

Kentucky Shakespeare Presents

Twelfth Night - Two Actor Tour

Study Guide
Grades K - 8



Hear it. See it. Do it.



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with arts education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on the Bard and his life, his written works, *Twelfth Night* in particular, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

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Academic Standards

Arts & Humanities

TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3,
TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3,
TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3,
TH:CN11.1.K-3, TH:CN11.2.K-3, TH:CR1.1.K-3,
TH:CR3.1.K-3, TH:PR4.1.K-3, TH:PR5.1.K-3,
TH:RE5.1.K-3, TH:RE7.1.K-3, TH:RE8.1.K-3,
TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3,
TH:CN11.2.K-3, TH:RE7.1.4-5, TH:RE8.1.4-5,
TH:RE9.1.4-5, TH:CN10.1.4-5, TH:CN11.1.4-5,
TH:CN11.2.4-5, TH:RE7.1.6-8, TH:RE8.1.6-8,
TH:RE9.1.6-8, TH:CN10.1.6-8, TH:CN11.1.6-8,
TH:CN11.2.6-8

ELA

RL.K.3, RI.K.8, L.K.5C, SL.K.1A, SL.K.2, SL.K.3, SL.K.6,
RL.1.9, SL.1.1A, SL.1.1C, SL.1.2, SL.1.3, SL.1.4, SL.1.6,
L.2.6, SL.2.2, SL.2.3, RL.3.3, RL.3.4, RL.3.5, SL.3.1B,
SL.3.1C, SL.3.1D, SL.3.3, RL.4.5, SL.4.1B, SL.4.1C,
RL.5.2, L.5.3B, L.5.4A, SL.5.1B, SL.5.1C, SL.5.3, RL.6.3,
RI.6.4, SL.6.1B, RL.6.7, RL.7.3, RL.7.4, RL.7.5, SL.7.1C,
RL.8.3, RL.8.4



Twelfth Night Performance

This one-hour interactive performance provides students with the perfect introduction to Shakespeare through audience participation and dramatic storytelling. Our Artist Educators will guide the audience through *Twelfth Night* as they bring Shakespeare's famous characters to life in this comical two-person performance. Students will have the opportunity for discussion and synthesis of their theatre experience throughout the performance. Our tour emphasizes the importance of healthy relationships, self-respect and self-esteem, and conflict resolution!

How can we both make this be the most efficient and successful performance?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform and seating students on bleachers or in a location where they can easily see the performance.
- For your use, we have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult staff members present in the room** throughout the performance. Students tend to have less distractions and are more encouraged to participate in the performance with familiar adult presences in the room.

William Shakespeare

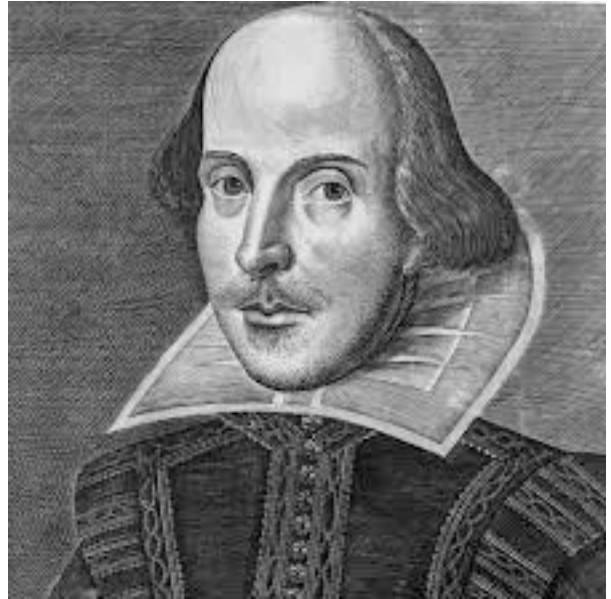
(April 23, 1564 – April 23, 1616)

His Life

- Born and raised in Stratford-upon-Avon
- Attended grammar school in central Stratford where he learned Latin, grammar, and literature
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

His Works

- An English poet and playwright widely regarded as the greatest writer in the English language and the world's preeminent dramatist
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Few records of his private life survive and there has been considerable speculation about his religious beliefs and whether the works attributed to him were written by others
- Produced most of his known work between 1590 and 1613
- Early plays were comedies and histories, genres he raised to the peak of style and artistry
- Next, he wrote primarily tragedies until about 1608, including *Hamlet* and *Macbeth*
- Lastly, he wrote tragicomedies also known as romances and collaborated with other playwrights
- In 1623, two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century



William Shakespeare



The Original Globe Theatre circa 1612

What is a Play?

A play is a story performed by actors on a stage in front of an audience. These performances combine many art forms—writing, directing, acting, stage designing, costuming, and more. The plays tell a story that can relate to the audience and even teach them a lesson for their own lives!

What are the Technical Elements of a Play?

Technical Elements are tools that are used in a production to communicate and explain time, place, and the theme to an audience—just like you will see in the *Twelfth Night*! Here are a few definitions and examples of each as well as opportunities to engage your students in each technical area of theatre:

See It. Hear it.

Costumes

The style of dress characteristic of a particular country, time period, or people that is worn by actors in a play.

Example: Sashes of different colors

Sound

Music and sounds effects used to create environment and mood.

Example: Music played for a dance scene

Set

The additions to a stage that help the audience to understand where the play is taking place.

Example: A tree to represent a forest

Props

Items used/held by actors besides costumes and scenery that help in the telling of the story.

Example: The ring given to Viola by Malvolio

Lights

Help to tell the audience where the play is taking place, what time it is, and what the mood is.

Example: Dimming the lights for nighttime

Do it!

Costumes

Draw your version of what the two different costumes for Malvolio might look like (one very serious and one with yellow stockings). How can your choices help the audience to show his changing personality?

Sound

Describe what kind of sounds you would hear in *Twelfth Night* - music, stormy seas, etc.

Set

Draw a picture of a scene from the play. Is it a pleasant or scary place to be?

Props

Make a list of props that are mentioned or that you think would be needed to perform this play.

Lights

What would the lights look like just after the shipwreck? What about in court?

How would they make you feel as an audience member?

BASIC THEATRE VOCABULARY

Actor- Individual who pretends to be a character in a play; who represents a character in a play.

Blocking- The pattern of movement the actors follow while on stage.

Characters- The personalities or parts actors become in a play; roles played by actors in a play.

Climax- The point of highest dramatic tension or a major turning point in the action of a play.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

Costumes- The clothing worn by the actors to play the characters.

Dialogue- The words spoken by the actors during a play.

Empathy- The capacity to relate to the feelings of another.

Exposition- The part of a play that introduces the theme, main characters and circumstances.

Falling Action- The action after the climax of the plot.

Interpretation- To explain or tell the meaning of something; to present in understandable terms.

Monologue- A speech made by a single character; often when a character is “thinking out loud.”

Motivation- An incentive or an inducement for further action for a character.

Playwright- The individual who writes a play.

Plot- What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

Resolution- The solution to the problem after the climax in a play.

Rising Action- The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

Role- Part/ character/ person written by a playwright.

Setting- Where a play takes place in time, space, or location

Script- The play in written form.

Stage- The area where the actors perform the play.

Theme- What the play means as opposed to what happens; the main idea or message within the play.

Turning Point- The moment in a play when events can go either way; the moment of decision; the crisis.

Twelfth Night by William Shakespeare Synopsis

This story takes place in Illyria, Italy. The main character is named Viola. Before the play begins there is a terrible storm and Viola and her twin brother, Sebastian, are in a shipwreck. Both Viola and Sebastian believe their twin died in the storm.

At the beginning of the play, Viola is afraid so she decides to disguise herself as a young man. She calls herself Cesario. Viola goes to the Duke of Illyria, Orsino, to look for work. She soon finds out that Orsino is sick with love for Lady Olivia. Olivia will not return his love. Viola offers to visit Olivia and woo her for the Duke. Orsino happily agrees to Viola's plan. Olivia lets Cesario in and soon falls in love. Viola doesn't know what to do. She cannot tell anyone that she is really a woman!

While Olivia is falling in love with Viola (Cesario), there is a bit of mischief going on among the people of her estate. Her kinsman, Sir Toby, is always causing trouble. Sir Toby and his friend, Sir Andrew, come home late one evening and are scolded by Malvolio, one of Olivia's servants, for being so loud and disrespectful. Malvolio isn't very nice to anyone and doesn't have a sense of humor. Sir Toby and Sir Andrew decide to play a cruel trick on him. They will make Malvolio believe Olivia loves him. Olivia will not like what he has done.



Meanwhile, Viola is falling in love with Duke Orsino. Of course, Orsino doesn't know that Viola (Cesario) loves him. When they talk about Olivia, Viola tries to give him hints that she really loves him. She says the person she is in love with has his same color eyes and hair and is the same age. The Duke doesn't understand her hints. Viola is stuck in a love triangle!

In a different part of Illyria, Sebastian is looking for Viola. Eventually everyone starts confusing Sebastian and Viola (dressed as Cesario). They are twins after all, and look a lot alike when they are both dressed as men. Olivia ends up marrying Sebastian when she really wanted to marry Viola (Cesario), and the Duke gets very mad because he thinks Viola (Cesario) married the woman he loves. Finally, Sebastian and Viola find each other again, and Viola reveals her true identity. Duke Orsino realizes that he does love Viola and proclaims his love for her immediately and proposes marriage.

Main Characters from *Twelfth Night*

Viola/Cesario- a young noble woman, Sebastian's twin, that is separated from him by a shipwreck. She pretends to be a man (named Cesario) to get a job working for the Duke Orsino. Viola takes responsibility for herself and for her well-being rather than relying on someone else to do it for her.

Duke Orsino- the ruler of Illyria who is deeply in love with the noble woman, Olivia. He loves music, treats his employee Cesario (Viola in disguise) as an equal, and recognizes the good in others.

Olivia- a noblewoman whose household includes employees like Malvolio. She is not interested in marrying Duke Orsino and shows self-respect for herself and respect for him by saying no to his proposals because it would not be good choice for either of them.

Sebastian- a young nobleman, Viola's twin, that is separated from her by a shipwreck. He spends a long time looking for her but fears that she was lost at sea. Once he reaches Illyria, everyone keeps confusing him for Cesario, especially Olivia.

Malvolio- an employee of Olivia's house that frowns on people who are not serious and who not follow the rules. He is very dignified, but others often try to trick him.

Sir Toby- a loud and outgoing relation of Olivia. He regularly has parties and does not care about making too much noise. Often he forgets that his actions affect others and shows a lack of self-discipline.



Vocabulary

"Be not afraid of greatness."

Twelfth Night- the last night of the Twelve Days of Christmas festivities, the feast of Epiphany, often falling on January 5th or 6th

Duke- a leader of a small country or state, not as powerful as a king

Woo- to get the love, affection, or support of someone

Noble- a person with good intentions; a person of royal birth

Farewell- an expression to say goodbye to someone

Kinsman- someone that is related to someone by birth or marriage

Cross-Gartered- bands worn around the legs to hold up socks or tights that are crossed over each other

Beseech- to beg someone

Favors- a gift or act of kindness; to show approval; to look like someone or something else

Fortunes- luck (either good or bad); a large amount of money; the success or failure over time

Youth- a name for people for the time in between being a child and being an adult



Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. The following themes are important to this interpretation of *Twelfth Night*:

Healthy Relationships

This play examines several kinds of love and the relationships people can have with each other- love shared with friends, love and respect for your self, and love for other people.

How can these types of love make a person act differently to others or from how they would normally behave? Should someone care for another person because of the person they are or the person that they want them to be?

Identity

For Viola, she chooses to hide her true identity by disguising herself as Cesario for her safety, independence, and happiness. It comes at a great cost to her. Malvolio, on the other hand, changes himself by changing his clothes and personality to please Olivia.

Are either of the characters making the right decision by hiding their true identities? What do they learn from these choices?

Conflict Resolution

The characters in *Twelfth Night* are unable to resolve the conflicts (where people communicate their differences in order to find a way to resolve their issues) throughout the first part of the plot of the play. Instead, they turn to tricks, relying on others to fix things for them, and ignoring what other people are telling them which does not make anyone happy for a very long time.

What are some ways that Orsino could have done to communicate with Olivia and accept that she did not want to marry him? How could Sir Toby and Sir Andrew have handled their fight with Malvolio rather than tricking him? What other situations need conflict resolution from this play?

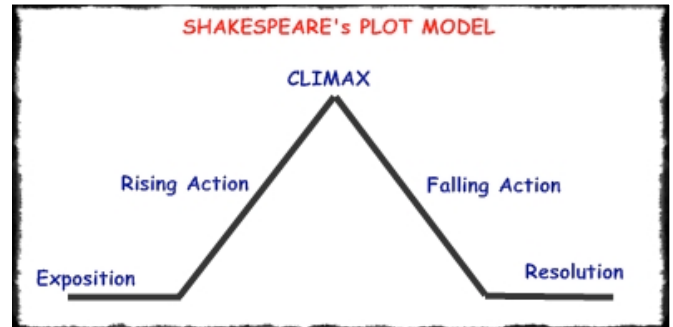
Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

Before the Performance

1. Familiarize your students with the synopsis, characters, and themes of *Twelfth Night*. Discuss with your class their expectations of *Twelfth Night* on stage and in your classroom.
2. Examine the major themes of the play as they are discussed in this guide. For each theme, have the students list examples from their own lives and from the world around them. Prepare the students to look for these themes in the production.

3. Refer to Shakespeare's Plot Model to the right to discuss the parts of a play: Exposition (Beginning), Rising Action, Climax (Middle), Falling Action, and Resolution (Ending). Can they identify what parts of *Twelfth Night* would fit into this model?



4. After the performance, your class will have the opportunity to ask the artists from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask about Shakespeare, what it is like to be an actor and have a career in the arts, or *Twelfth Night*. Write them down so they won't forget!

After the Performance

1. Discuss the technical elements of props, puppets, and costumes with your class. How did these elements contribute to the storytelling in this production? Did your students agree with the choices that the designers made? How did it help make the story clearer for them? Have your students present their own ideas for their own production design of *Twelfth Night* through visual creations such as collage.
2. How did the main characters (Viola, Orsino, Olivia, etc.) change or develop as characters of the play? What clues do we get from the script, their nonverbal expressions, what motivates them, and what their goals become by the end of the play? Compare and contrast the characters in the beginning versus in the end of the play.
3. Have your students write a reflection on one of *Twelfth Night's* themes and how they can make connections to their own lives. Was there ever a time where you behaved differently because you wanted to impress someone or get something that you wanted? Have you ever had to take responsibility for yourself? Tell your audience about how you were able to communicate with others about your differences, find a positive resolution for the conflict, and be true to who you are. What did you learn from this conflict or situation?

"If music be the food of love, play on." - Duke Orsino, *Twelfth Night*

Pre-Show and Post-Show Activities for Exploration

Please complete the following discussions & activities before and after watching the production.

Grades K-1

Students will receive a Shakespeare coloring sheet with fun facts about Shakespeare which can be shared during the exercise.
(Provided in Study Guide)

Grades K-2

It is important for younger students to understand the conventions of theatre and how to behave in a theatrical setting versus watching a t.v. show or movie. You may discuss how a movie can be paused, stopped, and reviewed. Theatre, however, changes every time and should not be interrupted. It is a unique process. It is also important that they know they are encouraged to be a part of this special process when the actors ask for volunteers or prompt audience participation. They get to be a part of the play whereas in a movie they can only be observers rather than participants. What makes a good audience? A good audience watches, listens, and encourages their friends on stage at all times!

Grades 2-8

This activity involves role playing to practice conflict resolution. Pair up students and give each pair a conflict that they must solve through a short performance. The students will have about 15 minutes to create their piece to share. For older students, have them write out a script and have other students perform the scenes that they have written.

Examples of Conflict Scenarios :

- A student steals a marker from another student who is using it.
- You are watching as another student is about to pull a surprise prank on another student.
- One friend is pressuring another to do something or act like they normally would not.

Grades 5-8

Shakespeare's Meter

Discuss Iambic Pentameter (A line of poetry which follows a pattern of 5 unstressed and stressed syllables) with your class. Key vocabulary words are:

Feet: Repeating segments that are used to build a line of poetry.

Meter: The pattern of a line of verse, a metrical pattern.

Iamb: An unstressed syllable following by a STRESSED syllable

unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED

Now try it out with a beat or rhythm like a heartbeat! Have them clap it out as they say the lines.

A horse, a horse! My kingdom for a horse.

a HORSE a HORSE! my KINGdom FOR a HORSE!

But soft: what light through yonder window
breaks?

*but SOFT what LIGHT through YONder WINDOW
BREAKS?*

How does this rhythm make the students feel? Can they give any other examples of lines of song lyrics, other poetry, etc. that may fit this style?

Have them write out their own line or couplet (two lines of poetry) that follows the meter of Iambic Pentameter.

Shakespeare: Fun Facts

1. William Shakespeare was born in 1564, but his exact birth date is unknown. He was baptized on April 26 of that year, so his birth would have been shortly before.
2. Shakespeare did not go to college.
3. Shakespeare married Anne Hathaway in 1582. The couple had a baby girl, Susanna, and then had twins, Judith and Hamnet, in 1584.
4. According to reports, Shakespeare wrote quickly and with ease; Fellow playwright Ben Johnson said, "Whatsoever he penned, he never blotted out a line."
5. Because of the Black Plague outbreak in Europe, all London playhouses were closed between 1592 and 1594 because it was thought that crowded places helped facilitate the spread of the disease.
6. During this period, because there was no demand for Shakespeare's plays, he began to write poetry. Those poems are known as Sonnets.
7. In 1597, the theater in which Shakespeare's acting troupe, The Lord Chamberlain's Men, performed was forced to close. Many partners invested in a new theater built on the south bank of the Thames river. The new theater was called The Globe.
8. Plays were performed at The Globe only in the afternoon by daylight because there was no electricity for lighting.
9. Laws at the time prohibited people from dressing above their rank in life. Players (actors) were the only exception to this rule, and could dress as noblemen on stage without being arrested and locked in the stocks.
10. Women were not allowed to act in plays during Shakespeare's time, so in all of his plays, women's roles were performed by boys or young men.
11. Though the printing press existed and books were being mass-produced all over Europe, Shakespeare had little interest in seeing his plays in print. He'd written them not to be read, but to be performed on stage.
12. Because they were often quickly written for performance on stage, none of Shakespeare's original manuscripts exist.
13. Shakespeare returned to Stratford after he finished work on The Tempest, in 1611.
14. He died in 1616. The words "Curst be he that moves my bones" were inscribed on his grave.
15. Seven years after his death, some of Shakespeare's fellow players published Shakespeare's plays in a single volume, called the First Folio. Shakespeare was said to have an extensive vocabulary; his works contained more than 30,000 different words.



Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

Grades 4-8

Before or after the *Twelfth Night* performance, students can be actively involved in creating, improvising, and performing their own versions of dramatic works using elements of drama.

Resources and Materials:

- Script
(Provided in Study Guide)
- List of Theatre Vocabulary
(Provided in Study Guide)
- Director's Questions
(Provided in Study Guide)
- Dictionary
- Paper
- Pencils

Pre-Activity:

In *Twelfth Night*, this scene takes place in Duke Orsino's court where between him and his servant, Cesario. What Orsino doesn't know is that Cesario is actually the Lady Viola in disguise. She's had to disguise herself in order to get a job to support herself, all alone in the world. She has begun to fall in love with Orsino, but he is still in love with another lady, Olivia, who does not return his affection.

Read the scene aloud with the entire class. Give the students an opportunity to ask questions about the broad meaning of the scene. Can they tell you the characters, the plot of the scene (beginning, middle and end)? What is the setting? Is there a conflict?

Have each student individually or as a group answer the Director's Questions about the selected scene.

Activity:

Divide the students into pairs. Ask them to rewrite the scene using modern language. They can use any words they want as long as they keep the plot and conflict the same. Encourage the students to use dictionaries and other resources as needed.

Once the pairs have written their scenes, they should continue to work together to rehearse the scene for presentation in front of the class. Encourage the students to use performance elements such as vocal expression, projection, diction, gestures, facial expression, and movement.

Post Activity:

Once the pairs have been allowed enough time to create their scripts and rehearse their scenes, they will perform them for each other. After all the students have completed their performances, lead a discussion on the similarities and differences of each performance. Were there any moments in the performances that made the students feel sad, excited, anxious, or frightened? Did anyone choose to switch gender roles within the scene? How did that choice alter the tone of the scene? What tactics were used by each actor to achieve their goals?

Director's Questions

Shakespeare used very few stage directions, which are instructions in the script for the actors and director indicating movement, location, effects. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Use the provided scene from *Twelfth Night*, read it aloud, and use the Director's Questions below to explore the possibilities of the text. Based on your discoveries from the Director's Questions, make decisions about what the characters, relationships, set, scenery, and costumes might be.

DIRECTOR'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?
What is my job? Am I in school?
What is my family like? Where am I from (country, state, etc.)?
Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room
What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?
People mentioned in the scene?
The place where I am?
The objects around me?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? A CONFLICT?

6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT (Obstacles)?

7. WHAT DO I NEED TO DO TO GET WHAT I WANT (Tactics)?

Twelfth Night

Act II, Scene iv

DUKE ORSINO

Come hither, boy: if ever thou shalt love,
In the sweet pangs of it remember me;
For such as I am all true lovers are,
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is beloved.
Hath thine eye ever stay'd upon some favour that
it loves, boy?

VIOLA

A little, by your favour.

DUKE ORSINO

What kind of woman is't?

VIOLA

Of your complexion.

DUKE ORSINO

She is not worth thee, then. What years, i' faith?

VIOLA

About your years, my lord.

DUKE ORSINO

Too old by heaven!

VIOLA

I think it well, my lord.

DUKE ORSINO

Then let thy love be younger than thyself,
Or thy affection cannot hold the bent;
Once more, Cesario,
Get thee to yond same sovereign cruelty:
Tell her, my love, more noble than the world,
Prizes not quantity of dirty lands;
The parts that fortune hath bestow'd upon her,
Tell her, I hold as giddily as fortune;
But 'tis that miracle and queen of gems
That nature pranks her in attracts my soul.

VIOLA

But if she cannot love you, sir?

DUKE ORSINO

I cannot be so answer'd.

VIOLA

Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love a great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?
I know too well what love women
to men may owe:
In faith, they are as true of heart as we.
My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should your lordship.

DUKE ORSINO

And what's her history?

VIOLA

A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought,
And with a green and yellow melancholy
She sat like patience on a monument,
Smiling at grief. Was not this love indeed?
We men may say more, swear more: but indeed
Our shows are more than will; for still we prove
Much in our vows, but little in our love.

DUKE ORSINO

But died thy sister of her love, my boy?

VIOLA

I am all the daughters of my father's house,
And all the brothers too: and yet I know not.
Sir, shall I to this lady?

DUKE ORSINO

Ay, that's the theme.
To her in haste; give her this jewel; say,
My love can give no place, bide no deny.

Exit

Pre-Show and Post-Show Tests for *Twelfth Night*

For your convenience and providing appropriate content for various Grade Levels, we have included two different versions of Pre/Post Tests for our *Twelfth Night* performance. Please choose the one that you feel would work best for your students. We recommend the first Test is best for K-3 students and the second would be best for 4-8 students. Give these tests before and after the performance to measure impact.

Answer Key to Test #1:

1. D (All of the Above)
2. D (All of the Above)
3. B (Setting)
4. End, Middle, Beginning
5. C (Audience)
6. The Globe Theater
7. Orsino: Noble, Olivia: Determined, Viola: Loyal, Malvolio: Serious, Sir Toby: Joker
8. True
9. Viola & Sebastian: Twins, Sir Toby & Sir Andrew: Friends, Olivia & Sebastian: Married, Orsino & Cesario: Boss & Employee

Answer Key to Test #2:

1. D (All of the Above)
 2. B (Comedy)
 3. B (Setting)
 4. Exposition, Rising Action, Climax, Falling Action, Resolution
 5. C (Audience)
 6. See Page 9 of the Study Guide
- BONUS: Identity, Conflict Resolution, Healthy Relationships

Pre-Show and Post-Show Test for *Twelfth Night*

Please complete the following test before & after watching the production.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare write?

- a. Tragedy (Sad)
- b. Comedy (Funny)
- c. History (Kings and Queens of England)
- d. All of the Above

2. What do good audiences do?

- a. Listen
- b. Watch
- c. Encourage
- d. All of the Above

3. Illyria is a _____ in the play?

- a. Character
- b. Setting
- c. Theme
- d. Prop

4. Select the correct part of a Plot (Beginning (B), Middle (M), End (E)) that matches to what happens in the story of *Twelfth Night*:

Cesario's true identity as Viola is shared. _____
Olivia falls in love with Cesario not Orsino. _____
Twins are separated by a storm. _____

5. Which is not a Technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. What was Shakespeare's theater called?

Hint: It is like a round object that has a map on it.

The _____ Theater

7. Draw a Line between the Character Trait that best matches the character:

Orsino Determined

Olivia Joker

Viola Serious

Malvolio Loyal

Sir Toby Noble

8. Plays teach us lessons about life.

Is that True or False? (Please Circle)

9. Draw a Line to Match the Characters with their Relationship with each other in *Twelfth Night*:

Viola & Sebastian Friends

Sir Toby & Sir Andrew Boss & Employee

Olivia & Sebastian Twins

Orsino & Cesario Married

Pre-Show and Post-Show Test for *Twelfth Night*

Please complete the following test before & after watching the production.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare use?

- a. Tragedies
- b. Comedies
- c. Histories
- d. All of the Above

2. What genre would *Twelfth Night* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

3. Illyria is a _____ in the play?

- a. Character
- b. Setting
- c. Theme
- d. Prop

4. Put the following Plot Terms in order from Beginning to End for one of Shakespeare's Plays: Falling Action, Climax, Exposition, Resolution, and Rising Action

1. _____
2. _____
3. _____
4. _____
5. _____

5. Which is not a technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. Draw a Line between the correct Vocabulary Word and its definition from *Twelfth Night*:

Twelfth Night	a leader of a small country or state, not as powerful as a king
Duke	someone that is related to someone by birth or marriage
Woo	to beg someone
Noble	luck (either good or bad); a large amount of money; the success or failure over time
Farewell	the last night of the Twelve Days of Christmas festivities, the feast of Epiphany, often falling on January 5th or 6th
Kinsman	a name for people for the time in between being a child and being an adult
Cross-Gartered	a person with good intentions; a person of royal birth
Beseech	a gift or act of kindness; to show approval; to look like someone or something else
Favors	an expression to say goodbye to someone
Fortunes	bands worn around the legs to hold up socks or tights that are crossed over each other
Youth	to get the love, affection, or support of someone

BONUS: What are 3 major themes of *Twelfth Night*?

_____, _____, &

Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library.

Comprehensive Resource of Works
www.absoluteshakespeare.com

The Folger Shakespeare Library
www.folger.edu/twelfth-night

The Penguin & Signet Classic's Teacher Guide
<http://www.penguin.com/static/pdf/teachersguides/twelfth.pdf>

Related Reading for Students

Aliki. *William Shakespeare and the Globe*. NY. Scholastic Inc. 1999.
Burdett, Lois. *A Child's Portrait of Shakespeare*. NY. Firefly Books LTD. 1995.
Chrisp, Peter. *Eyewitness: Shakespeare*. NY. Dorling Kindersley Publishing Company, Inc. 2002.
Lamb, Charles and Mary. *Tales From Shakespeare* (1807). NY. Puffin Classics. 1995.

Resources for Teachers

Blumberg, Margie. *Shakespeare For Kids: His Life and Times 21 Activities*. IL. Chicago Review Press. 1999.
Egan, Lorraine Hopping. *Teaching Shakespeare -Yes You Can!*. NY. Scholastic Professional Books. 1998.

Classroom Challenge

Write a letter to the Kentucky Shakespeare Artist Educators who lead the Two Actor performance. Describe what you liked and what you learned about the play, *Twelfth Night*. Describe what you saw, felt, and heard. What was your favorite part? If you could play any role in *Twelfth Night*, then what would it be? Feel free to include drawings as well- we love to have those as decorations around the office!

Mail to:
Kentucky Shakespeare
323 West Broadway, Suite 401
Louisville, KY 40202