



# FIRST FOLIO

## Curriculum Guide



# TWELFTH NIGHT

by William Shakespeare  
directed by Ethan McSweeney

# TWELFTH NIGHT CURRICULUM 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 *Curriculum Guide* will prove useful to you while preparing to attend *Twelfth Night*.

This curriculum guide provides information and activities to help students form a personal connection to the play before attending the production. It contains material about the playwright, their world and their works. Also included are approaches to explore the play in the classroom before and after the performance.

We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

## Enjoy the show!

The First Folio Curriculum Guide for the 2017-2018

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# *Twelfth Night* Synopsis

On the seacoast of Illyria, twins Sebastian and Viola survive a disastrous shipwreck, neither knowing the other is alive. Seeing her brother's luggage has survived the wreck, Viola adopts a disguise as Cesario, a young man, and goes into the service of the lovesick Count Orsino.

Elsewhere in Illyria, the Lady Olivia has sworn to shun the sight of men, including all of Orsino's entreaties, for seven years to mourn her recently deceased brother. She has even banished Feste, the fool. Below stairs, Olivia's tippling uncle Sir Toby Belch is living off the inept Sir Andrew Aguecheek, one of Olivia's would-be suitors. They lark about the house, disrupting her solemnities and flirting with her servant Maria, much to the consternation of Olivia's puritanical household steward, Malvolio.

When Orsino sends Cesario to woo Olivia on his behalf, Olivia falls madly in love with the beautiful and well-spoken youth. Viola, in the meantime, has fallen in love with Orsino. Meanwhile, Sebastian has been rescued by a wanted pirate named Antonio and follows his sister's footsteps into Illyria. In Olivia's orchard, Maria convinces Sir Toby and Sir Andrew to get their revenge on Malvolio by playing a trick on him, with a forged letter suggesting Olivia loves him and wants to be wooed by him in yellow stockings and crossed garters.

When Cesario appears again in Olivia's court, Sir Andrew realizes his own pursuit is futile, but Sir Toby convinces him to challenge the youth to a duel. Malvolio accosts Olivia, who thinks he has gone mad. When Sir Andrew challenges Cesario, Antonio mistakes her for Sebastian and comes to her aid, only to be arrested for piracy. Feste visits Malvolio, locked in a "dark room." Olivia, meanwhile, has mistaken Sebastian for Cesario and declared her love, marrying him.



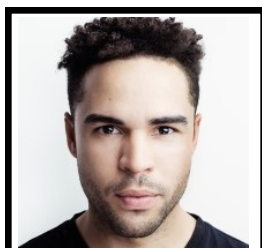
Samantha Soule as Viola in STC's 2008 production of *Twelfth Night*, directed by Rebecca Bayla Taichman. Photo by Carol Rosegg.



Peter Katona as Sebastian and Veanne Cox as Olivia in STC's 2008 production of *Twelfth Night*, directed by Rebecca Bayla Taichman. Photo by Carol Rosegg.

Finally, Orsino comes to Olivia's court and the puzzles of mistaken identity are solved when Sebastian enters. The two twins recognize each other. Cesario is revealed as Viola and declares her love for Orsino, who in return asks for her hand. Malvolio interrupts the lovers and vows his revenge upon the whole pack.

# Who's Who in *Twelfth Night*



## SEBASTIAN

Viola's twin brother who is washed ashore in Illyria separately from Viola.



## VIOLA/CESARIO

Separated from her twin brother in a shipwreck and washed up on the shores of Illyria, Viola disguises herself as a man named Cesario and seeks employment with Duke Orsino.

## KEY

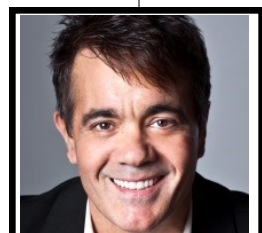
- = family
- = love interest
- ..... = friend
- = servant

**OLIVIA**  
A countess in Illyria who, out of mourning for her deceased brother, refuses to see or be seen by anyone outside of her court. Olivia immediately falls in love with the persistent Cesario (who is really Viola in disguise), rather than Orsino.



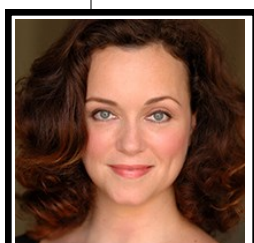
## ORSINO

The Duke of Illyria – a hopeless romantic who is entirely enveloped by his love for Olivia. He sends Cesario, who is really Viola in disguise, to “unfold the passion of his love” to Olivia in the hopes of winning her heart.



## MALVOLIO

Olivia's stuffy steward who is tricked into believing that Olivia desires to marry him.



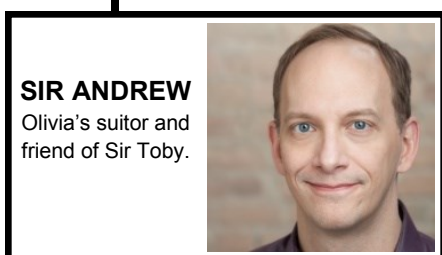
## MARIA

A servant to Olivia who crafts the plot to humiliate Malvolio with Sir Toby.



## FESTE

A jester in Olivia's household.



## SIR ANDREW

Olivia's suitor and friend of Sir Toby.

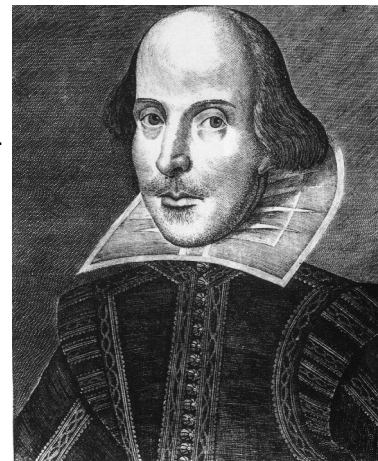


## SIR TOBY BELCH

Olivia's uncle who has taken up residence in her court, disturbing the order of the household with his drunken revelry.

# William Shakespeare

No man's life has been the subject of more speculation than William Shakespeare's. For all his fame and celebration, Shakespeare's personal history remains a mystery. There are two primary sources for information on the Bard—his works and various legal and church documents that have survived from Elizabethan times. Unfortunately, there are many gaps in this information and much room for conjecture.

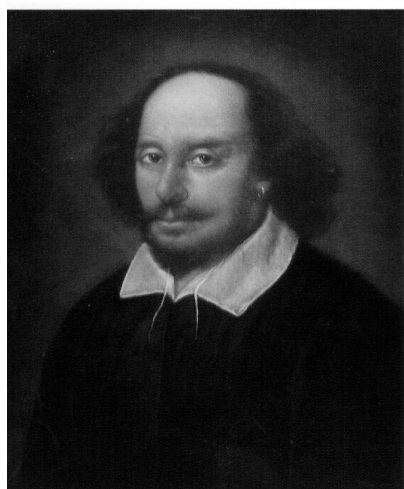


*Portrait of Shakespeare engraved by Martin Droeshout, found on the title page of the First Folio edition of Shakespeare's works, 1623.*

We know a man named William Shakespeare was baptized at **Stratford-upon-Avon** on April 26, 1564, and was buried at Holy Trinity Church in Stratford on April 25, 1616. Tradition holds that he was born three days earlier, and that he died on his birthday—April 23, 1616. Young William was born of John Shakespeare, a glover and leather merchant, and Mary Arden, a landed heiress. William, according to the church register, was the third of eight children in the Shakespeare household, three of whom died in childhood. We assume that Shakespeare went to grammar school, since his father was first a member of the Stratford Council and later high bailiff (the equivalent of town mayor). A grammar school education would have meant that Shakespeare was exposed to the rudiments of Latin rhetoric, logic and literature.

In 1575, John Shakespeare suddenly disappears from Stratford's political records. Some believe that his removal from office necessitated his son's quitting school and taking a position as a butcher's apprentice. Church records tell us that on November 27, 1582 a marriage license was granted to 18-year-old William and 26-year-old Anne Hathaway. A daughter, Susanna, was born to the couple six months later. We know that twins, Hamnet and Judith, were born soon after and that the twins were baptized. We also know that Hamnet died in childhood at the age of 11, on August 11, 1596. We don't know how the young Shakespeare came to travel to London or how he first came to the stage. One theory holds that young Will was arrested as a poacher (one who hunts illegally on someone else's property) and escaped to London to avoid prosecution in Stratford. Another holds that he left home to work in the city as a school teacher. Neither is corroborated by contemporary testimony or public record. Whatever the truth may be, it is clear that in the years between 1582 and 1592, William Shakespeare did become involved in the London theatre scene as a principal actor and playwright with one of several repertory companies.

By 1594, Shakespeare was listed as a shareholder in **the Lord Chamberlain's Men**, one of the most popular acting companies in London. He was a member of this company for the rest of his career, which lasted until approximately 1611. When James I came to the throne in 1603, he issued a royal license to Shakespeare and his fellow players, inviting them to call themselves **the King's Men**. In 1608, the King's Men leased **the Blackfriar's Theatre** in London.



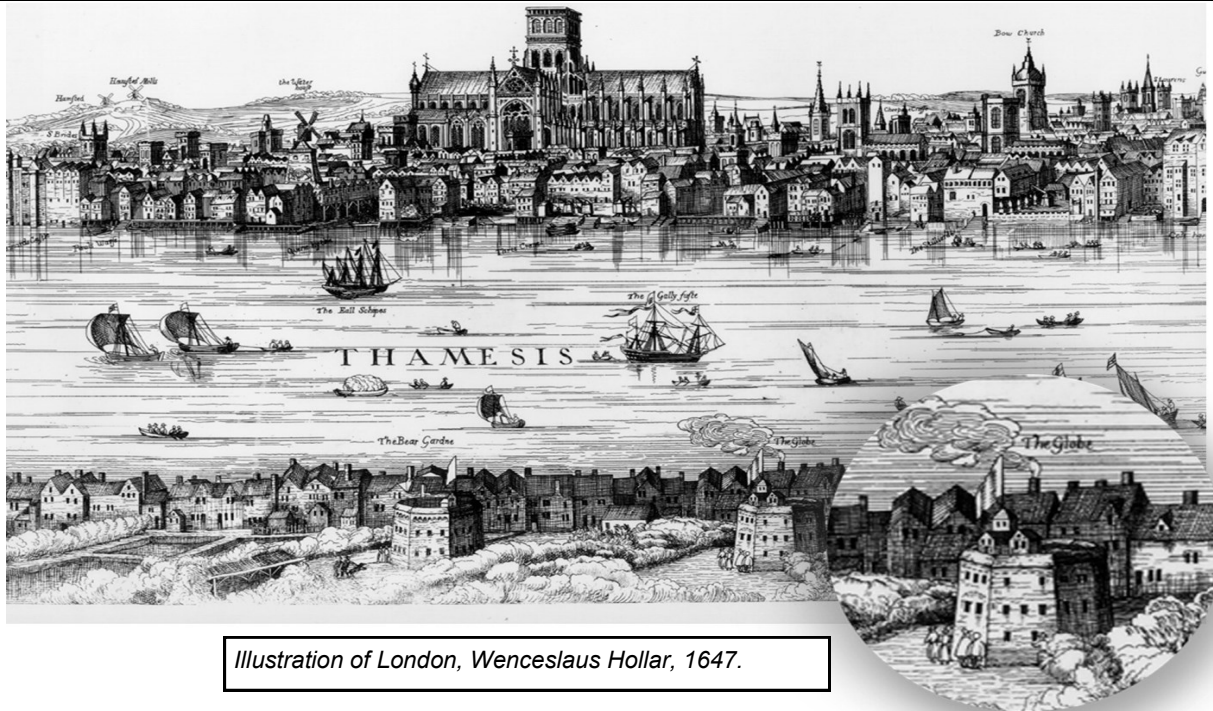
*The Chandos portrait of Shakespeare, which is the only one known to be produced during his lifetime.*

This theatre, which had artificial lighting and was probably heated, served as their winter playhouse. The famous **Globe Theatre** was their summer performance space.

In 1616, Shakespeare's daughter Judith married Thomas Quiney, the son of a neighbor in Stratford. Her father revised his will six weeks later; within a month he had died. The revised version of William Shakespeare's will bequeathed his house and all the goods therein to his daughter Susanna and her husband, Dr. John Hall, leaving Judith and Thomas only a small sum of money; his wife, who survived him, received the couple's second best bed.

In the years since Shakespeare's death, he has risen to the position of patron saint of English literature and drama. In the 1800s especially, his plays were so popular that many refused to believe that an actor from Stratford had written them. To this day some believe that Sir Francis Bacon was the real author of the plays; others choose to believe Edward De Vere, the Earl of Oxford, was the author. Still others would prefer to believe Walter Raleigh or Christopher Marlowe penned the lines attributed to Shakespeare. While most people are content to believe that genius can spring up in any social class or rural setting, the gap between the known facts and the myths that surround Shakespeare's life leaves ample room for speculation.

# Elizabethan England



*Illustration of London, Wenceslaus Hollar, 1647.*

The age of Shakespeare was a thriving time in English history. During the reign of **Elizabeth I (1558—1603)**, England emerged as the leading naval and commercial power of the Western world, consolidating this position with the defeat of the Spanish Armada in 1588. Elizabeth I firmly established the Church of England (begun by her father Henry VIII after a dispute with the Pope) during this time. London in the 16th century underwent a dramatic transformation. It was quickly becoming a world center for trade and business of all kinds, and so people flocked to the city from the countryside. The population grew 400% between 1500 and 1600, swelling to nearly 200,000 people in the city proper and outlying region by the time William Shakespeare came arrived in London. That meant that the streets were always busy, and suddenly crime and disease became major issues.

England also experienced a tremendous cultural revival during this time. **The English Renaissance** found expression in architecture, music, literature and drama. A rising merchant middle class was also carving out a productive livelihood, and the economy was booming. With it, language was also booming, as more and more people were learning to read. This caused the trade of book-making to flourish during the period as public education fueled the appetite for great works in print.

All of these new city-dwellers needed things to do in their leisure time. So a massive entertainment industry grew up on the outskirts of London, mostly on the south bank of the Thames river. This area was called **Southwark** and it included taverns, firing ranges, public bear baiting pits, brothels, and of course theatres. Shakespeare's theatre company, **The Lord Chamberlain's Men**, erected **The Globe theatre** in Southwark in 1599. Popular entertainment during the 16th century tended to be boisterous and often violent. Many men, women and children attended public executions of criminals regularly, and persons of all social classes and genders attended theatre performances. Shakespeare both drew inspiration from and enhanced the popular culture of the English Renaissance.

During the years 1590-1593, England suffered from an outbreak of terrible proportions; the bubonic plague or "Black Death" claimed so many lives that English society stood on the verge of collapse. Many businesses, including theatres, closed, in part to keep people from spreading the disease and in part due to labor shortages from illness and death. Once the epidemic subsided, the theatres re-opened.

This explosion of commerce and culture lasted throughout Elizabeth's reign and into that of her successor, James I. James' rule brought many changes to English life; the two most pivotal were a bankrupt economy and an intense dissatisfaction from a minority religious group—the Puritans. In September 1642, the Puritan Parliament issued an edict that forbade all stage plays and closed the theatres, an act that effectively brought to a close the Elizabethan Renaissance. Theatres rapidly fell into disrepair and neglect until the Restoration in 1660.

In writing his plays and sonnets, William Shakespeare drew ideas from many different sources. His perceptive understanding of human nature and mastery of the English language enabled him to create some of the most enduring works of drama and poetry ever produced. But his work also provides an insightful commentary on 16th-century English values, life, history and thought.

# Shakespeare's Genres

When Shakespeare's plays were published in **The First Folio** in 1623, they were categorized under "Comedies," "Histories" and "Tragedies." Drawing distinctions between Shakespeare's plays by categorizing his works has been a focus of scholars for hundreds of years and the criteria used to differentiate the plays into genres has changed over time.

When Shakespeare was writing, writers conformed to the Greek philosopher Aristotle's definition of **tragedy**. A great tragedy had to be a probable tale of the demise of a great man or woman. The plot needed to be a clearly constructed cause and effect chain of actions that were driven by the protagonist's choices. The character's downfall should come as a result of a great mistake or frailty in their character, which Aristotle called the tragic flaw. Shakespeare demonstrated his mastery of this form with plays like *Hamlet*, *King Lear*, *Macbeth* and *Othello*.

**Comedy**, which focused on love, domestic troubles and family affairs, was defined by the end of the story. If the play ended with a marriage it was a comedy. Aristotle speculated that comic characters were usually middle to low class characters, or if noble, they were of low moral character. For example, Shakespearean characters like Falstaff in *Henry IV Part 1 & 2* and Sir Toby Belch in *Twelfth Night*, although well-born, are pompous, self-important and self preserving instead of being truly noble. Comedic protagonists are frequently underdogs, young men or women from humble or disadvantaged backgrounds who prove their real worth—in effect their "natural nobility"—through various tests of character over the course of a story or play.

Shakespeare's **histories** chronicle the lives of English Kings. Shakespeare is world renowned for being able to dramatize the lives of royalty in human terms. Some of Shakespeare's history plays, like *Richard II* and *Richard III*, seem more like tragedies because the main characters lose their power and eventually their lives. Other plays, like *Henry IV*, have comedic subplots. This interweaving of genres is one of Shakespeare's stylistic signatures.

Several plays, written late in Shakespeare's career, do not easily fit into any of these categories. The recognition of these plays has led scholars to add an additional genre, the "**romances**," to classify these works. The romances have darker elements intermingled with comedy and involve fairy tale or legendary plots, with mystical characters and events. Romances include *The Tempest*, *The Winter's Tale*, *Pericles* and *Cymbeline*. These plays do not have a clear comic resolution with a marriage at the end. It's important to note that romance, in this context, does not mean love story. For example, even though *Romeo & Juliet* is Shakespeare's best known love story, it is categorized as a tragedy.

First Performed	Title
1590-91	Henry VI, Part II
1590-91	Henry VI, Part III
1591-92	Henry VI, Part I
1592-93	Richard III
1592-93	The Comedy of Errors
1593-9	Titus Andronicus
1593-9	The Taming of the Shrew
1594-95	The Two Gentlemen of Verona
1594-95	Love's Labour's Lost
1594-95	Romeo and Juliet
1595-96	Richard II
1595-96	A Midsummer Night's Dream
1596-97	King John
1596-97	The Merchant of Venice
1597-98	Henry IV, Part I
1597-98	Henry IV, Part II
1598-99	Much Ado About Nothing
1598-99	Henry V
1599-1600	Julius Caesar
1599-1600	As You Like It
1599-1600	Twelfth Night
1600-01	Hamlet
1600-01	The Merry Wives of Windsor
1601-02	Troilus and Cressida
1602-03	All's Well That Ends Well
1604-05	Measure for Measure
1604-05	Othello
1605-06	King Lear
1605-06	Macbeth
1606-07	Antony and Cleopatra
1607-08	Coriolanus
1607-08	Timon of Athens
1608-09	Pericles
1609-10	Cymbeline
1610-11	The Winter's Tale
1611-12	The Tempest
1612-13	Henry VIII
1612-13	The Two Noble Kinsmen

**Based on the descriptions above,  
what genre is *Twelfth Night* ?**

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# Shakespeare's Language



William Shakespeare was writing scripts for specific actors in his own acting company when he created his plays. He purposely wrote lines in two different ways to communicate information about the characters to his actors. Additionally, he wanted characters to sound different from one another and to adapt

their language to new situations, the way people do in real life. The two ways he writes are called **prose** and **verse**.

## STUDENT REFLECTION

Ask your students to think about how they change their language in different situations: Do you speak differently and choose different words when you talk to your friends versus when talking to your parents or teachers? Would you speak differently at a job interview versus a family gathering?

How does our language change in these situations? Why does our language change in these situations?

*Just like we change our language depending on our situation, so do the characters in Shakespeare's plays.*

## PROSE

The ordinary form of written or spoken language without metrical structure.

Prose can be very descriptive, but it follows the rules of grammar. Essays, news articles and novels are examples of written prose.

If a character's lines are written in **PROSE** we assume the following information:

- \* The character is most likely from the lower class and not very wealthy
- \* The character is most likely uneducated

**For example Feste, Lady Olivia's Fool, only speaks in the prose throughout the play.**

**How can I tell if it's prose?** You can tell when lines are written in prose because they look like a regular paragraph. Here's an example:

Feste the Fool:

Well held out, i' faith! No, I do not know you, nor I am not sent to you by my lady to bid you come speak with her, nor your name is not Master Cesario, nor this is not my nose neither. Nothing that is so is so.

## VERSE

Another word for poetry.

It's writing that has a rhythmic structure.

We refer to the rhythm as meter.

**Meter:** a recognizable rhythm in a line of verse consisting of a pattern of regularly recurring unstressed and stressed syllables.

**Iambic Pentameter:** the name of the rhythm Shakespeare uses.

If a character's lines are written in **VERSE** we assume the following information:

- \* The character is most likely from the upper class and/or nobility and very wealthy
- \* The character is most likely formally educated
- \* The character may be experiencing a strong emotion like love or jealousy and needs to use poetry

**For example, Duke Orsino, who is in love with Lady Olivia, always speaks in Verse.**

**How can I tell if it's verse?** You can tell when lines are written in verse because every line begins with a capital letter and the lines are all different lengths on the page. This is because each line is written with a metrical structure. Here's an example:

Duke Orsino:

If music be the food of love, play on,  
Give me excess of it, that surfeiting  
The appetite may sicken and so die.  
That strain again, it had a dying fall.  
It came o'er my ear like the sweet sound  
That breathes upon a bank of violets,  
Stealing and giving odor. Enough, no more,  
'Tis not so sweet now as it was before.



# Shakespeare's Language

## When and Why do Shakespeare's characters switch from verse to prose?

<b>Public = Verse</b>	Noble characters in public situations must present their most formal self and speak in verse as a means to do so. Prince Hal in <i>Henry IV, Part 1</i> speaks prose when he's hanging out with his fellow soldiers at the pub, but uses verse at court and when speaking to his father, the King.
<b>Private = Prose</b>	Upper-class characters use verse in public settings, but may use prose in private settings when they are talking to family or close friends.
<b>Love = Verse</b>	Shakespeare always uses verse when characters fall in love, regardless of their status. For example, in <i>As You Like It</i> , Silvius and Phoebe are both shepherds who live in the forest of Arden. However, even though they are lower class, both of these characters are in love and they express it through verse.
<b>Respect = Verse</b>	Upper-class characters use verse as a form of respect. To use prose with a King or Duke or parent would be disrespectful. For example, Hamlet, the Prince of Denmark, has very eloquent verse for his soliloquies. But because he is angry at his mother Gertrude and his uncle Claudius, the new king, Hamlet often speaks to them in prose.
<b>Disguise = Prose</b>	Upper-class characters use prose as part of their disguises, when pretending to be someone else. They are usually disguised as a lower-class character. King Henry V disguises himself as a common foot soldier the night before the battle of Agincourt to find out the true thoughts and feelings of his men. In disguise he speaks in prose, the language of the common men.
<b>Madness = Prose</b>	If a character descends into madness, then they have literally "lost their wits" and no longer have the capacity to speak in verse. Both Lady Macbeth and Ophelia speak in verse until they go mad. Once madness sets in, all their lines are in prose.

### Verse & Prose Activity

Read Act I Scene 5 out loud in class.

Have students identify when the language switches from verse to prose.

Discuss why the language changes.

What does it reveal about Olivia's character?

## SUMMARY VS. PARAPHRASE

**Summarizing** is concisely stating what a passage says in order to prove reading comprehension. When we summarize, we usually discuss the characters and events in third person.

**Paraphrasing** is an important tool that actors use to understand what their lines mean and how their character feels. When we paraphrase, we restate each line our own words, as if we are the character. Therefore, paraphrase in first person. Examine the difference using the examples below.

Duke Orsino:

Cesario,  
Thou knowst no less but all: I have unclasped  
To thee the book even of my secret soul.  
Therefore, good youth, address thy gait unto her,  
Be not denied access, stand at her doors  
And tell them there thy fixed foot shall grow  
Till thou have audience.

### **Summary**

*Duke Orsino tells Cesario to go to Olivia's house and tell her how he feels.*

### **Paraphrase**

*Cesario, you know everything about me. I have revealed the deepest secrets of my soul to you. Therefore, you must be the one to go and talk to Olivia for me. Do whatever it takes to gain access to her. Tell them you'll stand out front until she agrees to listen to you.*

# Shakespeare's Language

## Iambic Pentameter

Iambic pentameter is the main rhythmic structure of Shakespeare's verse, meaning the majority of Shakespeare's verse is written in this rhythm. One line of iambic pentameter has 10 syllables, which we divide up into five units of meter called feet. Each foot of the verse contains two syllables. Illustrate this on the board:

**A foot = 2 syllables**

**Pentameter = a line with 10 syllables which we divide into 5 feet**

But soft! / What light / through yon / der win / dow breaks?

Iambic refers to the rhythm of the line. When the first syllable is unstressed and the second syllable is stressed, as in the word Hello, it is called an iamb. *Iambic* means push, persistency or determination. The prefix *penta* means five, as in pentagon, a five sided shape. Therefore, *iambic pentameter is one line of poetry consisting of five forward-moving feet.*

**iambic = unstressed stressed rhythm**

Identifying the rhythm of a line is called **scansion**. Actors **scan** their lines so we know how Shakespeare wanted us to say them. We mark unstressed syllables with this symbol  $\sim$  and stressed syllables with a slash /

$\sim$  /  $\sim$  /  $\sim$  /  $\sim$  /  $\sim$  /  
But soft! What light through yonder window breaks?

When learning iambic pentameter, many students make the mistake of unstressing & stressing every other word instead of every other syllable. To address this, you need to get the students saying all of the lines out loud, with energy and feeling the rhythm. You can explore having them say their names out loud and figure out what syllable is stressed. You can also explore saying the lines giving every syllable the same stress so they discover how slow & robotic it feels or have them say it with the opposite rhythm to see how unnatural it feels. Have students say this rhythm out loud several times. They should clap lightly on da and clap harder on DUM.

**Clap the rhythm of iambic pentameter.** Without specific words, the rhythm of iambic pentameter is:

**da DUM da DUM da DUM da DUM da DUM**

The rhythm of iambic pentameter is similar to the human heartbeat, a horse gallop, or the beat underneath a piece of music. Iambic pentameter drives and supports Shakespeare's verse, moving the language along in a forward flow that imitates natural speech patterns.

### SCANSION

Actors scan the verse for a few different reasons. First, we want to see if it's a regular line of iambic pentameter. (Sometimes, Shakespeare writes in different rhythms.) Second, we want to make sure we are pronouncing the words correctly. Third, we want to determine which words Shakespeare wants us to put emphasis on. To **scan** a piece of text mark the unstressed syllables with a  $\sim$  symbol and the stressed syllables with a / symbol. Here are examples of regular iambic pentameter from *Twelfth Night* that you can do together as a class.

If music be the food of love, play on—Duke Orsino

Conceal me what I am, and be my aid—Viola

I see you what you are. You are too proud -Viola

# Shakespeare's Language

## TEXT ANALYSIS ACTIVITY

**Step 1:** Select one of the speeches below and read it out loud for meaning.

**Step 2:** Look up unknown words.

**Step 3: Paraphrase** each line of text. (*put it into your own words*)

**Step 4:** Underline the **operative words** in each line. (*nouns, verbs & adjectives/adverbs*)

**Step 5:** Perform the speech out loud.

## OPERATIVE WORDS

Operative words are the words the audience needs to hear to understand the story. They are the words that communicate images and emotions. Usually they are the classic who-what-where-when-why-how words—nouns, verbs, adjectives and adverbs. Actors give extra emphasis to operative words when they perform.

### VIOLA, Act II Scene 2

I left no ring with her. What means this lady?  
Fortune forbid my outside have not charm'd her.  
She made good view of me, indeed so much  
That methought her eyes had lost her tongue,  
For she did speak in starts, distractedly.  
She loves me sure. The cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring? Why, he sent her none.  
I am the man. If it be so, as 'tis,  
Poor lady, she were better love a dream.  
How easy is it for the proper false  
In women's waxen hearts to set their forms.  
How will this fadge? My master loves her dearly,  
And I, poor monster, fond as much on him,  
And she, mistaken, seems to dote on me.  
What will become of this? As I am man,  
My state is desperate for my master's love;  
As I am woman, now alas the day,  
What thriftless sighs shall poor Olivia breathe?  
O time, thou must untangle this, not I.  
It is too hard a knot for me t'untie!

### OLIVIA, Act III Scene 1

O, what a deal of scorn looks beautiful  
In the contempt and anger of his lip.  
A murderous guilt shows not itself more soon  
Than love that would seem hid. Love's night is noon.  
Cesario, by the roses of the spring,  
By maidhood, honor, truth and everything,  
I love thee so that maugre all thy pride  
Nor wit nor reason can my passion hide

### SEBASTIAN, Act IV Scene 3

This is the air, that is the glorious sun;  
This pearl she gave me, I do feel't and see't,  
And though 'tis wonder that enwraps me thus,  
Yet 'tis not madness. Where's Antonio, then?  
I could not find him at the Elephant;  
His counsel now might do me golden service,  
For though my soul disputes well with my sense  
That this may be some error but no madness,  
Yet doth this accident and flood of fortune  
So far exceed all instance, all discourse,  
That I am ready to distrust mine eyes  
And wrangle with my reason that persuades me  
To any other trust but that I am mad,  
Or else the lady's mad. Yet, if 'twere so  
She could not sway her house, command her followers,  
Take and give back affairs and their dispatch  
With such a smooth, discreet and stable bearing  
As I perceive she does. There's something in't  
That is deceivable.

### DUKE ORSINO, Act V Scene 1

Why should I not, had I the heart to do it,  
Kill what I love – a savage jealousy  
That sometimes savors nobly? But hear me this:  
Since you to non-regardance cast my faith,  
And that I partly know the instrument  
That screws me from my true place in your favor,  
Live you the marble-breasted tyrant still.  
Come, boy, with me. My thoughts are ripe in mischief.  
I'll sacrifice the lamb that I do love  
To spite a raven's heart within a dove.

# Topsy-Turvy, or The Feast of Epiphany

By Drew Lichtenberg

On the twelfth night after Christmas—no later than January sixth—the great Elizabethan houses held enormous festivals of eating, drinking and revelry. It was a kind of post-Christmas binge marking the end of the Yuletide season, much as our Thanksgiving gluttony signifies the start of our own.

For just one night, servants were allowed to mix with their masters and children stayed up late and joined in the fun. One beloved tradition was the holiday masque (of which Shakespeare's *Twelfth Night* itself is a sophisticated example), an immersive theatrical that anyone could perform in, so long as they donned a disguise. In another much-loved ritual, a coin was baked into a large cake. Whoever's slice had the coin became Christmas King for a night, a Lord of Misrule presiding over the party with cakes and ale, much like *Twelfth Night*'s Sir Toby Belch.

On Twelfth Night, performed identities were put on and just as easily cast aside. If only for a moment, you were allowed to become anybody other than who you were in real life. The whole world turned topsy-turvy.

Shakespeare's *Twelfth Night* is the only one of his plays to feature a title commemorating its origins as a holiday entertainment. Known in the Christian calendar as the Feast of Epiphany, Twelfth Night technically celebrated the three wise men bearing gifts to the manger. In Shakespeare's time, however, it also provided an excuse for the cessation of natural order. As far back as Roman times, the winter solstice signified a season of carnival (the Saturnalia held on December 23) and in medieval England the Feast of Fools bears a striking resemblance to Twelfth Night topsy-turvydom. In Shakespeare's time, the holiday seems to have fulfilled a tremendous cathartic function. As much as it was a celebration of the Epiphany, the birth of the infant Christ, it was also a primeval ritual, the last night of the revels season before the cold of winter started closing in.

*Twelfth Night* pays tribute to the double-sided spirit of the holiday, as well as to the "whirligig of time" that ushers out the old year and rings in the new. Like Janus, the two-faced Roman god of the threshold, this January entertainment acknowledges past regrets and new loves, death intertwined with life. Not coincidentally, it occupies a liminal space in Shakespeare's canon: it is the last and perhaps most virtuosic of his comedies, followed immediately by the tragedies of *Hamlet* and *Othello* and the so-called "problem" comedies of *Measure for Measure* and *All's Well that Ends Well*.

Dramaturgically, Shakespeare's thematic preoccupation with doubleness manifests in a series of twinning. Many scenes echo or parallel each other, often revolving around the twin plots of the two twins, Viola and Sebastian, both of whom have a near brush with death at the beginning of the play and both of whom are saved at sea by nautical figures. Early in the action, both are shown in transit (in scenes of the exact same length, 36 lines) as voyagers to the seacoast of Illyria. Frequently mistaken for each other, the two twins serve as the engines of the play's wildly farcical action and we watch twin duels, twin jailings, twin marriages.



Mervyn Clitheroe's *Twelfth Night Celebration*, by Phiz.

## Topsy-Turvy, or The Feast of Epiphany (continued)

The twinning extends to other characters. Olivia and Orsino, the play's two aristocrats, have names that chime musically against each other, and both are first seen drowning in ostentatious melancholy, grieving the death of a brother and the pain of unrequited love. Elsewhere, Sir Andrew Aguecheek and Malvolio offer twinning perspectives on class. Sir Andrew is a knight who spends all his time slumming with Sir Toby downstairs in the world of misrule, while Malvolio is a servant who dreams of being a gentleman, lounging on couches.

Most Shakespearean comedies are set in the "green world," the forests of *As You Like It* and *A Midsummer Night's Dream*, which resemble an Arcadian utopia. In *Twelfth Night*, however, Illyria is more of a false Elysium, a fool's paradise on the other side of the ocean that resembles our own world, but one where everyone seems strangely unhappy. From Orsino's love pangs to Olivia's enforced vows, to the hurtful pranks and drunken woes of Sir Toby, Sir Andrew and Malvolio, all of Shakespeare's Illyrians begin the play in the grip of serious midlife dilemmas, badly in need of spiritual regeneration.

Two characters (another set of "twins") prove instrumental in the eventual reintegration of this fractured, Humpty Dumpty commonwealth. The festive spirit predominating over the action is Feste the clown. Singer of the play's unusually large number of songs—Shakespeare seems to have intended *Twelfth Night* as a kind of musical—Feste has freedom of movement through the various worlds of the play and a certain bemused detachment over the goings-on. Like the Caterpillar in Lewis Carroll's *Alice in Wonderland*, he does not participate in the action so much as comment wryly upon it with a series of paradoxical witticisms. Among the denizens of Illyria, Feste alone can tell inner truth from outward appearance and his humor has a Chekhovian cast, a persistent undertone of sadness. The play ends, unusually for Shakespeare, not with a double wedding or a dance but with Feste singing of the wind and the rain, of the inexorable passage of time.

But the queen or king of the play is Cesario, "the little monarch." The assumed identity of the shipwrecked Viola, Cesario is an oxymoronical character for an oxymoronical holiday and play, a lady from the sea disguised as a feminine boy, a "poor monster" whose shape makes her both master and mistress. The structure of the play is one of invasion from without, of Viola traveling through the looking-glass and healing the hurt world with her good sense and romantic passion. Like Feste, Cesario serves as a go-between but unlike him, she finds herself profoundly invested in the action, giving voice to some of Shakespeare's most eloquent love poetry. If Feste is the "spirit of feasting" whose return to Olivia's court augurs the return of laughter, the ambiguity of Cesario's disguise conveys the elusive nature of erotic fantasy that captivates the characters at the center of the drama.

*Twelfth Night* climaxes with a scene of the romantic imagination made concentrate. The play's doubles become one, enclosing all within a redeemed new order. For a topsy-turvy world worthy of the Feast of Fools, Shakespeare provided the most unexpected thing: a miraculous rebirth, a theatrical epiphany.

## Classroom Discussion

Choose a holiday that you celebrate annually.

- What are the conventions and traditions of the holiday?
- If you were to write a play inspired by this holiday, what would be the major themes, characters and/or plot points?

# The Heroine's Journey

## By Susannah Clark, Artistic Fellow

Shakespeare's Viola appears early in a long line of beloved heroines dropped into a topsy-turvy world where they must use their wits and talents to survive. From Victorian children's literature to modern blockbusters, this shifting archetype reflects a changing world—just as our view of Viola has changed throughout the ages.

### ***Alice's Adventures in Wonderland***

Lewis Carroll, 1865

In the strange world down the rabbit hole, Alice's confusion mirrors our own as she struggles to find her way and retain her sense of self inside Wonderland, whose rules, logic, and physics seem to change before our eyes. The only sane one in a world that seems quite mad, we rely on Alice to be our guide.



### ***The Wonderful Wizard of Oz***

L. Frank Baum, 1900

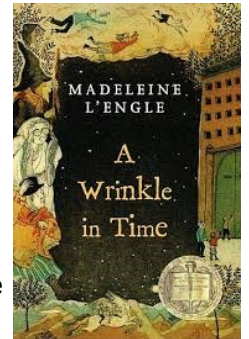
In the classic novel, later adapted into an iconic film, Dorothy is swept up by a tornado and dropped into the magical world of Oz, where she must embark on a quest to find her way home to Kansas. Using her cleverness and her big heart, Dorothy defeats the Wicked Witch, helps her friends, exposes the wizard and returns home. Dorothy takes us under her wing as she and we try to survive in a world whose rules we do not know and learn important lessons about the things that truly matter.



### ***A Wrinkle in Time***

Madeleine L'Engle, 1962

In this science fantasy novel, our heroine, Meg, is tasked with traveling through time and space in order to rescue her scientist father, who is trapped on another planet that is quickly being overcome by darkness. As the heroine, Meg is given a more active role than her predecessors. Instead of being lost, she is tasked with a rescue mission—a plot previously reserved for heroic knights in shining armor. We are able to identify with Meg as the most “ordinary” character in a world filled with magical creatures and in a family filled with scientific geniuses and we celebrate alongside her when she is the one who saves the day.



### ***The Hunger Games***

Suzanne Collins, 2008

This dystopian novel features a model of the contemporary heroine in Katniss Everdeen, a scrappy, powerful young woman, forced to compete in an annual televised death match in order to keep her family safe. Katniss' active role in her own salvation, physical prowess and life-or-death struggle seems far removed from Alice's journey through Wonderland. But at its heart, Katniss' story is also that of an ordinary young woman thrust into extraordinary circumstances, who must use her innate abilities in order to return safely home.

The development of literary heroines across time is marked by increasing agency and the power to affect lasting change. Alice and Dorothy, the wanderers, wake up from dreams profoundly altered people, but their heroic exploits are relegated to the imagination. Meg and Katniss, on the other hand, are rescuers. They have the power not just to develop as individuals, but to create lasting change in the world around them.

Despite being written centuries ago, Viola's story contains elements of all four women's journeys. In some ways, she is the calm at the center of a storm—a steady presence surrounded by out-of-control forces that swirl around her, like Alice and the crazy cast of characters in Wonderland. But Shakespeare also gives Viola the agency to use her resourcefulness to reunite her family and bring lasting happiness and change to the other characters in Illyria, like the strong and powerful heroines we've come to love today.

# What You Will: A Note on Gender Diversity

By Emma Vissicchio, STC Education Fellow

*Cross-dressing is often used by Shakespeare, but what do we as a modern audience make of this gender performance? Is Twelfth Night just an Elizabethan drag show, or are real issues of gender identity and expression at play here? This article will explore how themes of gender pervade the world of this play, as well as provide some resources for how to address gender diversity in the classroom.*

Cross-dressing as a comedic device is as old as time, from Shakespeare's comedies such as *Twelfth Night* and *As You Like It* to modern slapstick films like Adam Sandler's *Jack and Jill*, Robin Williams' *Mrs. Doubtfire*, and even Disney's *Mulan*. Often in these narratives, gender disguise fuels the humor of the story: the audience is in on the joke, laughing along while the character in disguise fools the rest of the ensemble, which typically results in a big comedic reveal at the end. While we as theatre scholars can recognize and appreciate this as one of Shakespeare's recurrent comedic devices, as a modern audience we may raise concerns over the use of gender as a punchline. This genre of comedy inherently relies on the audience's unwavering acceptance of a strict **gender binary** and their expectation of adherence to its corresponding social norms, such as the clothes one wears and the way one behaves. As our society's understanding of gender shifts from a binary to more of a spectrum, we grow increasingly aware of how gender-based comedy might risk making **gender nonconforming** individuals the butt of the joke. So where does that leave a play like *Twelfth Night*? A closer investigation of this classic text postulates that behind the disguise of broad comedy lives a fascinating and urgently relevant examination of gender, love and the ways in which we perform ourselves every day.

**Gender nonconforming** (adj.): A term used to describe people whose gender expression is different from conventional expectations of masculinity and femininity

**Gender binary** (n.): the classification of sex and gender into two distinct and opposite forms of masculine and feminine

As both a historical artifact and as a radical modern study, *Twelfth Night* provides the opportunity to examine and rediscover the fluidity of gender, sexuality, identity and love through a lens that predates our modern labels and binaries (i.e. male/female, straight/gay). In order to understand its significance now, we must first examine the context in which it was written. In Shakespeare's time, policies called the Tudor Sumptuary Laws dictated what colors, fabrics, and styles of clothing people could wear depending on their social class and gender<sup>2</sup>. These rules included **cross-dressing**, which not only would have been seen as an egregious social transgression but also as a religious offense. One can imagine, therefore, the risk involved in Viola dressing as a boy or in Malvolio, a servant, donning yellow stockings in order to woo Olivia, his master.

**Cross-dressing** (n.): the act of dressing and presenting as a different gender; not necessarily indicative of one's sexual orientation or gender identity

An exception to these social rules was the holiday Twelfth Night, in which revelers would gather on the twelfth day of Christmas to eat, drink, dance, watch plays and sometimes dress up. On this holiday, the Lord of Misrule turned the social order on its head: servants became lords, anyone could play the fool, and cross-dressing was not uncommon until order was restored at midnight<sup>2</sup>. Twelfth Night was an excuse for people to let loose, to break free from societal norms and to live as the opposite of their ordinary selves for a day; Shakespeare's play of the same title, ostensibly written to be performed on the holiday, incorporates many of these conventions. While the play ultimately abides by the heteronormative strictures of its time, the heroine's journey includes cross-dressing, defying gender norms, and finding herself in the middle of an unintentionally yet unmistakably **queer** love triangle in the process. Much like the revelers of Elizabethan England celebrating Twelfth Night, we take relish in this reversal of expectations and love to see the world turned topsy-turvy. We laugh not because the possibility of homosexual attraction or cross-dressing is so ridiculous, but rather because we as an audience get to be in on the secret: that everything is not as it seems. Even though we know that all will be restored to order by the end of the night—Viola will marry the Duke, Olivia will marry Sebastian, and they will all live happily ever after—there is a kind of freedom in acknowledging the truth of what happened in that upside-down world of masquerade.

**Queer** (adj.): general term for gender & sexual minorities (i.e. not cisgender and/or heterosexual), sometimes replacing the acronym LGBTQ+

**Food for Thought:** Do we still follow social codes in the way we dress? What are some examples?

# What You Will: A Note on Gender Diversity

In addition to illuminating the social climate of its time, *Twelfth Night* provides a rich opportunity to start a dialogue about approaching gender identity and performance today. While some productions do play with the idea of Viola/Cesario as a **genderqueer** character, the text itself paints Viola simply as a **cisgender** young woman who disguises herself as a boy for safety in a foreign land. She performs masculinity well, passing as male even as Orsino notes her feminine facial features and voice, observing but not questioning that “all is semblative of a woman’s part” (I.v.34-37). This notion of “passing” as another gender

**Transgender** (adj.):  
term for people whose gender identity and/or expression differs from the sex they were assigned at birth

highlights the distinction between gender performance and gender identity, a common misconception that the **transgender** community often faces. While Viola *performs* another gender in an attempt to deceive others, transgender individuals *identify* as a gender other than that assigned to them at birth and are actually living as their most authentic selves. The first is about outward appearance; the latter is about inner identity.

**Genderqueer** (adj.):  
term commonly used by people who do not identify or express their gender within the **gender binary** (see above); syn: **non-binary**

**Cisgender** (adj.):  
someone who identifies with their sex assigned at birth (i.e. not transgender)

The historical context that at Shakespeare’s time women were not permitted on the stage adds another layer to the gender politics in this work. In a lovely moment of gender fluidity, Viola/Cesario says, “I am all the daughters of my father’s house, and all the brothers too” (II.iv.120-121). This moment takes on even greater androgyny if one recalls that it was originally performed by a male actor playing a woman playing a man. By the end of the play, Orsino too demonstrates the elasticity of gender categories, declaring, “Cesario, come, for so you shall be while you are a man. But when in other habits you are seen, Orsino’s mistress, and his fancy’s queen” (V.i.408-411). Is there any clearer proof that gender is, as Bruce R. Smith notes, “more like a suit of clothes that can be put on and taken off at will than a matter of biological destiny”<sup>1</sup>? Chalk it up to a hasty oversight on the playwright’s part, but perhaps there is some significance in that, though the two main couples are set to wed, we never see Viola change back into her “women’s weeds” (V.i.286) before the play ends. *Twelfth Night* is, in fact, very much like the holiday for which it was written: It provides the opportunity to escape into a world in which we can bend the rules; where we can live how we really are or how we’d like to be; where, as the secondary title of the play suggests, whom we love and how we present ourselves to the world is ultimately a matter of *What You Will*.

## Classroom Discussion

*While Twelfth Night does not explicitly take a stand on issues of gender diversity and performativity, it does provide rich material for dialogue surrounding these topics. Here are some questions to help guide the conversation in the classroom or at home:*

- Where is the line we need to draw on gender-based humor?
- Is gender put on/performed or inherent? In what ways do you perform gender in your everyday life?
- What else do we “put on”? Other examples of how characters put on an identity in the play (i.e. Malvolio performs the part of Olivia’s love, Olivia performs grief, etc.)?
- There are many productions of this and other Shakespeare plays that explore gender through all-female, all-male, and gender-reversed casting. How would this affect your understanding/reading of the play?

### Recommended Resources & Further Reading:

- GLAAD: <https://www.glaad.org/reference/transgender>
- TSER: <http://www.transstudent.org/definitions>
- “A Queer Reading of *Twelfth Night*,” Miranda Fay Thomas
- Menon, Madhavi, ed. *Shakespeareer: A Queer Companion to the Complete Works of Shakespeare*. Durham, NC: Duke University Press, 2011.

### References:

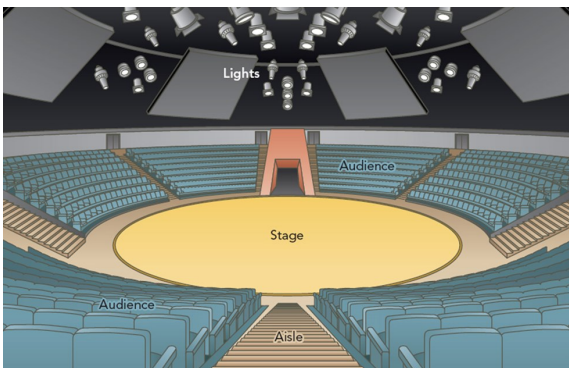
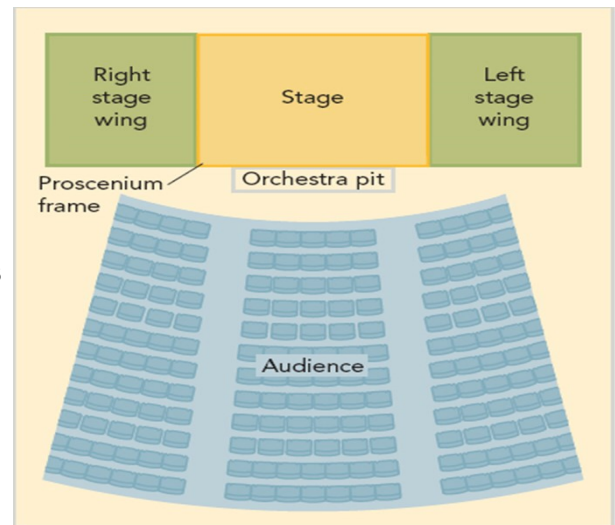
- Bruce R. Smith, *Shakespeare and Masculinity* (Oxford: Oxford University Press, 2000), pp. 3.  
Farah Karim-Cooper. “Cross-Dressing in *Twelfth Night*.” Globe Education. 2016.



# Theatre Design

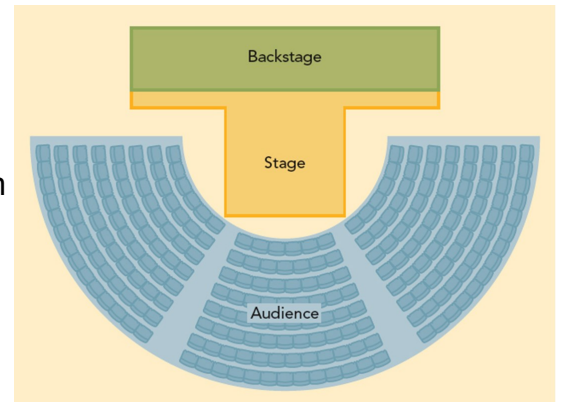
Even before the show starts, the theatrical experience begins with the space and the set telling a story to the audience. STC's production of *Twelfth Night* puts the audience on the stage.

A **Proscenium** stage is the most familiar type of theatre space with the audience all on one side. A theatre using a proscenium is the most formal audience configuration, often creating a very clear divide between the actors and the audience (known as the "**fourth wall**").



An **Arena** stage (also known as theatre-in-the-round) puts the playing space in the center with the audience surrounding the stage on all four sides. Performances using an arena stage are often more intimate and allow audiences to engage with each other in addition to the actors. Elaborate scenery is often unnecessary and impossible because all sides of the audience must be able to see the performance.

The **Thrust** stage is the most widely used space in theatre. A Thrust stage allows for the benefits of both the proscenium and arena stages, allowing for scenic backdrop while bringing actors closer to the audience.



## Classroom Discussion

- What would be the benefits of each audience configuration? What would be the drawbacks?
- Why might you want audience members visible in the theatre?
- What kind of stories might be told in each space—proscenium, arena, and thrust?
- Why might it be important to make the audience members a visible part of the performance in a production of *Twelfth Night*?

# Classroom Activity:

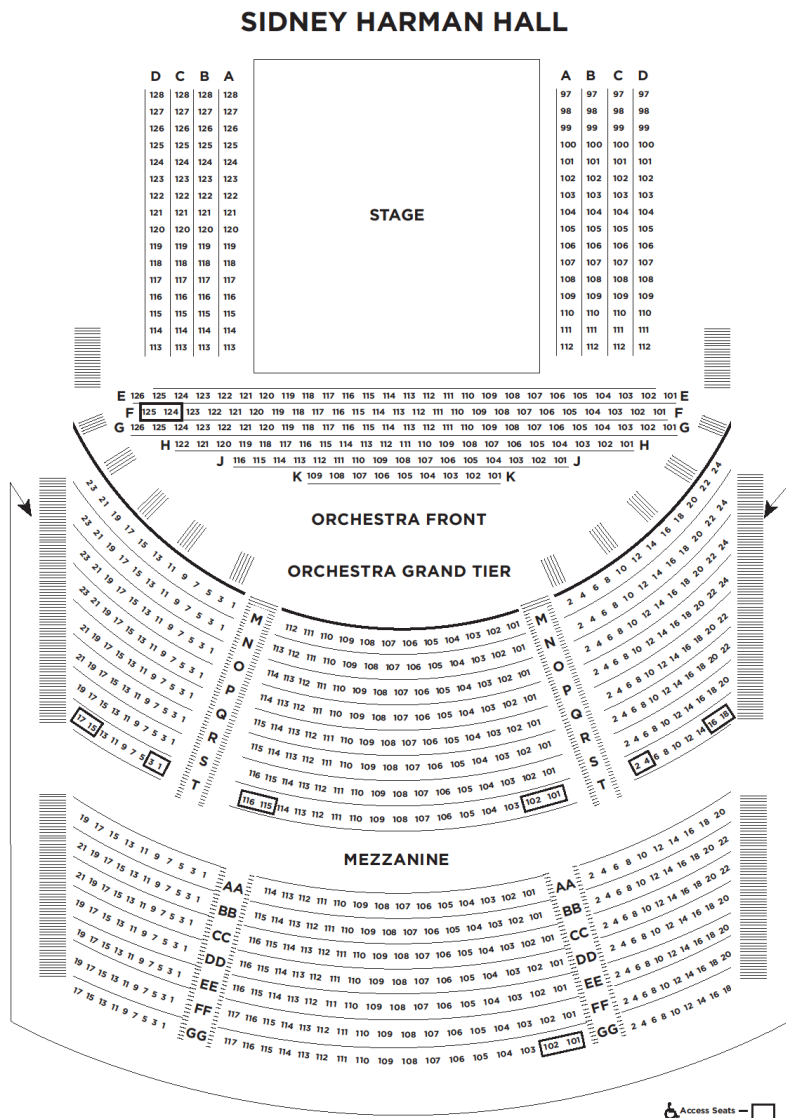
## Design a set for *Twelfth Night*

The **production concept** for a classical play is the world that the director and designers choose to create onstage. Shakespeare productions are often set in modern times to help illuminate themes that are relevant to audiences today. A production concept can be created with a specific time period and place in mind, or it can be a completely imaginary world. However, the concept of a production should support the plot, themes and characters in the play.

STC's production of *Twelfth Night* will be performed on a **thrust stage** with the audience on three sides of the set. The configuration of STC's Sidney Harman Hall is to the right.

Create a set design for *Twelfth Night* on this stage by drawing pictures or creating a model set. Consider how you will show the following locations in the play:

- 1) The shore of Illyria
- 2) A street scene in Illyria
- 3) Duke Orsino's home
- 4) Countess Olivia's home



# Twelfth Night Discussion & Essay Questions

- Think of all the pairs (romantic or platonic) in the play: Viola and Duke Orsino, Olivia and Cesario, Olivia and Sebastian, Maria and Sir Toby, Antonio and Sebastian, etc. Where are the instances of true love, and how do you know? What statement does the play ultimately make about love?
- Disguise is central to the plot of *Twelfth Night*. List all the characters who wear a disguise and why. What things can be “put on” like a costume? How does this affect your understanding of the nature of identities like gender and social class?
- Viola must disguise herself as a man when she arrives in Illyria. What freedoms does her new identity allow her? What becomes more complicated? Find some of Viola’s lines in the play to support your argument and then discuss your lists as a class.
- Discuss the various reasons people choose to disguise themselves in contemporary society. How has the anonymity of the Internet changed the way we relate to other people both online and off? On social media? In comment sections and on message boards?
- Have students debate the pros and cons of the internet and social media. Has the world of online anonymity impacted personal connections and relationships? Find three examples of both positive and negative ways that the online community has affected humanity.
- The secondary title of the play is *What You Will*. What are the possible meanings of this title and how does it inform your understanding of the play?
- In the beginning of the play, Viola and Olivia are both grieving the loss of a brother (though Viola’s brother turns out to be alive). How does grief influence this story, particularly in contrast to the comedic aspects? Why do you think grief and laughter go so hand in hand in this play? Name some examples of contemporary plays, films, books and/or TV shows that employ a similar coexistence of tragedy and comedy.
- The theme of folly (foolishness or craziness) permeates and arguably drives this play. Where do you see folly or foolery at work in the play and what causes characters to act foolishly?
- In Shakespeare’s time, women were not allowed to act onstage, which means that a male actor would play a woman (Viola) playing a man (Cesario). How does this knowledge further complicate the theme of gender in the play? How does our modern understanding of gender color the lens through which we view this play?
- STC’s production of *Twelfth Night* takes place in an airport where the world gets turned upside down after a plane crash. Why do you think the director chose to stage it this way?
- How do aspects of design (set, costumes, lighting, sound) change once Viola and Sebastian arrive in Illyria? What do these shifts tell you about Illyria as a setting and the people who live there?
- We can see references to stars and astrology throughout all of Shakespeare’s plays, but especially in *Twelfth Night*. What is the role of fate in this story?
- Argue for and against the following statement: Although Feste is the official Fool of the court, he is in fact the wisest character in the play. Why do you think the Fool has the last word in the play?
- The title of the play refers to an old holiday celebrated on the twelfth night of Christmas, when the Lord of Misrule turned the world upside down: kings became servants and peasants became lords until the normal order of life was restored at midnight. How does the theme of reversal affect this work and how is life in Illyria made topsy-turvy?

# 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:

## Before you go:

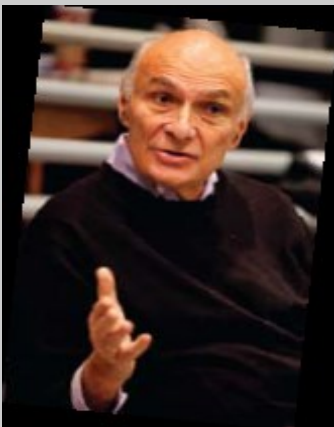
- Please help us create the appropriate soundscape by turning off your cell phone and other electronic devices (iPods, games, etc.). It can be very distracting to others, not to mention embarrassing to you, when your cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please, no text messaging.
- We 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.



*Students at a SHAKESPEARIENCE Student Matinee performance of Othello. Photo by Mike Trottier.*

## During the performance:

- We want you to have honest reactions to what is happening onstage. You may 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 with friends 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.”

# Resource List

## Shakespeare Dictionaries

- Crystal, Ben and David Crystal. *Shakespeare's Words*. Penguin Books, 2002.
- Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary*. Dover, 1971.
- Stokes, Francis Griffin. *Who's Who in Shakespeare, A Dictionary of Characters*. Dover, 2007.

## Books on Teaching Shakespeare

- Gibson, Rex. *Teaching Shakespeare*. Cambridge University Press, 1998.
- O'Brien, Peggy. *Shakespeare Set Free*. Simon and Schuster, 2006.
- Reynolds, P. *Teaching Shakespeare*. Oxford University Press, 1992.
- Rosenblum, Joseph. *A Reader's Guide to Shakespeare*. Salem Press, Inc., 1998.
- Toropov, Brandon. *Shakespeare for Beginners*. Writers and Readers Publishing Inc., 1997.

## Books on William Shakespeare's Life and Writing

- Asimov, Isaac. *Asimov's Guide to Shakespeare*. Doubleday, 1978.
- Greenblatt, Stephen. *Will in the World*. W.W. Norton, 2004.
- Groves, Peter. *Rhythm and Meaning in Shakespeare*. Monash University, 2013.
- Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive*. Bantam Books, 1988.

## Websites

- **Shakespeare Theatre Company**—<http://www.shakespearetheatre.org/education>  
ON SHAKESPEARE: Articles and information about Shakespeare's life and world.  
Teacher Curriculum Guides: Plot synopsis, character maps, lesson plans and discussion questions.
- **In Search of Shakespeare: Shakespeare in the Classroom**—<http://www.pbs.org/shakespeare/educators/>  
The companion website to Michael Wood's four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare's life and works, as well as interactive features.
- **Folger Shakespeare Library**—<http://www.folger.edu>  
Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.

# Standards of Learning

Participation in our student matinee program and the lessons and activities found in this curriculum guide support grade 8-12 Common Core standards in English Language Arts and The National Core Arts Standards for responding and connecting to Theatre Art. Primary content areas addressed include but are not limited to:

## Common Core English Language Arts Standards

### Reading Standards for Literature

Key Ideas and Details  
Craft and Structure  
Integration of Knowledge and Ideas  
Range of Reading and Complexity

### Speaking and Listening Standards

Comprehension and Collaboration  
Presentation of Knowledge and Ideas

### Language Standards

Conventions of Standard English  
Knowledge of Language  
Vocabulary and Acquisition Use

### Writing Standards

Text Types and Purposes

## National Core Arts Theatre Standards

- Anchor Standard 7: Perceive and analyze artistic work
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work.
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding