It meets the Pennsylvania standards for reading, writing, speaking, and listening.

ARTIST-IN-RESIDENCE

A team of our teaching artists spend a week or more with a class of students at their school. They lead the students in hands-on performance activities that support the Common Core Curriculum, and provide a complete immersion experience with Shakespeare’s plays, synthesizing the kinesthetic, emotional, psychological, social and analytical dimensions of learning that are needed to educate the whole child.

SCHOOL TOUR

Our school tour brings on-stage theatre into auditoriums, cafeterias, and gymnasiums. Our 75-minute adaptations of *Hamlet* and *Macbeth* are performed by four professional actors and are followed by a discussion with the actors. Many students say seeing the play performed on stage helps them to not only understand the plot and language, but to feel emotions that they could not access when the words lived only on the page.

TEACHER WORKSHOP

Each fall we partner with The Folger Shakespeare Library to present “The Shakespeare Set Free Workshop” to demonstrate a new way of teaching Shakespeare and offer a wealth of practical resources for teachers. The workshop provides teachers with ACT 48 Credits, free tickets to our shows, a Page to Stage Handbook, DVDs, and a flash drive loaded with teaching resources. •

TO DISCOVER HOW TO BRING THE THEATRE TO YOUR SCHOOL OR FOR MORE INFO, CONTACT OUR EDUCATION DIRECTOR, REBEKAH WILCOX, AT 215-496-9722 EXT. 103 OR REBEKAH@PHILLYSHAKESPEARE.ORG.





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STUDY GUIDE SOURCES

www.shmoop.com

www.folger.edu

www.shakespearesglobe.com

www.rsc.org.uk

www.londontheatredirect.com

www.shakespearestime.wikispaces.com

www.telegraph.co.uk

www.northernstarart.com

www.eranthaenoire.deviantart.com

www.stageraw.com

www.litcharts.com

www.classicstage.org

www.americanshakespearecenter.com

www.shakespearesglobe.com

www.nytimes.com