

# twelfth night

chicago  
shakespeare theater  
on navy pier



# Teacher Handbook

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## Acknowledgments

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**Barbara Gaines**  
Artistic Director

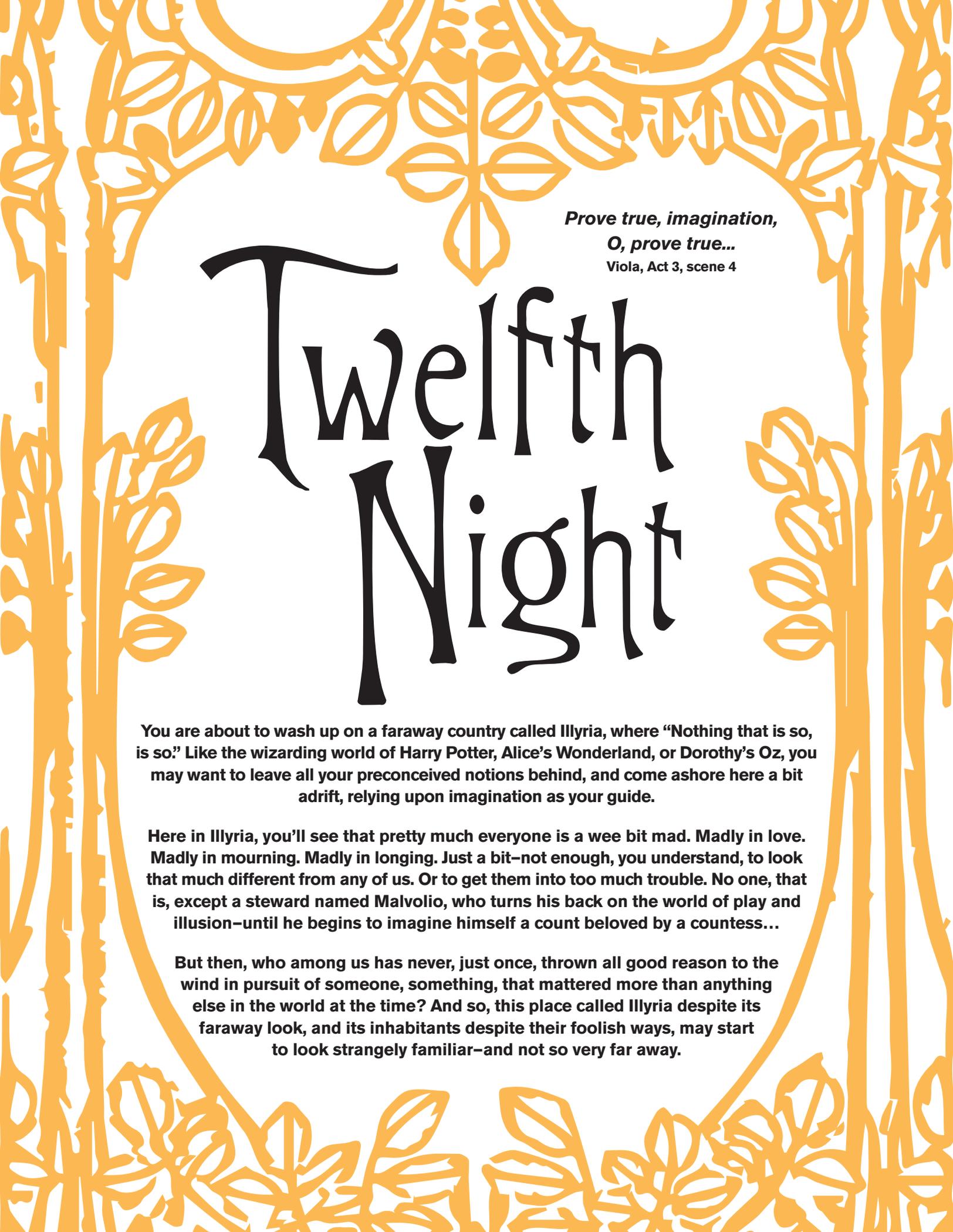
**Criss Henderson**  
Executive Director

Chicago Shakespeare Theater is Chicago's professional theater dedicated to the works of William Shakespeare. Founded as Shakespeare Repertory in 1986, the company moved to its seven-story home on Navy Pier in 1999. In its Elizabethan-style courtyard theater, 500 seats on three levels wrap around a deep thrust stage—with only nine rows separating the farthest seat from the stage. Chicago Shakespeare also features a flexible 180-seat black box studio theater, a Teacher Resource Center, and a Shakespeare specialty bookstall.

Now in its twenty-ninth season, the Theater has produced nearly the entire Shakespeare canon: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Hamlet*, *Henry IV Parts 1 and 2*, *Henry V*, *Henry VI Parts 1, 2 and 3*, *Henry VIII*, *Julius Caesar*, *King John*, *King Lear*, *Love's Labor's Lost*, *Macbeth*, *Measure for Measure*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Pericles*, *Richard II*, *Richard III*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*, and *The Winter's Tale*. Chicago Shakespeare Theater was the 2008 recipient of the Regional Theatre Tony Award. Chicago's Jeff Awards year after year have honored the Theater, including repeated awards for Best Production and Best Director, the two highest honors in Chicago theater.

Since Chicago Shakespeare's founding, its programming for young audiences has been an essential element in the realization of its mission. Team Shakespeare supports education in our schools, where Shakespeare is part of every required curriculum. As a theater within a multicultural city, we are committed to bringing Shakespeare to a young and diverse audience, approximately 40,000 students each year. Team Shakespeare's programming includes free teacher workshops, student matinees of main stage shows, post-performance discussions, comprehensive teacher handbooks, and an abridged, original production each year of one of the "curriculum plays." Team Shakespeare offers a region-wide forum for new vision and enthusiasm for teaching Shakespeare in our schools. In 2014, CST's education department received the nation's highest honor for after-school arts programming when it was honored in a White House ceremony by First Lady Michelle Obama with the National Arts and Humanities Youth Programs Award. In 2012, the Folger Shakespeare Library in Washington, DC, honored the program with the prestigious Shakespeare Steward Award. The 2015-16 Season offers a student matinee series for two of Chicago Shakespeare Theater's full-length productions: in the fall semester, Shakespeare's *The Tempest*, and in the spring, Shakespeare's *Othello*. Also this spring, a 75-minute abridged version of *Twelfth Night* will be performed at the Theater on Navy Pier and will tour to schools and theaters across the region. We hope that you and your students will enjoy our work—and Shakespeare's creative genius brought to life on stage.

**Marilyn J. Halperin** Director of Education  
**Molly Truglia** Learning Programs Manager  
**Jason Harrington** Education Outreach Manager  
**Roxanna Conner** Education Associate



*Prove true, imagination,  
O, prove true...  
Viola, Act 3, scene 4*

# Twelfth Night

**You are about to wash up on a faraway country called Illyria, where “Nothing that is so, is so.” Like the wizarding world of Harry Potter, Alice’s Wonderland, or Dorothy’s Oz, you may want to leave all your preconceived notions behind, and come ashore here a bit adrift, relying upon imagination as your guide.**

**Here in Illyria, you’ll see that pretty much everyone is a wee bit mad. Madly in love. Madly in mourning. Madly in longing. Just a bit—not enough, you understand, to look that much different from any of us. Or to get them into too much trouble. No one, that is, except a steward named Malvolio, who turns his back on the world of play and illusion—until he begins to imagine himself a count beloved by a countess...**

**But then, who among us has never, just once, thrown all good reason to the wind in pursuit of someone, something, that mattered more than anything else in the world at the time? And so, this place called Illyria despite its faraway look, and its inhabitants despite their foolish ways, may start to look strangely familiar—and not so very far away.**

# Introduction



## Art That Lives

**D**rama is a living art. It is written to be performed live before a group of people who form an audience and experience it together, just as you will here at the Chicago Shakespeare Theater. This tradition of performance and observance, of drama as *communication*, is an historically rich and complex one that reaches far back in time. Textual evidence from Egypt and Mesopotamia—even art like cave paintings depicting men disguised as animals—reveals that since ancient times, impersonation and imitation have been used not only ritualistically but also as a means of expression and communication, a way to impart the knowledge of the community.

The beginnings of Western drama further developed in the religious ritual and festivals of the ancient Greeks, while their theater also took on new emphasis as a sophisticated mode of storytelling, especially as a way of communicating the history of a culture and imagining new heroic tales. The drama of Europe's Middle Ages was closely tied to forms of religious observance, but the medievals also used theater to teach biblical stories, present the lives of saints, and creatively communicate the moral ideals of the community. It is this long and varied tradition of community engagement and communication through drama that Shakespeare and the Renaissance playwrights inherited—and from which they would both borrow and imagine new possibilities.

Drama not only depicts human communication, it *is* human communication. But in the theater, unlike television or film, a two-way communication occurs between the actors and their audience. When you experience theatrical storytelling, you are not simply on the receiving end of this communicative process: the audience, as a community, is also a participant. We are quite used to thinking about the actors' roles in a play, but may find it strange to imagine ourselves, the audience, playing an important role in this living art. Because theater is art that lives, each performance is guaranteed to be different, depending in part upon an audience's response.

A live performance depends upon its audience. In the theater, the audience hears and sees the actors, just as the actors hear and see the audience. When the actors experience a responsive, interested audience, their work is at its best—full of animation and energy. When the actors sense disinterest,

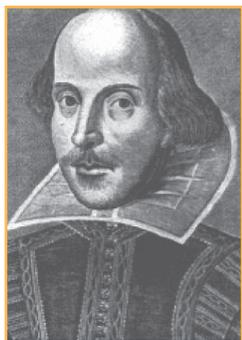
## How can you help us give you the best performance we can?

- ◆ **Please, no talking during the performance.** It distracts the actors as well as the people sitting nearby.
- ◆ **Respond naturally to our play.** Emotions are part of drama. We hope that you'll laugh, cry and even gasp—but as a natural response to the story, and not in order to distract attention from the stage.
- ◆ **Please leave all “noisemakers”—**food, gum, cell phones, iPods, etc.—**back at school or on the bus.** In a quiet theater, wrappers, munching—and even a phone's vibration—are heard by all, the actors included.
- ◆ **No photographs of any kind, please.** Flashbulbs can make the actors lose their focus and can be dangerous. Digital cameras, along with all other kinds of recording devices, are prohibited, as is text-messaging.

they too are distracted, and the play they create is less interesting. One actor described the experience of live performance as a story told by the actors and audience together. In this sense, you are also a storyteller when you experience live theater. We hope you'll enjoy your role—and will help us to give you a dramatic experience that you'll always remember. ◆

*[Theatrical performance] is essentially a sociable, communal affair. This is important. To resist this is, I think, to ruin one of the very important parts of the theatrical experience. Let the play and let the fact that temporarily you are not your private self, but a member of a closely fused group, make it easy for the performance to 'take you out of yourself'! This, I suggest, is the object of going to a play...to be taken out of yourself, out of your ordinary life, away from the ordinary world of everyday.*

—TYRONE GUTHRIE, 1962



## Bard's Bio

The exact date of William Shakespeare's birth is not known, but his baptism (traditionally held three days after a child's birth) was recorded on April 26, 1564. His father, John Shakespeare, was a tanner, glover, grain dealer, and prominent town official of the thriving market town of Stratford-upon-Avon. His mother, Mary Arden, was the daughter of a prosperous, educated farmer. Though the records are lost, Shakespeare undoubtedly attended Stratford's grammar school, where he would have acquired knowledge of Latin and the classical writers, training in rhetoric and analysis of texts, and gained a smattering of arithmetic as well as instruction in the articles of the Christian faith. There is no record that Shakespeare acquired a university education of any kind.

At the age of eighteen, Shakespeare married Anne Hathaway, eight years his senior. They had one daughter, Susanna, followed by twins, Hamnet and Judith. Hamnet, Shakespeare's only son, died at age eleven. From 1585, the year in which the twins were baptized, until 1592, when he is first referred to as a dramatist in London, we know nothing of Shakespeare's life. Consequently, these seven so-called "lost years" are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of the theater. The first reference to Shakespeare as an actor and playwright appears in 1592 and was made by Robert Greene, a rival playwright and pamphleteer, who attacked Shakespeare as an "upstart crow" for presuming to write plays (when he was only a mere actor) and for copying the material of established dramatists.

By the early 1590s Shakespeare had emerged as a rising playwright in London, where he continued to enjoy fame and financial success as an actor, playwright, and part-owner of one of London's leading theater companies for nearly twenty years. Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and a playwright, but also a partner in a new theatrical company, the Lord Chamberlain's Men, which soon became one of London's two principal companies. The company's name changed to the King's Men in 1603 with the accession of James I, and it endured until the Commonwealth closed the theaters in 1642.

During his career, Shakespeare wrote or collaborated on what most scholars now agree upon as thirty-eight plays. His earliest plays—including *Love's Labor's Lost*, *The Comedy of Errors*,

*Richard III*, *King John*, and *The Taming of the Shrew*—were written between 1589 and 1594. Between 1594 and 1599, Shakespeare wrote both *Romeo and Juliet* and *Julius Caesar* as well as other plays, including *Richard II*, *The Merchant of Venice*, and *Twelfth Night*. His great tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*—were composed between 1599 and 1607, and were preceded by his last play traditionally categorized as comedy, *Measure for Measure*. The earlier histories, comedies, and tragedies made way for Shakespeare's final dramatic form—the plays commonly termed "romances" or "tragicomedies" for their blending of the comic and tragic forms. Written between 1606 and 1611, the romances include *Cymbeline*, *Pericles*, *The Winter's Tale* and *The Tempest*. These were the plays of a playwright no longer bound by the constraints of his earlier forms.

Although some quarto versions of the plays were printed in Shakespeare's lifetime, there is no definitive extant evidence to suggest that he directly oversaw their publication. It was not until 1623, seven years after his death, that his complete plays were published in the First Folio. However, we do know that Shakespeare did oversee the publication of three narrative poems and a collection of 154 sonnets during his lifetime. Shakespeare retired in 1611 to live as a country gentleman in Stratford, his birthplace, until his death on April 23, 1616. ♦

Now faire Hippolita,  
Drawes on apace:  
Another Moon: but  
This old Moon was  
Like to a Step-dame, or a Dow  
Long withering out a yong m  
Hy. Your daies wil quickl  
Moure nights wil quickly drea  
And then the Moone, like to  
Now bent in heauen, shal beh  
Of our solemnities.  
The. Go Philofrate,  
Stirre vp the Athenian youth  
Awake the pert and nimble sp  
Turne melancholy forth to Fu  
The pale companion is not fo  
Hippolita, I woo'd these with  
And wonne thy loue, doing d

## The First Folio

Throughout much of the Renaissance, plays did not occupy the same high cultural status that we attribute to them today. In fact, theatrical texts were not viewed as "literature" at all. When a play was published (if it was published at all) it was printed inexpensively in a small book, called a "quarto," the sixteenth-century equivalent of our paperbacks. It was not until 1616, the year of Shakespeare's death, when a contemporary English poet and dramatist, Ben Jonson, published his own plays in a large-format book called a "folio"—the format traditionally reserved for the authoritative texts of religious and classical works—with the intention of challenging this pervasive understanding of theatrical texts as holding low literary value, that plays began to be understood as literature worthy of publication. Jonson was still chided as bold and arrogant for his venture for many years.

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During Shakespeare's lifetime, only half of his plays were ever published, and those were printed as quartos. He did, however, oversee the publication of three narrative poems and a collection of 154 sonnets. It was not until seven years after the playwright's death that two of his close colleagues decided to gather his plays for publication in a move of three-fold significance: as a gesture of homage to a long-time friend and colleague; as a promotion of the King's Men as a theater company of the highest cultural prestige; and as a financial venture with lucrative potential.

In 1623, what is now known as the First Folio, a book containing thirty-six of Shakespeare's estimated thirty-eight plays, was published. Modern textual scholars maintain that the First Folio was likely compiled from a combination of stage prompt books and other theatrical documents, the playwright's handwritten manuscripts (no longer extant), and various versions of some of the plays already published. Shakespeare's First Folio took five compositors two and one-half years to print. The compositors manually set each individual letter of type, memorizing the text line by line to increase efficiency, as they moved down the page. There was no editor overseeing the printing, and the compositors frequently altered punctuation and spelling. Errors caught in printing would be corrected, but due to the high cost of paper, earlier copies remained intact. Of the 1,200 copies of the First Folio that were printed, approximately 230 survive today, and each is slightly different. Chicago's Newberry Library contains an original First Folio in its rich collections.

Chicago Shakespeare Theater traditionally utilizes the First Folio as the basis for its play scripts. The First Folio still serves as a manual for many Shakespearean actors nearly 400 years after its publication because the plays as printed in the First Folio took theatrical documents as their basis for printing. Its punctuation, capitalizations, variant spellings, line breaks, and rhetorical structures all give clues to actors and directors about what words to emphasize and about what ideas are important—helping them to break open and examine the language. In Shakespeare's own theater company, with only a few days to rehearse each new play, these built-in clues were essential and provided information for members of the entire company. Today, these textual clues still help modern actors make the language easier to break apart—even though they're speaking language that's 400 years "younger" than ours. ♦

*This is the book that gave us Shakespeare (or most of Shakespeare) [...] But the way it presented Shakespeare was carefully calculated to make a collection of theatre works look plausible as what we would now call works of literature. The book not only gives us the texts; it gives us Shakespeare as a cultural icon.*

—JOHN JOWETT, 2007



## Shakespeare's England

Elizabeth I—daughter of Henry VIII and his second wife Anne Boleyn—ruled England for forty-

five years from 1558 to 1603 in a time of relative prosperity and peace. "Few monarchs," says Shakespearean scholar David Bevington, "have ever influenced an age so pervasively and left their stamp on it so permanently." He maintains that "[h]er combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary," and resulted in a monarchy that remained secure in the face of religious and political threats from many sides. In choosing not to marry, Elizabeth avoided allying herself and her throne with a foreign country or an English faction which may have threatened her broad base of power and influence.

Throughout early modern Europe—the period that spans the timeframe from after the late portion of the Middle Ages (c. 1500) through the beginning of the Age of Revolutions (c. 1800)—governments were centralized, assuming the power that once belonged to city-states and feudal lords, but the rule of monarchs like Queen Elizabeth I was still absolute, just as it had been understood in earlier historical periods. The monarch was seen as God's deputy on earth, and the divine right of kings—the theory that the monarch derives from God (as opposed to the people or some other source) his/her power to rule and authority—was a cherished doctrine. It was this doctrine that condemned rebellion as an act of disobedience against both the state and God.

The politics of religion constantly threatened Elizabeth's reign, even though it was one of the most secure that England had known for hundreds of years. As the daughter of Henry VIII's marriage following his divorce from Catherine of Aragon, Elizabeth was regarded by many Catholics as an illegitimate child—and thus an illegitimate monarch. Upon her ascension to the throne, Elizabeth I inherited the rule of a country that, in the wake of the Protestant Reformation, was engaged in the process of attempting to make sense of its own history. Religious power changed hands during the early modern period with astonishing rapidity.

Stephen Greenblatt reminds us that within the possibility of living memory, England had been transformed: from a highly conservative Roman Catholicism (in the 1520s Henry VIII had fiercely attacked Luther and had been rewarded by the pope

with the title “Defender of the Faith”): first, to Catholicism under the supreme head of the king; then to a wary, tentative Protestantism; to a more radical Protestantism; to a renewed and militant Roman Catholicism; and then, with Elizabeth and James, to Protestantism once again.<sup>1</sup> The English were living in a world where few people had clear memories of a time without religious confusion. Since, under Elizabeth, England had returned to Protestantism, the Church of England’s government was held under the direct authority of the crown (and England’s conforming Protestant clergy) during this period.

In addition, Elizabethan England was a smaller, more isolated country than it had been previously or would be subsequently. It had withdrawn from its extensive empire on the Continent, and its explorations of the New World had barely begun. There was a period of internal economic development as Elizabeth ignored the counsel of her advisors and kept out of war until the attempted invasion by Spain and the Great Armada in 1588. England’s economy was still based in agriculture, and its farmers were poor and embittered by strife with rich landowners who “enclosed” what was once the farmers’ cropland for pastures. Uprisings and food riots were commonplace in the rural area surrounding Stratford-upon-Avon, where Shakespeare grew up. London, then the largest city of Europe, was a city of contrasts: the richest and the poorest of England lived there, side by side. While many bettered themselves in a developing urban economy, unemployment was a serious problem. As England eventually began what would be a long transition from an economy based mostly in agriculture to one of increased reliance upon trade and the manufacture of goods, both cities and social structures would rapidly evolve—it was a time of change and social mobility. For the first time in English history, a rising middle class aspired to the wealth and status of the aristocracy.

As Elizabeth had no heir, the politics of succession posed a real threat to the nation’s peace throughout her reign, and Elizabeth I finally died childless in 1603. The crown passed to her cousin James VI, King of Scotland, who became England’s King James I. Ruling from 1603 to 1625 (Shakespeare died in 1616), James I was famously responsible for overseeing a new translation of the English bible—the 1611 King James Version—which, with its powerful syntax, remains a legacy of this fertile time, just as Shakespeare’s canon has. But national peace was never quite secured as the reign of James I was also troubled with political and religious controversy. It would be James’s son, Charles I, who was beheaded in the English civil wars of the 1640s for tyrannically abusing what he believed was his divinely ordained power. ♦

<sup>1</sup>Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare*, (New York: Norton, 2004): 93-94.



## The English Renaissance Theater

A time of historical transition, of incredible social upheaval and change, the English Renaissance provided fertile ground for creative innovation. The early modern period stands as the bridge between England’s very recent medieval past and its near future in the centuries commonly referred to as the Age of Exploration, or the Enlightenment. When the English Renaissance is considered within its wider historical context, it is perhaps not surprising that the early modern period produced so many important dramatists and literary luminaries, with William Shakespeare as a significant example.

Because of its unique placement at a crossroad in history, the English Renaissance served as the setting for a number of momentous historical events: the radical re-conception of the English state, the beginnings of a new economy of industry, an explosion of exploration and colonialism, and the break with traditional religion as the Church of England separated from the Catholic Church. It is perhaps this last example of cultural upheaval—the changes brought from Continental Europe by the Protestant Reformation—that provides us with a useful lens to examine the culture of theater in England during this period, in particular.

While we can see that Shakespeare lived through a transitional time, and we can understand that rapid change often fosters innovation, we may still be led to ask what could have influenced Shakespeare’s dramatic sensibilities. What kind of theater did he encounter as a child or young man that may have made an impression upon him? It is commonly acknowledged by scholars today that Shakespeare may have developed his love for the theater by watching acting troupes that were still traveling from town to town during the middle decades of the sixteenth century—the early modern successors to a long heritage of English theater carried over from the Middle Ages. These traveling performers often enacted important stories from the Bible, staged tales of mystery and miracles, or presented their audiences with the stories of the lives of saints and heroes of the faith.

These traveling companies would move around the countryside in flatbed, horse-drawn carts, which did triple duty as

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transportation, stage, and storage for props and costumes. They would pull into a town square, into an inn yard or the courtyard of a country estate or college, and transform that space into a theater. People gathered around to watch, some standing on the ground in front of the players' stage, some leaning over the rails from balconies above to view the action on the impromptu stage below.

But during the late sixteenth and early seventeenth centuries as the Protestant Reformation gained a surer footing in England, the English theater was caught between conflicting ideas about the value and purpose of drama. Many officials of the Protestant Reformation desired to squash these traveling performances for their strong Catholic sensibilities; and even as late as 1606 James I passed legislation to remove all treatment of religious matters from the English playhouses.

But as the stories enacted in the newly constructed public theaters became more secular, public officials scorned the theater as immoral and frivolous. The theaters just outside London's walls came to be feared as places where moral and social corruption spread. The authorities frequently shut them down during the late sixteenth and early seventeenth centuries when the city was menaced by the plague and, frequently too, by political rioting. When the theaters were open, the Master of the Revels had to read and approve every word of a new play before it could be staged. But the practical enforcement of such measures was often sketchy at best, and playing companies themselves found plenty of ways around the strictures of the theatrical censors.

A man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in 1576, in the decade prior to Shakespeare's own arrival on the London theater scene. Burbage skirted rigid restrictions governing entertainment in London by placing his theater just outside the city walls, in a community with the unglamorous name of "Shoreditch." Burbage was not the only one to dodge the severe rules of the Common Council of London by setting up shop in Shoreditch. His neighbors were other businesses of marginal repute, including London's brothels and bear-baiting arenas. Actors in Shakespeare's day were legally given the status of "vagabonds." They were considered little better than common criminals unless they could secure the patronage of a nobleman or, better still, the monarch.

Shakespeare and his fellow actors managed to secure both. They provided popular entertainment at Queen Elizabeth I's court as the Lord Chamberlain's Men, and they continued to enjoy court patronage after King James I came to the throne in 1603, when they became the King's Men. Their success at court gave Shakespeare and his fellow shareholders in the Lord Chamberlain's company the funds to build the new Globe

playhouse in 1599. The Globe then joined a handful of other theaters located just out of the city's jurisdiction as one of the first public theaters in England.

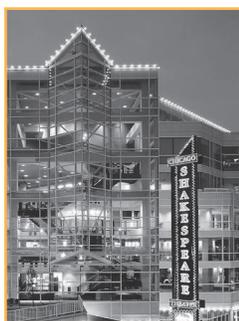
All kinds of people came to plays at the Globe, and they came in great numbers—a full house in the Globe could see as many as 3,000 people. The audience typically arrived well before the play began to meet friends, drink ale, and snack on the refreshments sold at the plays. An outing to the theater was a highly social and communal event and might take half the day. It was more like tailgating at a football game, or going with friends to a rock concert, than our experience of attending theater today.

Affluent patrons paid two to three pence or more for gallery seats (like the two levels of balcony seating at Chicago Shakespeare Theater), while the "common folk"—shopkeepers, artisans, and apprentices—stood for a penny, about a day's wages for a skilled worker. The audience of the English Renaissance playhouse was a diverse and demanding group, and so it is often noted that Shakespeare depicted characters and situations that appealed to every cross-section of early modern English society. Audience appeal was a driving force for the theater as a business venture, and so during this period most new plays had short runs and were seldom revived. The acting companies were always in rehearsal for new shows and, because of the number of ongoing and upcoming productions, most plays were rehearsed for just a few days.

There was, of course, no electricity for lighting, so all plays were performed in daylight. Sets and props were bare and basic. A throne, table or bed had to be brought on stage during the action since English Renaissance plays were written to be performed without scene breaks or intermissions. For example, when stage directions in *Macbeth* indicate that "a banquet is prepared," the stage keepers likely prepared the banquet in full view of the audience. From what scholars can best reconstruct about performance conventions, Shakespeare's plays were performed primarily in "contemporary dress"—that is, the clothes of Shakespeare's time—regardless of the play's historical setting. Company members with tailoring skills sewed many of the company's stock costumes, and hand-me-downs from the English aristocracy often provided the elegant costumes for the play's nobility. Because women were not permitted to act on the English stage until 1660, female roles were performed by boys or young men, their male physique disguised with elaborate dresses and wigs. The young actors were readily accepted as "women" by the audience.

After an extremely productive creative period spanning about 100 years—often called the "Golden Age" of the English theater—the Puritans, now in power of the government, succeeded in 1642 in closing the theaters altogether. The public theaters

did not reopen until the English monarchy was restored and Charles II came to the throne in 1660. A number of theaters, including the Globe, were not open very long before the Great Fire of London destroyed them in 1666. The fire, combined with the eighteen years of Commonwealth rule—the so-called Interregnum (“between kings”)—led to the loss of many of the primary sources that would have provided us with further evidence of the staging traditions of Shakespeare’s theater. The new theater of the Restoration approached plays, including Shakespeare’s, very differently, often rewriting and adapting original scripts to suit the audience’s contemporary tastes. So it is left to scholars of early modern English drama to reconstruct the practices of Renaissance theater from clues left behind. ♦



## Courtyard- style Theater

Chicago Shakespeare Theater’s unique performance space reflects elements of both the first public playhouses in London and the courtyards of inns temporarily transformed into theaters, in which the young Shakespeare might first have acquired his love of the stage. The interior of the Globe playhouse, opened in 1599, was simple, and similar to that of Chicago Shakespeare Theater—a raised platform for the stage surrounded by an open, circular area, with seating on three levels, one above the other. Both theaters use a thrust stage with an open performance area upstage; basically, the entire performance space is in the shape of a capital “T.” With the audience seated on three sides of the thrust stage, the play is staged in the middle of them. An architect for Chicago Shakespeare Theater describes the experience of theater staged in this way: “You’re the scenery. You’re the special effects. And the people you see performing this play are performing it in front, and out of, you.”

If you think about a more traditional theater’s proscenium arch “framing” what is (not literally) a two-dimensional stage picture behind it, the thrust stage by contrast creates a three-dimensional picture for an audience that surrounds it on three sides. The people sitting in the side seats have the closest interaction with the performers, and the performers with them. The play unfolds between the audience members seated along the sides, and the actors draw upon the responses of the audience (laughter, gasps, nervous shifting in chairs when tension mounts) as they perform. As an audience member, your facial expressions and

body language serve both as the focal point of the actors’ energy and the backdrop for the other audience members seated across from you. Architect David Taylor and his company, Theatre Projects Consultants, worked closely with Chicago Shakespeare Theater’s leadership to design this courtyard theater. “It’s important that we don’t lose the performer among the faces, but it’s essential to understand that every single face is a live piece of scenery reflecting and framing what’s going on,” Taylor explains. “That’s the reason why the courtyard theater shape is such a wonderful historical springboard for modern theater design.”

“The backdrop and the scenery for Shakespeare is the human race,” Taylor notes, “so we’re putting Shakespeare into its proper context by making human faces the backdrop for those sitting in any seat in the theater.” According to Taylor: “This close, close relationship with the performers on stage is the very essence of the courtyard experience. The courtyard experience was about leaning out of windows. It was about throwing open the windows in the courtyard when the stage was brought through on a cart and leaning out and interacting.” Audience members seated in the galleries at Chicago Shakespeare Theater are encouraged to use the “leaning rails” to watch the players below—like those watching from an inn’s balconies centuries ago when a traveling troupe set up its temporary stage.

The actors and the audience share the experience of seeing and interacting with one another. Taylor thinks that actors benefit tremendously from the courtyard design: “They’re not looking at people sitting in straight rows, disconnected from everybody around them in big seats. There’s a sense of community in the space, a sense of embracing the performer on stage.” Actors are always fed by the energy generated from their audience. The design of Chicago Shakespeare Theater offers a feast of feedback to the actors on its stage.

Other theaters have been modeled upon the Elizabethan experience of courtyard theater, perhaps most notably the Royal Shakespeare Company’s Swan Theatre in Stratford-upon-Avon. The Swan served as a model for Chicago Shakespeare Theater. Besides their deep thrust stages that were designed to create an intimate relationship between actors and audience, prominent architectural elements in both theaters are the brick walls that surround the audience and natural wood that creates a feeling of warmth. Brick is an aesthetic choice but, due to its particular design, it also serves as an acoustical choice. The angle of the bricks in the side walls helps diffuse sound, sending it in different directions throughout the theater. The sound, lighting, and rigging systems are all state-of-the-art. Chicago Shakespeare Theater’s design accommodates a wide array of possibilities for structuring and using the performance space. ♦

# Introduction

## On the Road: A Brief History of Touring Shakespeare

*A wandering minstrel I, a thing of rags and patches, of ballads, songs, and snatches of dreamy lullaby...*

—GILBERT & SULLIVAN, *THE MIKADO*

*Another op'nin, another show, in Philly, Boston, or Baltimore; a chance for stage folks to say hello, another op'nin of another show.*

—COLE PORTER, *KISS ME, KATE*

*The actors are come hither, my lord... The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible, or poem unlimited.*

—WILLIAM SHAKESPEARE, *HAMLET*

No one knows for certain where or when theater began, but from what historians can tell, touring was a part of theater almost from the beginning. Theater has always required an audience, and it's still true that if the audience can't get to the theater, the theater will go to its audience. And though working in the theater is often full of uncertainties, anyone who does is sure to travel, and likely to tour. Tours can be as large as productions like *The Phantom of the Opera*, or as small as a juggler who wanders around the city, clubs in hand. The traveling lifestyle is so strongly associated with actors that many of them refer to themselves as gypsies; the word fits them as they wander about from show to show, going wherever their work takes them.

As early as the second century BC, companies of actors traveled the Roman Empire, setting up temporary stages at carnivals or in market squares. Audiences circa 190 BC were apparently just as particular—or perhaps more so—as those today: if the performance did not live up to their expectations, the audience would simply wander away. The following excerpt

from Plautus's prologue to the play *Poenulus* is more than 2,000 years old, though some of it is still considered proper "audience etiquette" today:

*Let...the usher [not] roam about in front of people or show anyone to a seat while the actor is on the stage. Those who have had a long leisurely nap at home should now cheerfully stand, or at least refrain from sleeping... And let the nurses keep tiny children at home and not bring them to see the play, lest... the children die of hunger or cry for food like young goats. Let matrons view the play in silence, laugh in silence, refrain from tinkling tones of chatter...*

As time went on and the Catholic Church became more powerful, plays were forbidden—especially Greek or Roman ones that the Church felt promoted pagan beliefs. Eventually the only professional performers left were minstrels wandering from town to town. Acting was equated with sin, and actors were outcasts from society. But the desire to engage in performance seems to be a universal one, and soon enough the Church itself instigated the creation of a type of play that contemporary scholars regard as a basis of modern theater: the medieval miracle, or mystery play (from *mystère*, the French word for miracle). Based on the Bible, the plays (most often done in a cycle) depicted such famous stories as Adam and Eve, Cain and Abel, Noah and the Ark, the Nativity, the Loaves and Fishes, and, finally, the story of Jesus' death, called the Passion Play.

Versions of the medieval Passion Play are still performed today. The mystery plays were a part of church ritual and reinforced its teaching. The players would set up stages throughout a village and the townspeople would wander from stage to stage until they had seen the whole cycle. With some cycles, this could start early in the morning and last until it was too dark for the audience to see. As time went on, the sets became more elaborate. Many were placed on horse-drawn wagons, so that they would not need reconstructing in each town. Some wagons carried structures of two or more stories, and required four horses to pull them!

The mystery plays (with a few exceptions) did not have developed characters or plots, but their popularity led to stagings of new works, called "morality plays," which depicted the common man in allegorical situations ranging from religious to political to comic. Characters in these plays had names such as "Despair" or "Divine Correction." The morality plays made way for new theatrical forms, and once again small companies of actors wandered about Europe, performing for anyone who could pay.

The stigma of sin that the Church had placed on secular entertainment was a long time in wearing off, and even in Shakespeare's day Queen Elizabeth declared all actors to

be vagabonds (and thus without civil rights) unless they had a patron in the nobility. Shakespeare's company was known as the Lord Chamberlain's Men, and during King James's rule (Elizabeth's successor), as the King's Men. These sponsored companies performed at the courts of their patrons, at the new public theaters such as the Globe, and, like companies today, did tours of the country.

The very real threat of plague—associated at that time with large gathering places—closed the London theaters for weeks and sometimes many months on end; during these periods, the acting companies simply packed up and returned to the road. Traveling from town to town, the troupe would pull its cart into a town square or the courtyard of an inn. Their wagon transformed into a stage, the actors performed to all who gathered around the makeshift stage.

With theater's resurgence in the Renaissance came playwrights, such as Shakespeare, Marlowe, Jonson, and Molière—men who wrote plays whose popularity long outlasted their own lives. Theater was again a vital element of culture, so strong that when the Puritans shut down the theaters in the seventeenth century they stayed closed for eighteen years—as opposed to the six centuries accomplished by the Church's opposition in the Middle Ages. Although touring companies were still popular in the late seventeenth and early eighteenth centuries, especially in Italy and Spain, some plays could not tour because of the fast-growing taste for elaborate sets that could not easily be moved. Directors and designers experimented with realistic design elements that were, at the very least, impractical for touring—real sheep in a pastoral play, for instance, or rain falling on stage in a storm scene.

Shakespeare's works delighted directors and designers of the eighteenth and nineteenth centuries; the plays were full of shipwrecks, apparitions, battles and country scenes, which gave them opportunities to create larger and more complicated sets and special effects. The results must have been astounding, but it was not unusual for the plays to be cut, rewritten, or rearranged to suit the needs of the set and the demands of the audience. *Romeo and Juliet*, for example, was rewritten by at least four different people in various ways. In some versions the lovers did not die, in others they exchange last words as they died; there were some versions that created lengthy funeral processions at the end of the play. More elaborate sets required more time to move, and so "two hours' traffic of the stage" could easily become much longer as the audience waited through the set changes.

**The very real threat of plague—associated at that time with large gathering places—closed the London theaters for weeks and sometimes many months on end...**

The move back to Shakespeare's text as written was a gradual one, and it was not until the late nineteenth and early twentieth centuries that attempts were made to stage his plays as they are thought to have been staged during his lifetime. An English director named William Poel was instrumental in this "back to basics" Shakespeare. The emphasis in Poel's directing was on language, and on simple staging, which allowed the plays to emerge through the word rather than the scenery. Poel encouraged his actors to speak Shakespeare's language conversationally, as they spoke in modern plays. He moved away from the declamatory style of nineteenth-century productions—in which the delivery of the lines could be as plodding as the long set-changes—and created instead simple, elegant Shakespearean productions.

The new emphasis on language rather than spectacle gave the audience much more of a stake in the work being performed. Their feelings for the characters and situations in the play were reliant on how well they understood what was going on, and thus by how well the actors did their jobs. Will an audience understand that Phoebe in *As You Like It* is a shepherdess even if she has no sheep with her, or is not dressed in a traditional shepherdess costume? In *King Lear*, can the actors playing Lear and the Fool be at the mercy of the elements even if the storm is evoked by no more than the occasional sound cue of thunder? That, of course, depends on the skill of the actors and director—and the audience's willingness to use their imaginations.

Every year, Chicago Shakespeare Theater also goes on tour. More in line with the traveling acting troupes of Shakespeare's day and not as elaborate as a national touring show, our abridged Shakespeare production tours for five weeks around the tri-state area. The full cast, accompanied by a crew of light and sound operators, a dresser, and stage managers, brings Shakespeare to dozens of communities, giving them the opportunity to share in this centuries-old part of the theater experience.

The last century has seen glorious achievements in movies and television, but going to the movies is a purely reactive experience for its audience: even if everyone in the cinema were to get up and leave, the film continues to play. Theater, however, is impossible without an audience, and no matter how many times one sees the same production, no two performances will ever be the same. The excitement of theater lies in that indefinable connection between playwright, director, actor, and playgoer. This sense of connection is vital to touring productions, which typically rely on less elaborate sets, lights, and costumes. Actors in touring productions have nothing up their sleeves. They must use the play, themselves, and the audience to create magic. ♦

# Timeline

## 1300

- 1326** Founding of universities at Oxford and Cambridge
- 1348** Boccaccio's *Decameron*
- 1349** Bubonic Plague kills one-third of England's population
- 1387** Chaucer's *Canterbury Tales*

## 1400

- ca.1440** Johannes Gutenberg invents printing press
- 1472** Dante's *Divine Comedy* first printed
- 1492** Christopher Columbus lands at Cuba
- 1497** Vasco da Gama sails around Cape of Good Hope

## 1500

- 1501-4** Michelangelo's *David* sculpture
- 1503** Leonardo da Vinci's *Mona Lisa*
- 1512** Copernicus' *Commentariolus* published, theorizing that Earth and other planets revolve around sun
- 1518** License to import 4,000 African slaves to Spanish American colonies granted to Lorens de Gominzot
- 1519** Ferdinand Magellan's trip around the world
- 1519** Conquest of Mexico by Cortez
- 1522** Luther's translation of the New Testament

## 1525

- 1531** Henry VIII recognized as Supreme Head of the Church of England
- 1533** Henry VIII secretly marries Anne Boleyn, and is excommunicated by Pope
- 1539** Hernando de Soto explores Florida
- 1540** G.L. de Cardenas "discovers" Grand Canyon
- 1541** Hernando de Soto "discovers" the Mississippi

## 1550

- 1558** Coronation of Queen Elizabeth I
- 1562** John Hawkins begins slave trade between Guinea and West Indies
- 1564** Birth of William Shakespeare and Galileo
- 1565** Pencils first manufactured in England
- 1570** Pope Pius V excommunicates Queen Elizabeth
- 1573** Francis Drake sees the Pacific Ocean

## 1575

- 1576** Mayor of London forbids theatrical performances in the City  
Burbage erects first public theater in England (the "Theater" in Shoreditch)
- 1577** Drake's trip around the world
- 1580** *Essays* of Montaigne published
- 1582** Marriage license issued for William Shakespeare and Anne Hathaway  
Daughter Susanna Shakespeare christened

## Shakespeare's Plays

### ca. 1592-1595

#### Comedies

- Love's Labor's Lost
- The Comedy of Errors
- The Two Gentlemen of Verona
- A Midsummer Night's Dream
- The Taming of the Shrew

#### Histories

- 1,2,3 Henry V
- Richard III
- King John

#### Tragedies

- Titus Andronicus
- Romeo and Juliet

#### Sonnets

- Probably written in this period

- 1585** Christening of son Hamnet and twin Judith
- 1587** Mary Queen of Scots executed
- 1588** Destruction of the Spanish Armada
- 1592** Shakespeare listed with the Lord Chamberlain's Men
- 1593-4** Plague closes London playhouses for 20 months
- 1595** Coat of arms granted to Shakespeare's father, John
- 1596** Death of son Hamnet, age 11  
Edmund Spenser's *The Faerie Queene*
- 1597** Shakespeare, one of London's most successful playwrights, buys New Place, one of the grandest houses in Stratford-upon-Avon
- 1599** Globe Theatre opens, as home to the Lord Chamberlain's Men, with Shakespeare as part-owner

## 1600

- 1602** Oxford University's Bodleian Library opens
- 1603** Death of Queen Elizabeth, coronation of James I  
Lord Chamberlain's Men become the King's Men upon endorsement of James I
- 1603-11** Plague closes London playhouses for at least 68 months (nearly 6 years)
- 1605** Cervantes' *Don Quixote Part 1* published
- 1607** Marriage of Susanna Shakespeare to Dr. John Hall  
Founding of Jamestown, Virginia, first English settlement on American mainland
- 1608** *A true relation of such Occurances and Accidents of Note as hath passed in Virginia* by John Smith  
Galileo constructs astronomical telescope
- 1609** Blackfriars Theatre, London's first commercial indoor theater, becomes winter home of the King's Men
- 1611** "King James Version" of the Bible published
- 1613** Globe Theatre destroyed by fire
- 1614** Globe Theatre rebuilt
- 1615** Galileo faces the Inquisition for the first time
- 1616** Judith Shakespeare marries Thomas Quinney  
Death of William Shakespeare, age 52
- 1618** Copernican system condemned by Roman Catholic Church
- 1619** First African slaves arrive in Virginia
- 1623** The First Folio, the first compiled text of Shakespeare's complete works published

## 1625

- 1625** James I dies, succeeded by Charles I
- 1633** Galileo recants before the Inquisition
- 1636** Harvard College founded in Cambridge, Massachusetts
- 1642** Civil War in England begins
- 1642** Puritans close theaters throughout England until following the Restoration of the Monarchy, 18 years later, with Charles II
- 1649** Charles I beheaded
- 1649** Commonwealth declared

## ca. 1596-1600

### Comedies

- The Merchant of Venice
- Much Ado About Nothing
- The Merry Wives of Windsor
- As You Like It
- ◆ *Twelfth Night*

### Histories

- Richard II
- 1, 2 Henry IV
- Henry V

### Tragedies

- Julius Caesar

## ca. 1601-1609

### Comedies

- Troilus and Cressida
- All's Well That Ends Well

### Tragedies

- Hamlet
- Othello
- King Lear
- Macbeth
- Antony and Cleopatra
- Timon of Athens
- Coriolanus
- Measure for Measure

## ca. 1609-1613

### Romances

- Pericles
- Cymbeline
- The Winter's Tale
- The Tempest
- The Two Noble Kinsmen

### Histories

- Henry VIII

# Twelfth Night

## Dramatis Personae

### THE DUKE'S COURT

**ORSINO** *Duke of Illyria*

**VALENTINE** *a courtier*

**CURIO** *a courtier*

### THE COUNTESS'S HOUSEHOLD

**OLIVIA** *the Countess*

**SIR TOBY BELCH** *Olivia's uncle*

**MARIA** *Olivia's gentlewoman*

**MALVOLIO** *the steward*

**FESTE** *the fool*

**FABIAN** *a servant*

### VISITORS TO ILLYRIA

**VIOLA** *a shipwrecked young woman, soon to be disguised as "Cesario"*

**SEBASTIAN** *Viola's twin brother*

**ANTONIO** *Sebastian's rescuer and friend*

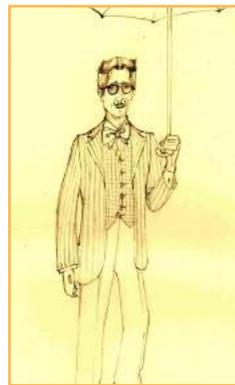
**SIR ANDREW AGUECHEEK** *sidekick to Sir Toby and a suitor to Olivia*



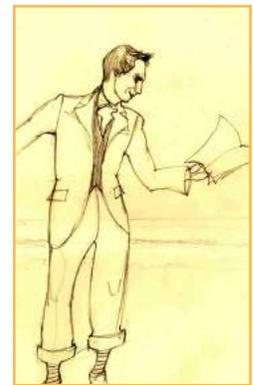
Sir Toby Belch



Maria



Sir Andrew Aguecheek



Feste

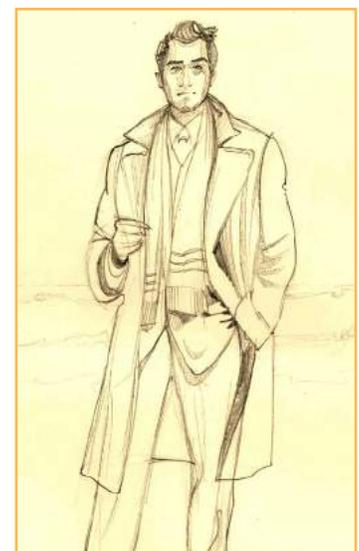
**SCENE:** *Illyria, a faraway land*



Sebastian and Cesario/Viola



Malvolio



Orsino

Sketches by Costume Designer Rachel Healy



## The Story

In a faraway land called Illyria, **Duke Orsino** is pining for the love of a countess. But the **Countess Olivia** has declared seven years of mourning for her dead brother and will see no one, and matters of love in

Illyria are, for the foreseeable future, at a stalemate.

A young woman named **Viola** washes up on Illyria's shore, shipwrecked in a storm at sea. Alone, and fearing that her twin brother **Sebastian** is dead, she takes on a young page's disguise, and as "Cesario" seeks employment in the house of Duke Orsino, whom she recalls her father knew and respected. Orsino is charmed by his new page, immediately takes "him" into his confidence, and sends the page to Olivia as his ambassador in love. Viola undertakes Orsino's embassy—though she has already fallen in love with her new master. As Cesario, Viola urges the Countess to drop her veil of mourning and, as she does, Olivia falls head over heels in love with the newcomer to Illyria.

Olivia's uncle **Sir Toby Belch** and his sidekick **Sir Andrew Aguecheek**—who also hopes to win Olivia—drink late into the nights, and the entire household is in an uproar. Olivia tries to maintain order through her steward **Malvolio**, hated by all as a self-righteous "puritan." Olivia's gentlewoman **Maria** plots their revenge upon Malvolio—a forged letter of love addressed to her steward in the Countess's own handwriting. Toby, Aguecheek and Maria look on as Malvolio discovers the letter, and offers himself to his mistress just as instructed—adorned in garters and yellow stockings. Dismayed by her steward's odd behavior, Olivia entrusts him into the care of her uncle, who locks Malvolio up, supposedly to cure his "madness."

As it now turns out, Viola's lost twin Sebastian is alive and well—and washed ashore upon Illyria, looking just like his sister in her male disguise. Mistaking Sebastian for Cesario, Olivia is overjoyed by his consent at last to her proposal of marriage—and Viola is no less stunned as she learns of "Cesario's" impending wedding. At last, the appearance of brother and sister in one place at the same time sets all aright in Illyria. Almost. ♦



## Act-by-Act Synopsis

### ACT ONE

In the faraway land of Illyria, Duke Orsino pines away for the beautiful Countess Olivia, who mourns for her dead brother. His courtiers cannot console him when he hears, again, that Olivia does not love him.

On the Illyrian coast, a shipwrecked Viola fears her twin brother Sebastian has drowned. With the help of the ship's captain, Viola disguises herself as a boy. She leaves to seek employment with Duke Orsino, whom she recalls her father knew.

At Countess Olivia's house, Maria, Olivia's gentlewoman, advises Olivia's uncle Sir Toby Belch to conduct himself in a more dignified, sober manner. Dismissing her concerns, Sir Toby encourages his wealthy friend Sir Andrew Aguecheek to woo Olivia. But Sir Andrew, discouraged by Olivia's coldness, plans to leave the next morning—until Sir Toby, looking to further enjoy Sir Andrew's wealth, flatters him into staying.

Meanwhile, at Orsino's court, Viola, now disguised as the page "Cesario," has already become a favorite of the Duke's, who entrusts the youth as his go-between in courting Olivia. Cesario agrees reluctantly—because she herself, as she reveals when she is alone, has fallen in love with Orsino and longs to become his wife.

Olivia's fool Feste returns following an absence from the Countess's household and attempts to amuse the grieving Olivia, but is instead cruelly embarrassed by Malvolio. They are interrupted by Cesario, who delivers Orsino's message and inadvertently charms Olivia with "his" speech. After sending Cesario back to the Duke with another refusal, Olivia finds to her surprise that she has fallen passionately in love with the young page.

### ACT TWO

Sebastian, Viola's twin brother, has also survived the shipwreck, rescued by Antonio. Like Viola, Sebastian believes his twin is dead and resolves to visit Duke Orsino. Citing his love for Sebastian, Antonio determines to follow him even though he has enemies at Orsino's court.

# Twelfth Night

Malvolio delivers a ring to “Cesario,” stating Olivia’s message: that she is returning the gift that Cesario has delivered from Orsino. Recognizing the ring as Olivia’s gift to Cesario, Viola realizes that Olivia has fallen in love with her disguise. Caught in the middle of a strange love triangle and powerless to reveal either her identity or her true desires, Viola hopes that time will resolve her difficulty.

Late at night in the Countess’s house, Sir Toby, Sir Andrew and Feste carouse and sing love songs. They are interrupted first by Maria and then more rudely by Malvolio, who scolds them for their drunken escapades. The group mocks Malvolio as an egotistical hypocrite and, as soon as he leaves, plans their revenge. Maria devises a scheme: she will forge Olivia’s hand to write Malvolio a love letter; thinking the note comes from the Countess, Malvolio will humiliate himself.

Duke Orsino languishes in his love for Olivia. Noting that Cesario too seems to be in love, Orsino asks him about his beloved. Cesario answers that his love is of the same complexion and age as Orsino. When Orsino doubts that women could love as passionately as he can, Cesario refutes his claim with the story of “his” sister, who died of her love before speaking of it. Orsino sends Cesario back to Olivia with a jewel this time.

While strolling in Olivia’s garden and imagining a privileged life as the Countess’s husband, Malvolio discovers Maria’s forged letter. Delighted that Olivia returns his love, Malvolio vows to follow the letter’s absurd instructions on how to woo her. The conspirators, joined by Olivia’s servant Fabian, rejoice.

## ACT THREE

On his way to Olivia’s to deliver Orsino’s gift, Cesario encounters Feste in Olivia’s orchard. The two are interrupted by Sir Toby and Sir Andrew, who usher the page inside. Once alone with the unhappy messenger, Olivia begs him not to give her any more messages from Orsino and confesses that she is deeply in love with Cesario himself. Cesario responds that he cannot love Olivia, as he swears that no woman shall ever be mistress of his heart. As he exits, Olivia begs him to come again.

Insulted by Olivia’s fawning over a page and spurred on by Sir Toby and Fabian, Sir Andrew resolves to challenge Cesario to a duel. Maria interrupts them to announce that Malvolio has begun his courtship.

Antonio, a wanted man in Illyria, decides to stay at the inn while Sebastian explores the town, and gives his friend some money.

Dressed in yellow cross garters and smiling incessantly, as the letter prescribed, Malvolio enthusiastically woos Olivia. Concerned for his welfare, Olivia orders Maria to look after Malvolio after he storms off. Sir Toby delivers Sir Andrew’s challenge to Cesario. Antonio interrupts the two reluctant combatants when he mistakes the disguised Viola for Sebastian—and is then himself interrupted by several Illyrian officers who recognize and arrest him as a wanted man. Antonio pleads with Viola, whom he still believes is Sebastian, to help him, but Viola has no idea who Antonio is.

## ACT FOUR

Now the real Sebastian is taken for his disguised twin by an overwrought Sir Andrew. Sir Toby intervenes, and Olivia arrives just as Sebastian is about to thrash Sir Toby. She begs the man whom she believes to be Cesario to come into the house with her. Sebastian is bewildered, but follows the Countess.

Inside Olivia’s house, Maria, Sir Toby and the other conspirators have locked Malvolio in a small, dark chamber. Feste, disguised as the clergyman Sir Topas, visits Malvolio and, deliberately misunderstanding the prisoner’s pleas for help, tries to convince him he is mad. Sir Toby and Maria send an undisguised Feste back to Malvolio, who swears that he is not crazy, and begs for writing materials so that he may compose a letter to Olivia.

Elsewhere in the house, Sebastian muses happily on the bewildering fact that he is loved by a beautiful countess. Olivia returns with a priest and asks Sebastian to marry her. Sebastian readily agrees and the pair heads directly to a chapel.

## ACT FIVE

Accompanied by Cesario and his men, Orsino calls on Olivia. As Feste goes to find Olivia, Illyrian officers enter dragging Antonio, who asserts that Viola (whom he takes for Sebastian) has been disloyal to him. Olivia arrives, doting on Cesario and calling him husband. When Viola denies their marriage, Olivia produces the priest as an eyewitness. Orsino, angry at his page’s apparent betrayal and Olivia’s reasserted rejection, threatens to kill Cesario. As Orsino berates Cesario, the injured Sir Andrew and Sir Toby arrive following their run-in with Cesario, who now stands there before them. The indignant Viola claims no responsibility.

Then Sebastian appears, apologizing to Olivia for injuring her guests, and is confronted with his own reflection. Amazed, the twins cautiously identify one another. Realizing Olivia has married Sebastian, Orsino reminds Viola that, as Cesario, she often swore her love to him. Viola reaffirms her love and Orsino

declares he will marry her. Malvolio then enters—only to have Olivia’s love letter revealed as false. Malvolio vows to revenge his unhappy ending, and hastily departs the cheerful scene. Loved at last, Orsino announces that he and Viola will soon wed. Alone on the stage, Feste sings a song about the stages of life and the rain. ♦

## Something Borrowed, Something New: Shakespeare’s Sources

Shakespeare was nothing short of a master weaver: a storyteller who took a strand from this story, a strand from that, and wove them together into a creation entirely his own. In this respect, *Twelfth Night* is no exception among Shakespeare’s works. It is a play that borrows extensively from earlier English fiction and Italian drama and his earlier works, including *The Two Gentleman of Verona* and *The Comedy of Errors*.

Shakespeare’s principal source was likely the tale of “Apolonius and Silla,” told by the Englishman Barnabe Riche and published in 1581, about twenty years before Shakespeare wrote *Twelfth Night*. The story begins when the noblewoman Silla falls in love with Duke Apolonius, who, preoccupied with war, does not notice her affection. When the Duke sails from Silla’s father’s house, she secretly follows him and is shipwrecked. She disguises herself as the male page “Silvio,” and enters into the Duke’s service. On his behalf, Silvio woos the wealthy widow Julina, who falls in love with the young page. When Silla’s twin brother (the real Silvio) arrives, he is mistaken by Julina for his twin. They become lovers and, in search of his lost sister, Silvio abandons Julina, who is pregnant with Silvio’s child. Apolonius is furious at his page’s “success,” and throws the disguised Silla into prison; Julina is devastated when she finds out that the father of her child is a woman—until Silvio’s return results in both couple’s weddings.

**Love cloaked by disguise was a popular theatrical convention of the late sixteenth century.**

In 1537, a similar Italian comedy of disguise and mistaken identity, called *Gl’Ingannati* (*The Deceived*), was anonymously published. In it, a brother and sister are parted by chance. The sister Lelia dresses as a boy called “Fabio” and finds that she must court the lady Isabella in the name of the master whom she herself loves. Isabella then falls in love with the page “Fabio.” Lelia’s father discovers her disguise and resolves that his daughter will marry Isabella’s father. But instead, when Lelia’s long-lost twin brother Fabrizio is arrested and locked up at Isabella’s as a madman, Isabella takes the opportunity to marry the person she takes for her “Fabio.” After the siblings’ eventual reunion, *Gl’Ingannati* sets forth its moral:

*Two lessons above all you will extract from this play: how much chance and good fortune can do in matters of love; and how much long patience is worth in such cases, accompanied by good advice.*

A play titled *Gl’Inganni*, published in 1547 by Niccolo Secchi, again tells a similar story of disguise and secret love. A third play by Curio Ganzaga based on Secchi’s retelling features a heroine named “Cesare,” likely the inspiration for Shakespeare’s “Cesario.” Clearly love cloaked by disguise was a popular theatrical convention of the late sixteenth century.

Four central characters are common to “Apolonius and Silla,” *Gl’Ingannati*/ *Inganni*, and to Shakespeare: a pining male lover, a heroine disguised as a page who serves the pining lover, the heroine’s twin brother who has disappeared, and a second heroine adored by the male lover who herself falls in love with the young page. Each story shares several basic elements: the heroine’s secret love for her master; her employment as a go-between leading to complications; mistaken identities; and a resolution with the reappearance of the missing twin.

Given these works as his likely sources, Shakespeare’s retelling introduces significant changes:

- *Twelfth Night* is the only version entirely without parents. Shakespeare removes both the twins’ father and the “second heroine’s” (Olivia’s counterpart) father.
- While some sources include a shipwreck, Viola is the only heroine whose brother is also threatened by the wreck.
- Shakespeare’s sources all tell of a history between the heroine and her secret love that prompts her to adopt her disguise in order to sustain that relationship. By contrast, Shakespeare’s Viola adopts her disguise and then falls in love with her new master.
- In all three main sources, Olivia’s counterpart is a widow and therefore not viewed as a true rival to Viola’s character.

# Twelfth Night

Shakespeare alone makes Olivia a virgin who can sustain a comedy about awakening desires.

- Only in *Twelfth Night* does the brother's marriage to his twin's admirer precede the heroine revealing herself—and, in fact, the threat posed by the perpetuation of this mistaken identity prompts the necessary righting of things at the end of *Twelfth Night*.

Two of Shakespeare's early comedies likely also provided inspiration for *Twelfth Night*—*The Two Gentlemen of Verona* and *The Comedy of Errors*. In *Two Gentlemen*, the heroine Julia disguises herself as a man to follow her beloved. Employed as his page, she must court his new infatuation on his behalf. At the end of the play her disguise is revealed and, like Viola and Orsino, the two are wed. *The Comedy of Errors* presents an even closer precursor to *Twelfth Night*, featuring two sets of male twins separated at birth who are mistaken for one another by all including their wives. This early play in Shakespeare's career takes subject matter similar to *Twelfth Night* but treats it in a farcical, broadly comic way, and its ending, in which both sets of twins are reunited, is generally regarded as lacking the emotional gravitas of *Twelfth Night*'s final act.

## Two of Shakespeare's early comedies likely also provided inspiration for *Twelfth Night*

*Twelfth Night*'s otherworldly, love-burdened mood also reflects earlier influences, as Shakespeare borrows from the genre of Romance, popular in the late 1500s and early 1600s. Perhaps the best-known example of a Romance prior to *Twelfth Night* is Phillip Sidney's novel *Arcadia*. Written as a drama or novel, Romances depict heightened emotions, music, altered time, strange places, fantastical elements and a love that transforms its bearer into a better version of him/herself. In the mystical, musical land of Shakespeare's Illyria, characters fall in and out of love almost immediately and Orsino's love for Viola is transformative as it rescues him from his self-preoccupation.

The subplot involving Malvolio, Maria, Aguecheek and Feste is Shakespeare's own original addition to a complicated mix of confusion, though the idea of these characters may have been pulled from the courtiers of Shakespeare's time. Sir Nicholas L'Estrange suggested in *Merry Passages and Jestes* (1650) that Olivia's steward was based on a certain Lord Knollys, a disapproving personage in Elizabeth's court and her "Comptroller of the Household," who famously ended a nighttime party in the Queen's home. Malvolio's letter scene may



Larry Yando as Malvolio, Dan Kenney as Sir Andrew Aguecheek, Dan Sanders-Joyce as Fabian and Scott Jaeck as Sir Toby Belch in Chicago Shakespeare Theater's 2009 production of *Twelfth Night*, directed by Josie Rourke. Photo by Liz Lauren.

## Shakespeare's Lost Twins

Viola and Sebastian are not the first long-lost twins to appear in Shakespeare, who first introduced two pairs of long-separated twins in his early play, *The Comedy of Errors*. And while it is not always fruitful to look to an author's biography for his inspiration, in this case it makes sense to consider how Shakespeare's own twin children, Hamnet and Judith, were on his mind when writing *The Comedy of Errors* and *Twelfth Night*.

When Shakespeare wrote *The Comedy of Errors* around 1592, Hamnet and Judith were seven years old. Shakespeare chose to create his most outrageous farce arising out of multiple instances of mistaken identity when the two sets of identical siblings converge on one town. But in *Twelfth Night*, there is a noticeable change in tone, as the separation of Viola and Sebastian portends real heartbreak. *Twelfth Night's* poignancy is missing in Shakespeare's earlier work of exuberant chaos.

In addition to Shakespeare's own maturing art-making, another possible reason for this tonal shift may be found in the tragedy that took place in his own life with the death of his son Hamnet in 1596, at the age of eleven. *Twelfth Night* was likely written as few as three years after this tragic event and certainly no later than 1602 when the first recorded performance took place. ♦

also have historical inspiration in Richard Bancroft's *A Survey of the Pretended Holy Discipline* (1593), in which the author derides strictly literal Puritan interpretations of the Bible. Shakespeare's audience would have recognized Malvolio's close and catastrophic reading of "Olivia's" letter as a reference to these pedantic interpretations.

It's an interesting kind of detective exercise to look at the stories from which Shakespeare borrowed, and explore what he adopted, what he changed, and what he simply created anew. Why, for example, might he make his Olivia character not a widow, but a maid? Why might he have permitted his own plot to go so far as marriage before reintroducing brother and sister on the stage at the same time? Why might he remove the authoritarian father that plays so prominently in Riche's tale? And why does he choose to complicate an already complicated plot further with the introduction of Malvolio, Sir Toby and his crew? These questions and the possibilities they imply give us insight into Shakespeare's creative process and let us explore his version of borrowed stories. ♦

## 1601 and All That

Viola's "What country, friends, is this?" might easily be asked of early modern England, as well as of Illyria. Like Shakespeare's imagined setting, his England, too, displayed shifting economic, social, political and geographical landscapes. Exploring these English landscapes leads to discoveries about Illyria, and vice versa.

Elizabethan England was acutely aware of, and anxious about, the possibility of upward mobility: the newly established bourgeoisie could for the first time permeate the rigid feudal class system of inherited wealth and status. Land, title and social status that for centuries could only be inherited, could now be bought; Shakespeare himself purchased a coat of arms in 1596. The commerce of an ever-growing mercantile and industrializing world created "new money" and a new social class that went along with it; and the "old money" reacted with disdain and fear.

Three characters in the play—Sebastian, Viola and Maria—are successful in marrying "above their station," and thereby achieve upward mobility. And although they are unsuccessful, Sir Andrew and Malvolio attempt to do the same. In choosing Sebastian, Olivia passes over the upper-class Sir Andrew and the more familiar Malvolio to select a man who is both foreign and of a lower social standing than she. Marriages like Olivia and Sebastian's and Viola and Orsino's were a new possibility—and a new concern for Shakespeare's audience.

The monarchy and nobility attempted to exert some control over the new class of wealth through legal and communal measures. In this time of relative class fluidity, Queen Elizabeth introduced the 1597 "Proclamation Against Inordinate Apparel," a sumptuary law dictating specific clothing for members of specific social classes. For centuries, clothing had been viewed as an outward sign of differences of rank, considered to reflect as well differences in character. When Malvolio imagines himself married to Olivia, he specifies the "branched velvet gown," "rich jewel" and watch that "Count Malvolio" would wear. A steward in these clothes would have been not only unlawful but, following a widely published homily, actually ungodly, lying about his God-given nature through outer dress.

A society enacts into law what it feels it must control, by the power of the law if necessary. This sumptuary law betrays Elizabethan anxiety about how easily a person could deceive others, or could aspire (like Malvolio) to become "more than he is." The influential and somewhat fanatical pamphleteer Philip

# Twelfth Night

Stubbes championed this idea, especially as it related to the exchangeable costumes of the theater. Fearing the potential collapse of British society at the hands of these overzealous tailors, he wrote in a 1583 pamphlet:

*...Such a confuse mingle mangle of apparell...that it is verie hard to know who is noble, who is worshipfull, who is a gentleman, who is not; for you shall have those...go daylie in silkes, satens, damasks, taffeties and suchlike, notwithstanding that they be both base by byrthe, mean by estate & servile by calling. This is a great confusion & a general disorder, God be merciful unto us.*

The theater, and *Twelfth Night* in particular, constantly illustrated how readily identity could change, and was threatening to the old landed aristocracy in its presentation of stories that seemed to challenge the existing social order. Viewed by a socially diverse audience, the theater posed a threat—real or imagined—to a social order precariously held by an aristocratic class that now faced the growing strength of the bourgeoisie.

If theater-going represented a rare egalitarian activity for the newly defined social classes of Shakespeare's day, other forms of entertainment were still considered decidedly lower class. *Twelfth Night* was written when bull- and bear-baiting were common sports. The bear-baiting pits stood beside the theaters along the south bank of London's Thames River—and not by coincidence since both of these activities were viewed as marginal and suspect entertainment. "I'll be revenged on the whole pack of you," Malvolio hurls at his tormentors, identifying his abusers and perhaps even his audience with the pack of dogs at the arena next door.

The existing social elite was further threatened by the open-ended political questions of the age. As Shakespeare wrote *Twelfth Night*, an aging and reclusive Queen Elizabeth remained unmarried and childless on England's throne. Throughout her political life, the queen had carefully avoided each marriage that, by aligning her with one faction or another, might cause her government to lose power. Now in her old age, she and England faced her death with no heir-apparent—an unstable political situation that made England's future uncertain and dangerous. Here at the heart of Shakespeare's final romantic comedy lives the Countess Olivia who, having lost her father and brother, seems determined to share her power with no one, turning away all male suitors—and in particular Orsino, the most powerful man in Illyria.

The promise in *Twelfth Night*'s final scene of the two well-matched marriages, of course, resolves this dangerous situation much more easily than England historically could. But Shakespeare in his Olivia seems to suggest the dangers of a ruler who, rejecting all suitors, cloisters herself in a great household isolated from the rest of the world—and who then turns around and recklessly marries before she realizes the true identity of her suitor. Olivia, like Elizabeth, derives her power in part from her refusal of a powerful male. In letting her veil drop, falling in love with Cesario, and then suddenly marrying Sebastian, Olivia opens up not only herself, but her entire household—her "kingdom."

Scholar Donna Hamilton draws a close comparison between Elizabeth's nation and Olivia's household:

**Many critics and directors view the character of Malvolio as an ominous representative of the Puritan movement.**

*Represented in the play is a social and political system in which all power is held symbolically by the person who heads the household, but in which all political action is controlled*

*by people who, given the reclusivity of the head, operate with no check to their behavior... The result is virtually a carte blanche situation for those at the top, one into which no change of policy can be interpolated, and thus one in which repression by way of any number of arbitrary tactics...characterizes daily life.*

Many critics and directors view the character of Malvolio as an ominous representative of the Puritan movement that forty years later would behead the king, establish the Commonwealth, and close the theaters as dangerous grounds for sedition and depravity for eighteen years. Scholar Donna Hamilton suggests that Malvolio represents the caricature of the Puritan created by the anti-Puritan movement, a movement already present in 1601. Malvolio's break from society at the play's end is, according to Hamilton, analogous to the situation that the English church at the time most feared: that the Puritans would, in fact, separate, and perhaps even enact their "revenge."

*No one had intended that the scapegoating would produce such a breach as this. Toby thought only to suppress and contain challenge, not make it more visible, permanent, and threatening... Representing scapegoating as a dysfunctional mechanism that fosters division, Shakespeare ends with a society whose ability to maintain its sense of itself as a unity has been seriously depleted.*

## Fools and Clowns

The character of Feste is rarely called by name in the play—he is addressed verbally by the other characters as “Fool” and is referred to textually by Shakespeare as “Clown” in the play’s first printing, thereby joining a long line of archetypal fools and clowns in Shakespeare’s plays. The Macbeths’ Porter, *Midsummer’s* Bottom, Lear’s Fool, Hamlet’s Gravedigger and his beloved Yorick—even if the characters’ names are unfamiliar, many of their lines are among the best remembered in Shakespeare’s plays.

Elizabethans used the words “fool” and “clown” interchangeably, explaining the apparent discrepancy between the spoken and written words of *Twelfth Night*. However, Shakespeare’s fools and clowns can be readily differentiated from one another.

Shakespeare’s clowns are typically lower-class, uneducated, secondary characters with menial jobs (a porter, weaver, gravedigger) who provide pure entertainment through straightforward, physical humor, often called low humor. They usually remain outside the main plot of a play. *A Midsummer Night’s Dream’s* Bottom the weaver, with his comical donkey’s head, unmannered speech and amateur theatricals, exemplifies a clown.

Shakespeare’s fools, however, are pros. Like Feste, they make their living off their wit by entertaining royalty or the nobility. Shakespeare’s fools maintain a sort of professional detachment, allowing them to observe and comment upon the other characters, regardless of their royal or noble status. Their foolishness is deliberate, a careful calculation created by puns, wit and satire designed to amuse and sometimes unsettle their audience. His running commentary affords the fool greater license to speak the truth; if his comments hit too close to home, he can backpedal into the ravings of an “inferior” mind. While Shakespeare’s clowns entertain (sometimes inadvertently), his fools offer sharp criticism beneath their very deliberate humor. ♦

According to Hamilton, it is entirely possible to situate Shakespeare’s plays within an ecclesiastical context that is primarily political rather than theological. The focus becomes less on doctrine and what Shakespeare might have believed, than upon how the church functioned as an influential institution in relation to the state.

During the 1590s, the state strategy for containing opposition to its church was to extend tolerance to moderate Puritans, while pursuing outspoken religious extremists. John Darrell, for example, was a Puritan minister who performed exorcisms, a practice forbidden in the English church. He came to trial before the court of High Commission in 1598. Found guilty, Darrell was imprisoned until his death in prison in 1602. The events surrounding Darrell’s arrest, trial and imprisonment created quite a stir, due to the interest at the time in the oppressive tactics of church and government—and their concurrence with the Earl of Essex’s famous rebellion against the queen.

1601 also saw changes in the Elizabethans’ relationship to the rest of the ever-expanding world. While Illyria is often realized onstage as an imaginary realm, Illyria was a real country in Shakespeare’s time, located on the Balkan Peninsula in parts of today’s Albania, Croatia and Slovenia. Scholar Elizabeth Pentland writes that:

*Illyria was also famous to Elizabethans as a commercial and cultural crossroads where Italian, Turkish, and Greek practices mingled with local custom, and as an ancient kingdom with a long and fascinating history of piracy, resistance to Rome, and female rule.*

Like the Elizabethans’ image of the real Illyria, Shakespeare’s Illyria is a “cultural crossroads,” where pirates fight dukes and foreigners find homes.

While culture and politics are clearly intertwined into *Twelfth Night*, so are the personal forces of friendship and love. Elizabethans conceptualized both friendship and love very differently from the way we do today in our own culture. In Shakespeare’s time, male friendship was valued above any other type of personal relationship, including marriage. Following the writings of Aristotle, Elizabethans believed that true friendship is possible only between equals, eliminating the possibility for friendship between man and woman because of their physical differences. This true friendship, notes scholar Bruce R. Smith, is often described in physical terms and often displayed through physical affection. Male affection was not seen as a signifier of homosexuality—in fact, Elizabethans did not have categories for sexual or romantic identities as we do today. Nonetheless, Henry VIII’s rarely enforced statute made sexual relationships between men a corporal crime. Relationships between women, who rarely had power or money to bestow through marriage, were not considered a serious matter. Viola/Cesario’s changing relationships to Olivia and Orsino are perhaps more easily understood through these early modern contexts for love and friendship than through our own.

# Twelfth Night

Viola's (as Cesario) line, "After him I love/ More than I love these eyes, more than my life, More, by all mores, than e'er I shall love wife," resonates on multiple levels in the context of the Elizabethans' ideas on love and friendship: as a statement that the male Cesario is in love with Orsino; as a clever allusion to the fact that female Viola is in love with Orsino; and as a socially acceptable testament to the intense platonic friendship between two (apparent) men. Scholar Laurie E. Osborne notes that "In *Twelfth Night*, the best male friend is a woman and the most desirable wife is the loving male friend."

The turn of the seventeenth century was a time of repressed social and political unrest, global expansion, and growing suspicion of nonconformists who threatened the stability of the state itself. It is possible that these pervasive undercurrents of fear and change informed the pages of Shakespeare's final comedy—and its readers 400 years later—about a history yet to unfold in one of the most powerful seats of government in the early modern world. ♦

## What's in a Genre? All Kidding Aside... The Nature of Comedy

Comedy is something we all know something about. Mention the word "comedy" and it brings something specific to mind. Amy Schumer or Kevin Hart. Friends' jokes and pranks. *Adventure Time*, the latest Jennifer Lawrence sound bite. We all love to laugh—and look for opportunities to do just that. In this respect, Shakespeare's audience 400 years ago was no different from us. Comedy served them as it serves us—reminding us of the importance of laughing at ourselves and making room for our capacity for play.

Humor in Shakespeare is not limited to his comedies. Shakespeare's darkest tragedies have scenes where humor produces welcome laughter, easing the dramatic tension. *Othello*, *King Lear*, *Macbeth*—all of these troubling stories have clowns and fools to provide amusement, relief, perspective and commentary.

And then, in the middle of a romantic comedy like *Twelfth Night*, you have a prank that goes too far and the comedy sours to the brink of tragedy. So what, then, makes a comedy a comedy?

A number of Shakespeare's comedies were written in the early part of his career, generally by the turn of the seventeenth century. *Twelfth Night*, written c.1601, is the last in a line of comedies before Shakespeare turned to the darker, more introspective dramas that would follow. Comedies take dismal situations and set things right, paving the way for happy endings. Shakespearean comedy is not just a long sequence of jokes and stunts, but a story that as a whole reflects an optimistic, hopeful attitude toward life.

Scholars like Charles Barber and Northrop Frey have identified certain characteristics that Shakespeare's comedies have in common, and *Twelfth Night* is no exception. Barber writes, "the finest comedy is not a diversion from serious themes but an alternative mode of developing them." *Twelfth Night* approaches some of life's saddest experiences—unrequited love, death and mourning and separation—but its characters are not defeated by the problems they face, and instead learn how to understand and live with them.

One characteristic of Shakespearean comedy is a tone of optimism—and play. While we may not know exactly how the play will end, we can sense it will not end in disaster or death, but much more likely in reunion, marriages and celebration. A threat of danger or the actions of evil characters may be present, but these obstacles to general happiness, while taken at face value by the characters, are understood by us,

***Twelfth Night*, written c.1601, is the last in a line of comedies before Shakespeare turned to the darker, more introspective dramas that followed.**

the "omniscient" audience, as comic bumps along the road. Another common characteristic that scholars have identified is that, unlike many of the tragic heroes, comedies are about the young. In *Twelfth Night*, the young characters find their ways in Illyria entirely without the help, or hindrance, from an older generation: Viola and Sebastian are shipwrecked and quite alone, and Olivia mourns her father. It is as if the older generation steps aside and leaves the stage to those whose lives lie ahead.

Comedies often take place in a green, natural, pastoral place (like the Forest of Arden in *As You Like It*)—a place set apart from our day-to-day world. In this “green world,” as scholar Northrop Frye writes, time barely matters or exists; no one feels the pressure of deadlines—or their own mortality. In this setting, Shakespeare’s comedic characters are free to behave as they are not allowed to do in the everyday world. *Twelfth Night* among Shakespeare’s comedies is unusual in depicting no other world from which its characters escape or to which they eventually return: Illyria is the play’s one and only setting. And though the seat of power rests here in the court of Orsino, his less-than-political interests in love and music tell us that this is a dreamy land where matters of state seem far away. Illyria is, in this sense, a “green world” too—an imaginary space existing outside our everyday world.

In the course of Shakespearean comedy, says Frye, chaos ensues, identities are lost, disguises are assumed and dreamlike states are confused with reality—until the characters at the story’s end “awaken” to greater knowledge. They are released from their repetitive behaviors, and the community is reawakened by marriages and the promise of renewed life. The social conflicts and malaise of earlier scenes is typically managed and controlled in a way that reinforces community and social norms, as happens in *Twelfth Night*’s final scene. The new society may be characterized by greater tolerance, but there is often someone left as an outsider with whom we as the audience, aware of other realities and conflicts, may identify.

**Comedy depicts metamorphosis, sometimes as unrealistic or complicated as our hopes and dreams may be.**

To the extent that a particular production or reading of *Twelfth Night* gives weight to the plight of Malvolio, the play can teeter on the edge of tragedy. Many critics look upon *Twelfth Night* as the culmination of Shakespeare’s romantic comedies, paving the way for the often darkly comedic “problem plays” that were to follow. “When Shakespeare wrote *Twelfth Night*,” comments Harold Goddard,

*...he could only surmise what the future had in store for him. But we know. To us this play, with the song that brings it to a conclusion, looks both ways. It is a bridge between the poet’s Comedies and his Tragedies as Julius Caesar more obviously is between his Histories and his Tragedies... He is now for the first time about to confront the full force of the wind and the rain, to come to man’s estate. King Lear is not far under the horizon. His ‘play’ is done.*

Comedy depicts metamorphosis, sometimes as unrealistic or complicated as our hopes and dreams may be. In *Twelfth*

*Night*, Shakespeare makes fun of his characters’ unrealistic expectations and sentimental romance without satirizing the lovers or representing romance as farce. Shakespeare surely is not suggesting that people shouldn’t fall in love, but he *may* be saying that people are prone to be a bit ridiculous and helpless when they do fall in love. In satire and farce, nothing is sacred. But in Shakespearean comedy, the ridiculous and the serious stand side by side and clarify each other, and humor becomes a means of dealing with profound and universal issues. ♦



Timothy Walker as Malvolio in Shakespeare Globe's 2003 production of *Twelfth Night*, directed by Tim Carrol and seen on Chicago Shakespeare Theater's World Stage. Photo by John Trampler.



Albie Woodington as Sir Andrew Aguecheek in Shakespeare's Globe 2003 production of *Twelfth Night*, directed by Tim Carrol and seen on Chicago Shakespeare Theater's World Stage. Photo by John Trampler.



Liam Brennan as Orsino and Michael Brown as Cesario/Viola in Shakespeare's Globe 2003 production of *Twelfth Night*, directed by Tim Carrol and seen on Chicago Shakespeare Theater's World Stage. Photo by John Trampler.



Michael Brown as Cesario/Viola and Rhys Meredith as Sebastian in Shakespeare's Globe 2003 production of *Twelfth Night*, directed by Tim Carrol and seen on Chicago Shakespeare Theater's World Stage. Photo by John Trampler.

## The Spirit of Resistance, the Nature of Forgiveness



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Shakespeare's *Twelfth Night* takes its title from the last day of the Christmas festival, the Feast of the Epiphany, which we know better as the day of twelve drummers drumming. To Shakespeare and his society, it was a day for revelry and gift-giving, and a day for theater. It is possible that *Twelfth Night* was written to be performed on the holiday. But the play is, fundamentally, less about a specific time of year than a state of mind, indicated by its subtitle, *What You Will*. One by one, its characters put their desires ahead of social rules until they are snarled in such a tangle that only fate or nature can sort it out.

Shakespeare builds his plot and his atmosphere gradually, as he introduces a series of characters who at first seem unrelated: Orsino, the fantastical love-sick duke, who may be more in love with his own love-sickness than with any lady; Viola, the shipwrecked maiden who disguises herself as Orsino's page "Cesario"; and the outrageous Sir Toby Belch, whose behavior is summed up by his name. Finally, there is the puritanical Malvolio, the socially ambitious steward who dreams of being a great statesman while trying to put a stop to all revelry.

At the center of the myriad characters and multiple plots of the play is the noblewoman Olivia, who has retired from the world in mourning for her father and brother. The long, complex

scene where she is introduced is a masterpiece. At its opening she is, in the jesting words of her fool Feste, a "madonna," and a "mouse of virtue." When Viola, disguised as Cesario, arrives as the ambassador of Orsino's love-suit, Olivia shows herself to be a satirist in her own right, cutting through the hypocrisy of courtship and of the cult of female beauty. But in the youthful Cesario she sees something else—a passion based on genuine emotion and free of the socially confining weight of conventional marriage. Step by step, Olivia casts off her self-imposed repression and gives in to her giddy love for Cesario. "May one so easily catch the plague?" she asks herself, "Well, let it be." Viola/Cesario in turn feels pity for this woman who has mistakenly fallen in love with a cross-dressed woman, but is intent on her own love for Orsino, who in turn is attracted to her as a man.

Should we give in to such desires? That is the question that the play poses so acutely for its characters and for us. The desires that the characters feel for each other zigzag across socially established courtship rules and gender roles, leaving rules and roles in shambles. But in a comic world, nature is finally more forgiving than social convention, and by following their instincts the characters gradually work out what they want. By loving another woman—however unwittingly—Olivia is able to evade the forms of male dominance that have made her retreat from the world in the first place. She is able to choose the mate she wants, not the one others want, and have a chance at independence. Viola/Cesario, in turn, learns to speak her true feelings, at first obliquely, as what Orsino might say to Olivia, or what she as Viola might wish to say to Orsino. And at the end

she releases Orsino from the conventionality of his own desires, as he ponders whether he likes her best as a woman or as a man.

**The desires that the characters feel for each other zigzag across socially established courtship rules and gender roles, leaving rules and roles in shambles.**

Holidays should end happily, and *Twelfth Night* ends almost perfectly. After all the confusions and cross-dressings, the couples are still paired off boy/girl, boy/girl. Viola's twin brother Sebastian sums it up as "Nature's bias," drawing them to an ending that reconciles desire with conventional social order. But Shakespeare rarely is content with a perfectly happy ending. The spirit of resistance embodied by Olivia and Viola passes at the end to Malvolio. It is hard for audiences to feel much sympathy for this egotistical killjoy, because his driving ego and seething class resentment represent the desires that finally cannot be contained in the neat world of a comic ending. "I'll be revenged on the pack of you," he cries as he rushes off stage. Into the world of comedy, he cannot return. But in Shakespearean tragedy—above all in the figure of Iago—we see how terrible the desire for vengeance can be. ♦

# Twelfth Night

## The Wo/man I Love



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**T**welfth Night makes us think about recognition, particularly gender recognition. It asks if it matters if your best male friend turns out to be the woman you love (as Duke Orsino's pal "Cesario"—Viola in male drag—eventually becomes his wife). And it asks what happens to your passion when the man you love turns out to be, first, a woman, and then the brother of that woman (as Olivia's love for "Cesario" is eventually transferred to Viola's twin brother Sebastian). Most of all, do we love those we love regardless of their biological sex? Regardless of their gender?

Viola explicitly constructs her sexual ambiguity: she plans to present herself to Orsino as neither a man nor a woman, but as a eunuch. Yet clearly no one takes her to be a eunuch: first she is a boy, and then she is a woman. Orsino remarks that "Cesario" looks more like a woman than a man, and Malvolio, mistaking femininity for youth, quips that "Cesario" is "in standing water, between boy and man," though we know that the standing water is between boy and girl. Yet they take "Cesario" at face value, as a boy, and mistake him for the real thing—Viola's twin brother Sebastian—when Sebastian finally appears.

Are we to assume that the voices and bodies and personalities of "Cesario" and Sebastian, as well as their faces, are the same? Sebastian is quite different from "Cesario"—not only a different sex, but also a different gender (a violent swordsman). Yet when Orsino sees them both he cries out, in a quasi-liturgical formula, "One face, one voice, one habit, and two persons." Olivia simply croons, "Most wonderful!" both because she realizes that "Cesario" is male after all, and because there are two of him!

There is no point in treating the play like a murder mystery, let alone a legal case. It is a recognition play, which demands

that we suspend our disbelief. When the victim of the masquerade finally recognizes the masquerader ("Oh, it's Viola!"), the audience recognizes the plot ("Oh, it's one of those recognition plays!"). That moment brings with it the same satisfaction as the moment when the last piece of the jigsaw puzzle—or the last line connecting the dots—slips in to reveal the total image. Perhaps we should grant to the characters the same double pleasure and conscious illusion that we grant to ourselves, the right both to see through the trick and to be taken in by it.

The awkward fact that a woman (Olivia) falls in love with a man ("Cesario") who is a woman (Viola) who falls in love with a man (Orsino) allows the play to express a complex series of meditations on androgyny. On the outside, it would seem that a male "Cesario" is in love with a male Orsino; on the inside, a female Olivia loves a female Viola. Viola/"Cesario" thus experiences simultaneously two different sorts of gender/sex asymmetry, one public, one private. Shakespeare then resolves the triangular tangle by squaring it, adding a fourth person, Sebastian, to make it come out even, like a good dinner party. Sebastian materializes the dream figure of "Cesario," who has existed only in the infatuated imagination of both Olivia and Orsino but now proves actually to exist, so that Olivia can have him. But why does Olivia love Sebastian? If, in her temporary, grief-induced misanthropy, she loved "Cesario"'s gender (feminine), but not her sex (female),

has she really gotten what she wants in Sebastian, who is entirely male?

We might view this story as expressing a kind of gender essentialism: Orsino knows,

somehow, that underneath the clothing there really is someone of the opposite sex. But we might, on the other hand, view it as just the opposite, as a story that denies gender altogether. The attraction between Orsino and "Cesario" is a powerful testimony to a love that transcends not sexuality but gender, a love made all the more titillating by the woman's safe hiding place behind man's clothing. Gradually we in the audience share Orsino's confusion: Is this a boy or a girl? And does it matter? Eventually we learn, as Orsino does, that he loves one person, male or female, in a way that renders gender irrelevant. ♦

**Shakespeare resolves the triangular tangle by squaring it, adding a fourth person, Sebastian, to make it come out even, like a good dinner party.**

## 1700s and 1800s

*[Malvolio] has Wit, Learning, and Discernment, but temper'd with an Allay of Envy, Self-Love, and Detraction.*

—RICHARD STEELE, 1711

*[Twelfth Night] is in the graver part elegant and easy, and in some of the lighter scenes exquisitely humorous.*

—SAMUEL JOHNSON, 1765

*When we consider the Variety and proper Contrast of Characters, the many uncommon Situations to unfold and bring forth the several Humours, Passions, and Peculiarities of the Dramatis Personae, there is no Performance of five short Acts which contains such Matter for Mirth, arising from the happy Disposition of the Scenes and from the natural, though unexpected, Mistakes of the Characters.*

—GEORGE STEVENS, 1772

*Twelfth Night, or What You Will, unites the entertainment of an intrigue, contrived with great ingenuity, to a rich fund of comic characters and situations, and the beauteous colours of an ethereal poetry.*

—AUGUST WILHELM SCHLEGEL, 1808

*[Twelfth Night] is justly considered as one of the most delightful of Shakespeare's comedies. It is full of sweetness and pleasantry. It is perhaps too good-natured for comedy. It has little satire, and no spleen. It aims at the ludicrous rather than the ridiculous. It makes us laugh at the follies of mankind, not despise them, and still less bear any ill-will towards them. Shakespeare's comic genius resembles the bee rather in its power of extracting sweets from weeds or poisons, than in leaving a sting behind it.*

—WILLIAM HAZLITT, 1817

*Malvolio is not essentially ludicrous. He becomes comic but by accident. He is cold, austere, repelling; but dignified, consistent, and for what appears, rather of an over-stretched morality.*

—CHARLES LAMB, 1822

*The Daughters of Prospero, as they are drawn by Dryden [in Twelfth Night] is a genuine comedy—a perpetual spring of the gayest and the sweetest fancies. In artificial society men and women are divided into castes and classes, and it is rarely that extremes in character or manners can approximate. To blend*

*into one harmonious picture the utmost grace and refinement of sentiment and the broadest effects of humor, the most poignant wit and the most indulgent benignity, in short, to bring before us in the same scene Viola and Olivia, with Malvolio and Sir Toby, belonged only to Nature and to Shakespeare.*

—MRS. ANNA JAMESON, 1833

*[The] piece in truth is constituted throughout to make a strong impression of the maddest mirth. Rightly conceived and acted by players who even in caricature do not miss the line of beauty, it has an incredible effect.*

—G. G. GERVINUS, 1850

*[In Twelfth Night] Shakespeare erected the exquisite, graceful structure of the most perfect of his comedies, and at the same time, by the most complete scheme and by a rarely full range of characters, he drew the attention from external circumstances and concentrated it on the inner life of the action, and by giving an absolute unity of interest he breathed into it all the true dramatic soul.*

—F. KREYSSIG, 1862

*Twelfth Night is, we think, on the whole, one of the bright, fanciful, and varied productions of Shakespeare's less earnest dramatic mold; but it possesses neither complete imagination nor complete natural truthfulness and it seems to us to be more or less deficient throughout in consistency, in harmony, in the depth and firmness of touch, which distinguish the finer creations of his genius.*

—THOMAS KENNY, 1864

*We are all, in varying degrees, insane...Some have a graceful poetic madness, others a madness grotesque and trivial.*

—E. MONTÉGUT, 1867

*In none of his dramas, to my sense, does the Poet appear to have been in a healthier or happier frame of mind, more free from the fascination of the darker problems of humanity, more at peace with himself and all the world, or with Nature playing more kindly and genially at his heart, and from thence diffusing her benedictions through his whole establishment.*

—H. N. HUDSON, 1872

# What the Critics Say

## 1800s and 1900s

*The poet has emphasized his meaning, furthermore, by the expedient of contrast between the two women. Olivia—self-absorbed, ostentatious in her mourning, acquisitive and voracious in her love, self-willed in her conduct, conventional in her character, physically very beautiful but spiritually insignificant while she is precisely the sort of woman for whom men go wild, serves but to throw the immeasurable superiority of Viola into stronger relief.*

—WILLIAM WINTER, 1893

*Twelfth Night is, to me, the last play of Shakespeare's golden age. I feel happy ease in the writing, and find much happy carelessness in the putting together.*

—HARLEY GRANVILLE-BARKER, 1912

*I must have stressed too much the poetry of the part, and by so doing let Viola betray the woman in her. The producer would not have it so. I must play the man—that is the youth that Viola pretends to be.*

—LILLAH MCCARTHY, 1912

*Times change, and we are more likely to regard Malvolio with some measure of sympathy than was Shakespeare; indeed, in spite of his vanity, to us he is a figure not untouched by pathos, for the possibility of Olivia falling in love with him appears to us not entirely preposterous, nor do his portentous gravity and puritanical airs seem to us so offensive, now that our Sir Tobies have been steadily rebuked in the manner of Malvolio for at least two generations...Malvolio has been steadily coming into his own for a long time, so that it is difficult for us to regard him as an unpleasant oddity as Shakespeare did. And perhaps it says something for our charity that, sitting as we are among ever-diminishing supplies of cakes and ale, we can still see something pathetic in this figure.*

—J.B. PRIESTLEY, 1925

*Shakespeare's sympathies were so wide and his dramatic genius so universal that it is always dangerous to give him a point of view and dower him with various likes and dislikes. Nevertheless it is true to say that certain types of character very clearly aroused his dislike; and it is also true to say that these are*



Ora Jones as Maria and Karen Aldridge as Olivia in Chicago Shakespeare Theater's 2009 production of *Twelfth Night*, directed by Josie Rourke. Photo by Liz Lauren.

## 1900s

*the very types of character that appear to have some fascination for our world. In short, his villains are rapidly becoming our heroes. Thus, Shakespeare clearly detested all hard, unsympathetic, intolerant persons, the over-ambitious and overweening, the climbers and careerists, the 'get-on-or-get-outs' of this world.*

—J.B. PRIESTLEY, 1925

*[In Twelfth Night there is] a silvery undertone of sadness, which makes it perhaps the loveliest of all Shakespeare's high comedies. Maybe, in this, my ear is super-subtle and self-deceived; but the impression is unailing.*

—JOHN MIDDLETON MURRY, 1936

*[With Much Ado About Nothing, Twelfth Night, and As You Like It,] Shakespearian comedy realises its most perfect form, and therefore in them Shakespeare's comic idea, his vision of the reach of human happiness in this world of men and women, is richer, deeper, more sustained, and more satisfying than in any other of his plays.*

—H. B. CHARLTON, 1937

*Shakespeare has built a world out of music and melancholy.*

—MARK VAN DOREN, 1939

*'Dost thou think, because thou art virtuous, there shall be no more cakes and ale?' This most famous sentence in the play is more than Sir Toby disposing of his niece's steward; it is the old world resisting the new, it is the life of hiccups and melancholy trying to ignore latter-day Puritanism and efficiency... [Malvolio] is of a new order—ambitious, self-contained, cold and intelligent, and dreadfully likely to prevail.*

—MARK VAN DOREN, 1939

*Pretty nearly everybody in it but Viola and Sebastian...is at the extreme point where from excess of something or other he is about to be converted into something else.*

—HAROLD C. GODDARD, 1951

*The thing that this society of pleasure-seekers has forgotten is the wind and the rain. It's all right to play with toys while we are children, and later we may thrive for a little time by swaggering or crime. But knaves and thieves are soon barred out. There is such a thing as coming to man's estate, such a hard reality, for instance, as marriage, which all the cakes and ale*

*will not turn into what it is not. The world, with its weather, is an ancient fact.*

—HAROLD C. GODDARD, 1951

*When Shakespeare wrote Twelfth Night he could only surmise what the future had in store for him. But we know. To us this play, with the song that brings it to a conclusion, looks both ways. It is a bridge between the poet's Comedies and his Tragedies as Julius Caesar more obviously is between his Histories and his Tragedies... He is now for the first time about to confront the full force of the wind and the rain, to come, to man's estate. King Lear is not far under the horizon. His 'play' is done.*

—HAROLD C. GODDARD, 1951

*Shakespeare's play is, of course, a romantic comedy, with even less of a threat to a happy outcome than there is in his other plays in this genre. No Shylock whets his knife, no Don John lurks malignantly in the shadows; indeed, there is not even a Charles who threatens to crack an Orlando's ribs...*

—SYLVAN BARNET, 1954

*Twelfth Night deserves special consideration because it has the greatest complexity of plot structure [of the great comedies of Shakespeare's Middle Period] and because the net effect of the play, in spite of Malvolio, is not comic.*

—MILTON CRANE, 1955

*Twelfth Night is the climax of Shakespeare's early achievement in comedy. The effects and values of the earlier comedies are here subtly embodied in the most complex structure which Shakespeare had yet created.*

—JOSEPH H. SUMMERS, 1955

*Every character has his masks, for the assumption of the play is that no one is without a mask in the serio-comic business of the pursuit of happiness.*

—JOSEPH H. SUMMERS, 1955

*I have always found the atmosphere of Twelfth Night a bit whiffy. I get the impression that Shakespeare wrote the play at a time when he was in no mood for comedy, but in a mood of puritanical aversion to all those pleasing illusions which men cherish and by which they lead their lives. The comic convention in which the play is set prevents him from giving direct*

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*expression to the mood, but the mood keeps disturbing, even spoiling, the comic feeling!*

—W. H. AUDEN, 1957

*Feste is the principal link between the other characters in Twelfth Night. Unless Puck is counted, he is the only clown for whom Shakespeare provides an epilogue. And as it happens, his is the epilogue to the whole group of Shakespeare's romantic comedies.*

—L. G. SALINGAR, 1958

*The fool in Twelfth Night has been over the garden wall into some such world as the Vienna of Measure for Measure. He never tells where he has been, gives no details. But he has an air of knowing more of life than anyone else—too much, in fact...*

—C.L. BARBER, 1959

*The action of Twelfth Night is indeed that of a Revels, a suspension of mundane affairs during a brief epoch in a temporary world of indulgence, a land full of food, drink, love, play, disguise and music. But parties end, and the reveler eventually becomes satiate and drops heavily into his worldly self again ... The essential action of revels is: To surfeit the Appetite upon excess that it "may sicken and so die." It is the Appetite, not the whole Self, however, which is surfeited: the Self will emerge at the conclusion of the action from where it has been hidden. The movement of the play is toward this emergence of humanity from behind a mask of comic type.*

—JOHN HOLLANDER, 1959

*The role of Malvolio is proper enough in the context of revelry, but the context is hardly strong enough to drown completely the overtones of Hamlet; the malcontented outsider is not always despicable. In Twelfth Night the impetus towards reconciliation is sufficiently tentative to allow such thoughts, and in such thoughts lies the death of Comedy.*

—G. K. HUNTER, 1962

*So that with Twelfth Night, Shakespeare's insight into the world of man appears to have reached a point of no return... The primrose path of comic perception had led Shakespeare to the pathetic core of human nature: man's helplessness as he finds himself controlled by his own blindness and self-love. From this point, there were only two courses left, each*

*of which Shakespeare was to follow to the bitter end: the savagery of satire and the cathartic awe of tragedy.*

—ALBERT GERARD, 1964

*To see Twelfth Night is to be reminded of occasions when we are making merry with those who are closest to us in sympathy and affection, and yet, though the pleasure is keen and genuine, we are fractionally conscious that the formula is not quite right, so that we cannot quite keep it from ourselves that an effort is needed for the contrivance of harmony.*

—CLIFFORD LEECH, 1965

*Twelfth Night or what you will. What will you have, a boy or a girl?...Viola transformed herself into Cesario, then Cesario became Viola, who turned into Sebastian. Ultimately, then, in this comedy of errors, what was just an appearance? There is only one answer: sex. Love and desire pass from a youth to a girl and from a girl to a youth. Cesario is Viola, Viola is Sebastian. Passion is one; it only has different faces: of man and woman; of revulsion and adoration; of hate and desire.*

—JAN KOTT, 1965

*The truth is that Malvolio is mad: he is a classic instance of what the psychoanalyst calls erotomania. His treatment for madness is therefore well deserved, though apparently it is unsuccessful and the prognosis is bad. His attitude toward life—his self-love, his "seriousness"—are inexcusable in the world of the play, and we should never pity him.*

—ELIAS SCHWARTZ, 1967

*Every character has his masks, for the assumption of the play is that no one is without a mask in the seriocomic business of the pursuit of happiness.*

—JOSEPH H. SUMMERS, 1955

*Twelfth Night is a festival that has already been going on too long. Twelve days and nights of overeating and overdrinking, little or nothing done in the way of useful work: the Elizabethans were not so different from ourselves. By 6 January they were ready enough for one more party, and then back to work.*

—JOHN BARTON, 1969

*'I'll be revenged,' he pauses and pouts, 'on the whole pack of you.' It is a totally empty threat. The House, Illyria, the World, will*

shortly be laughing at his predicament. I believe there is but one thing for Malvolio—suicide.

—DONALD SINDEN (MALVOLIO IN JOHN BARTON'S  
1970 PRODUCTION AT THE RSC)

I first saw Twelfth Night at Stratford-upon-Avon in 1947...I fully appreciated the charm of this delightful play, so much so that when early in 1969 John Barton telephoned to ask me to play Malvolio I unhesitatingly said 'yes'...When I reread Twelfth Night, however, I soon realized that this was not the play I thought I knew. Troubled, I telephoned John Barton: 'I am afraid you may have to recast Malvolio- I found him tragic.' 'Thank God for that,' he replied, 'I thought I would have to talk you round to it.'

—DONALD SINDEN (MALVOLIO IN JOHN BARTON'S  
1970 PRODUCTION AT THE RSC)

[Feste] does not attempt to judge, or even to reason. He simply states fact...The reality of wind and rain wins out, the monotony of the everyday. The passing of time is painful, may even seem unendurable, but there is nothing for it but resignation, the wise acceptance of the Fool. All holidays come to an end; all revels wind down at last. Only by the special dispensation of art can some people, Viola and Orsino, Olivia and Sebastian, be left in Illyria. For the rest of us, the play is done; fiction yields to fact, and we return to normality along with Sir Toby and Maria, Sir Andrew and Malvolio.

—ANNE BARTON, 1972

At a party where everyone is joyously drunk Malvolio is the guest who insists on remaining cold sober, who reads long lectures on temperance to everyone else, and threatens to summon the police. As such, he is our enemy as well as Sir Toby's, not only because he tries to suppress music and revelry which we find entertaining, but because we recognize that, in his view, we ought not to be indulging ourselves by going to the theatre at all. This is why his downfall, in its early stages, is so delicious.

—ANNE BARTON, 1974

The 'dykes that separate man from man,' upon which, according to W.B. Yeats, 'comedy keeps house,' are nowhere more apparent in Shakespeare's comedies than they are in Twelfth Night. In plays like A Midsummer Night's Dream and As You Like It the confrontation of different minds was mostly stimulating and entertaining—a celebration of human variety. In Twelfth Night, however, we see the other side of this vision: each individual is

locked in his own private understanding, and his ability to escape from himself and share experiences with others is limited. That did not matter so much in A Midsummer's Night's Dream and As You Like It, where the comedy created a broad, secure community, and our delight sprang from watching each individual take his place in that community, all of them contributing to a larger vision. But here the sense of community is weaker. Instead, we are aware of each character as an individual, out on his own, the lovers trying to make contact but with limited success...

—A.S. LEGGATT, 1974

[Malvolio] too is in the prison of his ego, but for him it is a gorgeous palace...In fact Malvolio is fully happy only when he is alone; his prickly manner at other times is his reaction to the presence of other people, whose very existence is an irritating intrusion.

—A.S. LEGGATT, 1974

Change is the essence of sanity in Twelfth Night, whether we view it as a play about transformations within the inward self or about actors performing roles...The constant change necessary to maintain order in the world is also necessary to maintain order within the self. In this sense, Malvolio is mad in his refusal to change...

—M.E. LAMB, 1980

We are all actors assuming various roles with various degrees of competence. Like Viola and Malvolio, we are defined not by our 'real selves' but by our ability to play our roles, to step outside them, to understand the roles of others. Absolute reality and even absolute identity are illusory. This is the Rome celebrated by Ovid, and it seems much like Shakespeare's Illyria.

—M.E. LAMB, 1980

The tensions implicit in Shakespearean comedy are tensions of willed ignorance followed by knowledge.

—MARJORIE GARBER, 1980

As we watch Viola mediating between Olivia and Orsino, inhabiting one sex with them and another with us, we are forced to conceive of novel and conflicting ways in which sexual identity might be detached from personal identity; we are cut loose from our habitual assumption that the two are inextricable, that the person is defined by his or her sex.

—COPPELIA KAHN, 1981

Illyria is a world of deceptive surfaces, where appearances constantly fluctuate between what is real and what is illusory. Out of

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*the sea, there comes into this unstable society a catalyst in the form of the disguised Viola, who becomes the agent required to free Orsino and Olivia from the bondage of their self-delusions.*

—KAREN GREIF, 1981

*Twelfth Night poses questions about 'the purpose of playing' and about whether illusion is perhaps too deeply embedded in human experience to be ever completely separated from reality.*

—KAREN GREIF, 1981

*[H]aving witnessed how deeply life is ingrained with illusion within Illyria, we may awake from the dreamworld of the play to wonder if 'what we are' in the world outside the playhouse is perhaps less static and immutable than we once believed. At this point, imagination and truth may begin to merge in our own world: 'Prove true, imagination, O, prove true.'*

—KAREN GREIF, 1981

*One is always aware of mixed responses in the theatre, of laughter in the wrong places. It's a general hazard of playgoing, and one accepts it without comment. But once [while watching a production of Twelfth Night]...I understood it as the dramatist's design: what had seemed an imperfection of theatre experience become the truth of the play...The laughter of others, but not of oneself, became the experience of the drama. One by one the laughs ceased, like lights going out in the house, as the edge of the great play, dark as logic, moved over the consciousness of the audience. It received in total silence the destruction of Malvolio...That silence, that end of laughter, is today's Twelfth Night.*

—RALPH BERRY, 1981

*Imagine a Malvolio in the center of the platform stage, addressing others downstage: he is surrounded on three (or all) sides by tiers of spectators, who are still jeering at him, and turns on his heel through at least 180 degrees to take in 'the whole pack of you.' That way the house, not merely the stage company, is identified with the 'pack.' It is theater as blood sport, theater that celebrates its own dark origins. That, too, is 'festive' comedy. What the audience makes of its emotions is its own affair. I surmise that the ultimate effect of Twelfth Night is to make the audience ashamed of itself.*

—RALPH BERRY, 1981

*Because the tragedies concentrate on 'masculine' values, they have been considered, by generations of critics, more serious*

*and more realistic than the comedies. They are neither. They deal with much the same material, the same concerns, and use many of the same techniques and devices. There is use of folk-tale, supernatural elements, and disguise in both genres. The difference is that in tragedy, not only acts, but even words are irrevocable. If in comedy, a serious act or speech is saved by the disguise convention, the bed trick, or a fairy potion, in tragedy, acts or words that need not necessarily lead to irrevocable consequences always do. The tragedies seem more realistic because they deal with the masculine principle, that is, they deal with structures, power, possession, and action, all of which are palpable, substantial, whereas the comedies deal with feelings, attitudes, reflections- the flux and generative and nonsubstantial dimensions of human life.*

—MARILYN FRENCH, 1981

*Feste is an outsider because his experience has damaged his capacity for joy...Life is hard, and love does not last, he insists. He is right. But it's an error, I think, to find his truth the central truth of the play. It is one truth among many in this round view.*

—MARILYN FRENCH, 1981

*As Feste moves through the world of Illyria, he challenges our assumptions about festivity and foolery; he suggests not only that the fool is the only sane person in this world, but also that festivity is not as satisfying an experience as we might imagine... Feste does not often amuse us, or the other characters; we do not often laugh with him—he does not give us occasion to do so... Feste is distanced from the other inhabitants of Illyria because he is immune to the lures of drink, love, fantasy, and the distortions they create: he seems to have known these things and come out the other side. The festive experience is his trade; it holds no mysteries for him, and no delights.*

—THAD JENKINS LOGAN, 1982

*Twelfth Night is itself an elusive work, which—perhaps because of this quality of 'musicality' or aesthetic self-consistency, an expressive reticence, seems to resist critics' attempts to explain or define or even describe the work as a whole, to say why or how it succeeds and why we value and admire it so.*

—BARBARA EVERETT, 1985

*Malvolio's very gullibility reveals that he has yet to measure certain of the more cynical elements in the life around him.*

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*He does not grasp how unlikely it is that merely because of his diligent work Olivia would fall in love and ignore the vast social gap that separates them. Viola and Maria, by way of contrast, assiduously lure their prey with flattery. While it is perfectly true that Malvolio's own desire for Olivia is inextricably bound up with his ambition, he is as or more capable of affection than any Illyrian in the play.*

—RICHARD A. LEVIN, 1985

*Shakespearian comedy is acutely aware that characters in love are simultaneously at their most 'real' and 'unreal,' most true and most feigning. Love is the ultimate self-definition, the most precious and unique mode of being; yet it is also intolerably hackneyed and banal, something that millions of people have done before and millions more will do again. To say 'I love you,'...is always at some level a quotation; in its very moment of absolute, original value, the self stumbles across nothing but other people's lines, finds itself handed a meticulously detailed script to which it must slavishly conform.*

—TERRY EAGLETON, 1986

*Like Measure for Measure, the play would be perfectly rancid if it took itself seriously, which it wisely refuses to do. Twelfth Night, I would suggest, is a highly deliberate outrage, and should be played as such. Except for Feste...none of its characters ought to be portrayed wholly sympathetically, not even Viola, who is herself a kind of passive zany, since who else would fall in love with the self-intoxicated Orsino?*

—HAROLD BLOOM, 1987

*Like Rosalind...Viola is a teasing representation of the convergence of opposites, a man-woman like the strange figure from earlier reveals... disquieting unions of the dissimilar, which represented the imagination's power over difference...*

—NICK POTTER, 1990

*[Viola] exhibits an attitude which Gabriel Marcel has called 'disponibilité,' a putting oneself at the disposal of things, a being open and ready to respond to the demands of a situation with good will and willingness. This is nothing like being prepared for all eventualities. It is quite the opposite. That kind of preparedness depends on having thought out all eventualities, of having reduced all possibilities to a determinate and manageable number of types of possibility, so that nothing*

*comes as a surprise, or is taken for what it is. That is a being in command of things. 'Disponibilité' means giving up that kind of command and being ready to respond to the invitations proffered by the situations in which you find yourself, whatever may turn up.*

—NICK POTTER, 1990

*The erotic twist in Twelfth Night is achieved by the irony that is Olivia- the lady of significant independent means and a disinclination to submit herself and her lands to any 'master'—whose eroticized relationship of 'service' with Cesario is most socially and sexually transgressive. I think critics are right in seeing this as Olivia's 'come-uppance'—patriarchy's retribution for mistaking the conventions both of service and of marriage as a female head of household in an order explicitly designated male in its defining relationships*

—LISA JARDINE, 1992

*Malvolio is still around, closing the theatres...The revenge taken on him is extreme because what he stands for is so massively dangerous, starting as it does with an utter denial of tolerance and good humor. The Elizabethans would have been scared stiff of him, getting a whiff of the puritanical bigotry that within their lifetimes would close the playhouses and damage the subversive cosmopolitan vitality of the theatre almost beyond recovery...When Malvolio leaves the play vowing revenge on the company, they know he will be back in a moment; the original audience knew it and so should we. Malvolio is the one who cuts off the grant, tears up the agreement, won't lift the tax... He doesn't want you to go to the theatre at all.*

—MICHAEL PENNINGTON, 1992

*Having witnessed how deeply life is ingrained with illusion within Illyria, we may awake from the dreamworld of the play to wonder if 'what we are' in the world outside the playhouse is perhaps less static and immutable than we once believed.*

—KAREN GREIF, 1981

*"Property" in all its senses, along with the related ideas of possessing and possessions, having, holding, appropriating for the self and bestowing from it, is at the heart of the giddy swirl of foolery in Twelfth Night. To wish to possess in the romantic sense is to become possessed by the madness to*

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*which love is repeatedly compared; to hold the self in aloof reserve, as Olivia tries to do in her protracted mourning, is in a paradoxical way to lose it...*

—RONALD R. MACDONALD, 1992

*In Twelfth Night where Shakespeare displaces the exorcism on to authority figures, he constructs a narrative that represents exorcism as the play-acting that the authorities undertake to persecute the puritan... Shakespeare focuses not on puritanism or on madness or on exorcism, but on the extent to which authority will fabricate in order to protect itself, thus laying bare the strategies of containment, suppression, demonizing, and scapegoating that the ecclesiastical officials had been using...*

—DONNA B. HAMILTON, 1992

*Shakespearean comedy is typically complicated in its narrative structure: even so, Twelfth Night is unusually ambitious in the number of narratives which it sets going simultaneously, and the complexity with which they need to interrelate. It attempts simultaneously to create both the accelerating fugue-like structure of good farce, and also a series of characters who are allowed their own space to develop emotionally complex or subtle relationships with each other and with the audience.*

—MICHAEL MANGAN, 1996

*Cesario has the same effect on Orsino that he has on Olivia, drawing both characters out of self-absorption by riveting their attention onto himself. But whereas Olivia was attracted by the audacity of one who dared to be "saucy at my gates" Orsino finds himself drawn to the feminine qualities of his page... Cesario's feminine male persona, like the image of the master-mistress of Sonnet 20, must have made Orsino's attraction to him both more understandable and more troubling. But unlike the speaker at the end of the sonnet, Orsino never explicitly dissociates himself from a sexual relationship with Cesario, and the actor can choose whether or not to make the duke self-conscious about his attachment to the youth.*

—MICHAEL SHAPIRO, 1996

*Learning to accept the disorder of experience, to enjoy its possibilities, and, like Viola, to allow time to "untangle" the hard*

*knots of life's confusion, are what makes the characters of the main plot ultimately successful in the finding mates... The vulnerabilities and tragic possibilities of Viola's, Sebastian's, Olivia's and Orsino's quests for love and selfhood seem to have been displaced onto Malvolio, whose quests for the very same things are failed ones. His particular position of ambiguous authority, his own social inferiority, his faltering ego (perhaps his emerging modern "self," divided and doubtful), all contribute to making him a very convenient scapegoat. For, ultimately, as the receptacle for the play's unwanted tragic potential, the Malvolio subplot makes comedy possible for the main plot.*

—EDWARD CAHILL, 1996

*Olivia and Sebastian, Viola and Orsino confront us at the end less as representatives of a new society than as people who, by the special dispensation of Comedy, have been allowed to escape from death and time.*

—ANNE BARTON, 1996

*Endowed with wealth, their lives graced by neither fathers, brothers, husbands, nor lovers, the two major women characters of Twelfth Night briefly challenging patterns of patriarchy... although at the play's end, neither woman achieves her goal, defeated by contemporary conventions surrounding love and matrimony, the dramatist, here, raises questions about women, wealth, power, and conformity, and teases his audience with contradictory evidence.*

—IRENE G. DASH, 1997

*Viola does not explicitly disguise herself in men's clothes to avoid sexual predators. While she may share this motive, the scene points towards a practical desire to secure a court position and an impulse to escape from herself. It is as though, by becoming Cesario, she hoped to leave Viola to grieve in secret. That is, paradoxically, why her suit to serve the Duke can resemble Olivia's immurement. Just as the countess resolves to withdraw into a nun's asexuality, and thus become a 'cloistress,' so Viola proposes to be a eunuch—if not for the kingdom of heaven, then at least to sing at court.*

—JOHN KERRIGAN, 1997

*Of all the characters, Maria has the most to gain from Malvolio's fall. As fellow servants (if highly placed servants) they compete*

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for power over the members of Olivia's household. Malvolio's officiousness can annoy Sir Toby and Olivia, but it cannot really affect their behavior. As steward and lady's maid, Malvolio and Maria are in parallel—not necessarily hierarchical—relationship to one another, but they both occupy precarious positions. Malvolio uses his authority in the household to threaten Maria. Maria uses hers to crush him.

—L. CAITLIN JORGENSEN, 1999

Malvolio may be the play's most 'notorious geck and gull,' but he is certainly not alone in the part. Twelfth Night is replete with gullings, albeit of different degrees and durations. Andrew Aguecheek is by nature a gull (as he virtually admits), and he gulled from first to last... But gulling is not merely exemplified by these designated as 'gulls' not is its functioning simple! The dynamics of gulling is centripetal and draws many of the characters into its force field... [Sir Toby Belch] gulls Andrew into providing him with money, and inveigles Viola/Cesario into a farcical duel... Gulling shows itself to be a reversible game since Toby himself is gulled most effectively by Maria.

—ANGELA HURWORTH, 1999

The most salient reason for Twelfth Night elusive nature lies in the difficulty of striking a balance between the play's light and dark aspects... Music contributes to this elusive nature of Twelfth Night because it eludes any attempts at an understanding of its aesthetics. Twelfth Night becomes a play that, like music, can communicate simultaneously joy and sadness, festive revelry and a deep-rooted melancholy, and so share a common feature of elusiveness. It is perhaps this pervasive presence of music that accentuates the elusive quality of Twelfth Night.

—MARCUS CHENG CHYE TAN, 2001

The central element in the name Il-lyre-ia is a stringed musical instrument; the place itself is conjured into presence with song.

—BRUCE R. SMITH, 2001

The last scene of the play is complicated in its stage business, with many comings and goings and careful postponements of the full comical conclusion. Disguises are dropped and misunderstandings resolved only when it is abundantly clear that the twelfth-night festival of folly has led each character to a manifestation of "What they will." Through madness, folly, confusion, revels, and disguises, the "truth," as Shakespeare calls it, has

become progressively apparent.

—JOHN RUSSELL BROWN, 2001

It is a mistake that some actors have made to play Malvolio as a near tragic victim.

—PETER THOMSON, 2002

I surmise that the ultimate effect of Twelfth Night is to make the audience ashamed of itself.

—RALPH BERRY, 1981

The main use that Viola makes of her intellect is in the moral/ emotional education of the Duke. At the beginning of the play, Orsino depicts himself as the resident authority on love, and its chief victim. He equates love with "fancy," the Elizabethan word for infatuation, a quality as changeable as the sea. He says that his desires are like "cruel hounds," pursuing and destroying him... These fantasies are entirely self-centered... It takes Viola, come from the sea, to show him the difference between infatuation and love.

—SHARON HAMILTON, 2003

There is a lack of community exhibited in this play... But this sense of fragmentation begins to turn with the entrance of Viola, who after her shipwreck advises her new society that death will come for all and that, therefore, one must live wisely while there is time to do so.

—LISA MARCIANO, 2003

Viola as a boy, though carefully described as high-voiced and clear-complexioned, is able to educate both Orsino and Olivia in love, as Rosalind did Orlando in *As You Like It*, because she is herself in a middle space, in disguise, and in both genders.

—MARJORIE GARBER, 2004

Olivia puts herself in a nunnery of her own devising. She is her own repressive parent, and her mourning for her brother puts her in a condition that is itself a kind of symbolic or emblematic death.

—MARJORIE GARBER, 2004

Interaction between the genders depends on the discovery of a new, nonconventional way for them to see one another: a way to which the boy/girl Viola/Cesario offers a beguiling key. In the meantime, however, Viola's disguise gives her the unwelcome

# What the Critics Say

## 2000s

opportunity to learn at first hand about men's fantasies of ideal manhood. In *Twelfth Night* as in so many of Shakespeare's plays men define their masculinity through violence, and this crude means of self-definition subjects non-violent men to considerable pain.

—R.W. MASLEN, 2005

Every instance of desire in the play intertwined with service; Viola's status as Orsino's servant is the condition of possibility and impossibility of her love for him and also of Olivia's erotic desire for her as Cesario; Orsino himself embodies courtly infatuation as a form of service in his dotage on Olivia; Malvolio exemplifies, Sonnet-like, the servant's fantasy of social elevation through erotic conquest... even Sir Toby follows the pattern of reciprocal service when he marries his niece's lady-in-waiting.

—DAVID SCHALKWYK, 2005

Unlike *Iago*, who also entertains fantasies of social advancement and empowerment, Malvolio is not a playmaker. And since he never addresses the audience in speeches normally marked as asides, that audience lacks access to the reflections that threaten to make viewers complicit with *Iago*'s destructive actions. Like *Iago*, however...Malvolio lives with the 'curse of service' and the resentment of the tenuously positioned subordinate, delegated to serve his superior.

—BARBARA CORRELL, 2007

Interaction with Cesario as another human being dismantles Orsino's self-centeredness and pierces his most cherished image of the lover (and thus himself).

—NANCY LINDHEIM, 2007

If the audience cannot see Malvolio or his pained reactions [in 4.2], they do not sympathize with his plight, and the scene becomes a showcase for a clown.

—BECKY KEMPER, 2007

One reason that *Twelfth Night* seems to invite such varied responses in terms of sexuality is because the supposedly happy ending, consisting of three heterosexual couplings, seems, in realistic terms, fraught with difficulties.

—ELIZABETH SCHAFER, 2009

[Feste's] manipulations, including taunting the frantic Malvolio in a dark prison, raise questions of tone that radiate throughout the

entire play. Whether menacing or innocuous, those manipulations amount to an artistry akin to Shakespeare's, and they imply that, where the whole play is concerned, we are mocked with art. Feste's example, that is, aligns the play with the dark prison and Malvolio with Shakespeare's audience, while Shakespeare withholds enlightenment from us much as Feste withholds light from Malvolio.

—CYNTHIA LEWIS, 2011

To Toby and Maria, Malvolio's social ambition is a form of insanity, and what could be more fitting than to have him act out his desire and to be declared insane for it? It is one thing for Malvolio to harbor a secret desire for Olivia, but to act on his desire and to make it public is so ludicrously inappropriate that only a madman would do it.

—IVO KAMPS, 2011

The *doppelgängers* come out of the sea, the supreme Shakespearean symbol of mysterious uncontrollable nature, as the result of an accident, a shipwreck: it is Nature that has arranged for two people to look so alike, it is Nature again that separates them and later on reunites them.

—ECATERINA HANTIU 2012

Olivia thus proposes to gather most of the cast into her house and to pay the bill. At one level, she asserts domestic and economic authority. Claiming kinship with Orsino, after evading him throughout the play, she takes the upper hand as the head of this new conjoined family.

—FRANCIS E. DOLAN, 2014

Consider the possibility that the play doesn't really end in marriage since Orsino and Viola's match is deferred, Olivia's and Sebastian's betrothal has already taken place offstage and we learn about Maria and Toby's marriage, which has also already occurred, by report. Rather than a multiplication of couples, it might be said that the play ends with a lone figure, Feste, and his song is the last word.

—FRANCIS E. DOLAN, 2014

# A Look Back at Twelfth Night in Performance

**T**welfth Night, or *What You Will* by its very title invites actors, directors and audiences alike to construct their own meaning. Written in 1601, just before Shakespeare turned his attention to more tragic, introspective works, including *Othello* and *King Lear*, *Twelfth Night* is similar in some respects to the later, so-called “problem plays,” though it has been traditionally staged and received as a comedy.

A barrister named John Manningham recorded in his diary that he saw a play entitled “Twelve Night or what you will” on February 2, 1602. He noted especially the character of Malvolio, calling his deception “a good device.” Manningham was not alone in taking a liking to the ambitious courtier. The play proved popular and by 1623 came to be known simply by the name of the audience’s favorite character, Malvolio. At this time in England, women’s roles were still played by boys or men; the part of Viola called for a boy, playing a woman, pretending to be a man.

After England’s monarchy was restored in 1660 (following the revolution led by Cromwell), the theaters reopened but productions of *Twelfth Night* were no longer well received. Some parts of the play were incorporated into other works, but the play as a whole was not generally performed. By 1741, however, the play was once again an established favorite among London’s theatergoers. The famous actor-manager David Garrick presented *Twelfth Night*—now employing women in the female roles—at least once each theater season until the end of the eighteenth century. Olivia, Viola and even Cesario were typically portrayed as characteristically feminine; Olivia and Viola were often singing roles. The main focus of the play, however, continued to be Malvolio, portrayed comically.

By the late eighteenth and early nineteenth centuries, focus shifted away from Malvolio. Productions teemed with festive, musical and spectacular elements. Favorite selections from other Shakespeare plays and sonnets were incorporated—musical interludes from *The Tempest* and *Venus and Adonis*, for example. Although Malvolio still figured prominently in these productions, he now appeared as a dignified steward. Adapters often cut the scenes

between Olivia and Cesario completely or significantly, as well as those scenes displaying Olivia’s power over her household.

Henry Irving’s London 1884 production was controversial in its time. He cut the music and songs from the play entirely, and played the role of Malvolio with emphasis not on the comedic aspects of the character, but on what he perceived to be its “tragic nuances.” Instead of focusing on the humor of the conspirators, Irving emphasized the desperate side of their characters, leading audiences to boo at Malvolio by the final act, and critics to decry his performance of this standard comedic favorite. The famous actress Ellen Terry’s Viola—amused by her predicament as an unmarried woman in Orsino’s house and contradicting the traditional portrayal of Viola as a grieving sister—was also poorly received.

By the end of the nineteenth century, *Twelfth Night* was revived as a traditional comedy. The focus moved away from a single character to the play’s setting—and, accommodating the lavish expectations of theatergoers at the time—the more elaborate, the better. In an interpretation based on American perceptions of aristocratic English country life, one U.S. production revealed more than sixteen complete sets representing the magical land of Illyria. Other productions in this period emphasized an aristocracy with time to lounge around and play love games; songs and music were reinstated; and one remarkable production boasted a set featuring a terraced garden with living grass and flowing fountains.

**The play proved popular and by 1623 came to be known simply by the name of the audience’s favorite character, Malvolio.**

The advent of the twentieth century saw dramatic changes in *Twelfth Night*’s interpretation. As audiences considered women’s right to vote in the early 1900s, Viola became a figure

with agency, one not content to simply wait for a solution to her problems. Productions like Henry Irving’s in 1884, in which Malvolio became a serious character with a tragic ending, gained popularity. In 1937 Tyrone Guthrie staged a production featuring Laurence Olivier as Sir Toby Belch, Alec Guinness as Andrew Aguecheek, and Jessica Tandy doubling as Viola and Sebastian. Using one actress to play the boy-girl look-alike twins was not well received in this stage version, but when Joan Plowright doubled as Viola and Sebastian in a television version in 1967, the effect worked well on camera, where editing could guide the audience’s eye.

After World War II, *Twelfth Night* was frequently staged, with one scholar counting 468 notable professional productions between 1946 and 2007 alone. Productions continued the trend of exploring the “tragedy of Malvolio.” Malvolios have been tied to the stake, subjected to tortuously bright lights, restrained in a strait jacket, constrained with leg ties, hooded, and even leashed, in productions directed by Bill Alexander, Andy Hay, Declan Donnellan and Michael Bogdanov. While post-WWII productions still

# Twelfth Night

presented comic Malvolios, such as Donald Wofit's steward who happily rejoined Olivia's household at the end of the play, modern productions trend toward taking Malvolio's plight seriously. Tragic Malvolios are often accompanied by melancholy and knowledge-burdened Feste, the character who closes and, in some interpretations, opens the play. In 1955 Vivien Leigh played Viola sporting a contemporary interpretation of boy's clothes—tight trousers, a wasp-waist coat, and no attempt to conceal her bustline: since "Cesario" was clearly a girl, why shouldn't she look like one? At the play's end, she appeared for her curtain call adorned in full-length evening dress and tiara.

Productions in the past fifty years have further explored the questions of gender, sexuality and class posed by *Twelfth Night*. In the 1970s, society's experimentation with new ideas of sexual freedom opened up previously taboo readings for some of the play's central relationships. Antonio's attachment to Sebastian, who may or may not return his affections, is often portrayed as homoerotic—a performance choice sometimes followed by Antonio's unhappy ending, such as in Jonathan Miller's 1969 production, where he appeared isolated at the end of the play in the midst of three heterosexual weddings. Starting in the 1990s, Olivia and Viola as Cesario have also been interpreted as romantic partners. Instead of playing the characters' courtship scenes as pure comedy, some recent productions, such as Bartlett Sher's 2007 *Twelfth Night*, have suggested that Olivia is truly much more interested in Cesario than in Sebastian. Interpretation of the characters' relationships to traditional femininity has also changed. Olivia, throwing herself at Cesario, has been portrayed in some productions as sexually needy. Portrayals of Viola, so enjoying her role-playing as Cesario, suggest that her male identification is more than an assumed disguise.

Directors over the past sixty years have also used race to investigate Illyria. Racially conscious productions of *Twelfth Night* use race and ethnicity to highlight the role of the Other, and to underscore class differences or exotify Illyria. Phillip Grant's 1975 production cast black actors as the twins and other non-Illyrians (Antonio and the ship's Captain) to underscore that they come from a different society. In 1968 to great acclaim Jamaican actor Bari Jonson played Malvolio as the production's only black cast member. The last scene, in which Olivia's white court mocked and ridiculed Malvolio, chillingly emphasized the already apparent class differences between the characters. Illyrians have been cast as black or Asian to either exotify Illyria through race or to offer post-colonial commentary in which white twins colonize a non-Western country and marry its rulers. In a post-colonial interpretation and setting, Malvolio is

played as a relic of colonial England, struggling to maintain his power over Olivia's rebelling court.

*Twelfth Night* has also been adapted into other forms of performance arts. Shakespeare's play inspired operas, two off-Broadway musicals, a Bollywood production, an East German play featuring ballet, a West German film with beat music and a Parisian kabuki (Japanese dance drama) and kathakali (Indian dance) influenced production. *Twelfth Night* also inspired a series of magic lantern slides published in the late 1890s and, more recently, Katharine Davies's 2004 *A Good Voyage*, a modernized retelling of *Twelfth Night* as a novel.

*Twelfth Night*'s appearances on the Chicago Shakespeare Theater stage exemplify the play's recent performance history. First performed at CST in 1996, the play was directed by British actor and director Michael Pennington in a production set in an American port city at the turn of the twentieth century. Pennington's actors were hailed for their creation of "whole characters" who avoided categorization as either purely comic or tragic. Greg Vinkler's Malvolio wonderfully balanced the steward's dignity and care with his infuriating pompousness and inflated sense of self-importance.

In 2003, Shakespeare's Globe visited CST's World Stage with its "original practices" production incorporating conventions from Shakespeare's time, including handmade clothing, live music and dance from the period—and an entirely male company. Reviewers praised the production's focus on character development and its creation of a comedy with tragic elements. Director Declan Donnellan and designer Nick Ormerod, joint founders of the British theater company

Cheek by Jowl, teamed up with actors from the Pushkin Theatre of Moscow to create their contemporary, stripped-down, all-male, Russian-language version, which toured as part of CST's World's Stage in 2006. CST produced *Twelfth Night* most recently in 2009, directed by Josie Rourke, and staged on a heart-shaped, wooden-planked set to represent the island of Illyria surrounded by a 7,000-gallon pool. Actors were dressed in Elizabethan period costuming—with their hems shortened and materials carefully selected to resist their watery environment.

*Twelfth Night* has come into its own in the modern era, as production teams explore widely varying interpretations. Still popular in production and still full of debate as to the "true comic" or "true tragic" nature of the work, *Twelfth Night* offers us a world where, even though things are neither perfect or what they seem, we reach a degree of safety where our imaginations can explore the many possibilities its story offers up. ♦

**In the 1970s, society's experimentation with new ideas of sexual freedom opened up previously taboo readings for some of the play's central relationships.**



Sarajane Avidon as Maria, Frank Farell as Sir Andrew Aguecheek and Howard Witt as Sir Toby in Chicago Shakespeare Theater's 1996 production of *Twelfth Night*, directed by Michael Pennington. Photo by Liz Lauren.



Christopher Gerson as Sebastian and Ned Schmidtke as Antonio in Chicago Shakespeare Theater's 1996 production of *Twelfth Night*, directed by Michael Pennington. Photo by Liz Lauren.



Henry Godinez as Orsino in Chicago Shakespeare Theater's 1996 production of *Twelfth Night*, directed by Michael Pennington. Photo by Liz Lauren.



Greg Vinkler as Malvolio in Chicago Shakespeare Theater's 1996 production of *Twelfth Night*, directed by Michael Pennington. Photo by Liz Lauren.

# A Play Comes to Life



## Conversation with the Director

Guest director Kirsten Kelly talks with CST's Education team about her approach to her production of *Twelfth Night*.

**Q: What about *Twelfth Night* are you most interested in exploring?**

A: For me, it's about all of these very truthful moments where we can see ourselves in this play, where the characters, like us, take these big chances and end up being a fool. But for them, as for us, these moments of comedy are driven by very deep, very real feelings. Honoring that in this play, in these characters, we can recognize ourselves in them, and take joy and learn from and laugh with each other. That's where I start to fall in love with these characters.

**Q: So, the characters' real feelings are what drive the play's comedy.**

A: All the main characters in this world have a different journey of discovery. But there is the point where each, out of very, very real feelings and the hope for the impossible, ends up acting like a fool for love. But it's never about us laughing at those other people being foolish, but instead these moments become moments of recognition for all of us when we do extreme things, when we act without reason, because we want something so badly, or we see the possibility and want so very much to make it happen. I want each of those moments with our central characters to be very recognizable.

**Q: The play starts out with two different characters—Orsino and Olivia—who are basically stuck.**

A: Yes, there's a kind of paralysis that these characters are experiencing—whether it's paralysis in love or in grief—and then the ways in which they try to protect themselves, which I think everybody does. And then what that feels like when we start to crack open that protective space that we have built so carefully around ourselves. I'm very interested in looking at all of the characters in the play, to see what their journey looks like as they uncover what's been deep inside and hidden for so long—whether that arc is funny or heartbreaking or, hopefully, both.

**Q: Why do you think *Twelfth Night* is a play that will connect with student audiences?**

A: There's a current running throughout this play about love and about the obsessive, indulgent nature of being in love. As we grow older, we've hopefully learned how to manage some of these feelings, to be perhaps less indulgent in giving ourselves over to them, but those feelings remain very much on the surface in adolescence. I'm excited to see how the students respond to that current of the play, right from that first Orsino scene, which is, to me, genuinely, generously funny. Music fuels in him that absolute certainty that he's the only one in the world who could possibly be feeling the depths of love as he does. Do you remember being in junior high or high school and you're in your bedroom alone, and you find that one song that you play, over and over and over and over, and it's so indulgently wonderful? That's where Orsino is.

**Q: And Viola—whose arrival and decision to take on the disguise of a male page—how do you understand her decision that seems to drive the rest of the plot forward?**

A: Right from the start, there's a connection between Viola and Olivia in losing a brother and being left alone in the world that they've both just experienced in their separate lives. It's always the question for any production: Why is she cross-dressing? Is it fear-based? It just doesn't feel right to me that it is out of fear or protection that she does, which is sometimes the motivation for Shakespeare's cross-dressing female characters. To me, Viola's in this moment of severe grief. It's a sudden fork in the road—especially in our cutting of the script, which by necessity moves the plot forward even more quickly. There's an urgency behind her decision. In this extreme moment of loss, her comfort is in connecting with her brother in some way, and so what if she has this piece of his clothing with her still that she puts on to be close to him? It's as though in her grief she steps into his shoes and can thereby remain close to him. And even in her decision to seek employment with Duke Orsino, she goes toward the only person her father knew here in Illyria—which, to me, is driven perhaps by her response to loss.

**Q: How does Viola manage to so shake everything up?**

A: I see her as a sort of an instigator, I suppose. She comes into this world, she's something new, and she sparks things that wouldn't have happened without her. I think she's very active, I think she comes up with a plan, and that takes a lot of bravery. She pushes Orsino in every scene like she pushes Olivia. She's very spunky and she says what she thinks. I think she wakes everybody up. I feel like Orsino's household

# A Play Comes to Life

is caught in this excessive obsession the way that Olivia's household is caught in this obsessive grief. They've both paralyzed themselves. Viola gets through those barriers, that wall that both have constructed and wakes up that human connection in both of them.

**Q: She's the outsider at first, but she quickly assimilates. It seems that it is Malvolio who is the outsider in this community.**

A: Yes, it's true. Malvolio became the person who could run that household, and he takes pride in being that Number One guy to Olivia. Have you ever watched that HBO show, *Veep*? The vice-president has her male assistant, who carries this bag filled with anything that his boss could need at any moment, and he knows her so well that he just provides it all without being asked. And it's such a point of pride to him that, somewhere along the way, he began to exclude everyone and everything else important to her cabinet.

I took inspiration from this character because I saw how it could give Malvolio purpose and allow him to matter in a way that could so easily create his kind of haughtiness, which is completely annoying to everybody else. It comes from this positive place of self-worth and passion for his job, but it becomes so myopic that it doesn't take into consideration anybody else in that house.

**Q: Why do you think he falls hook, line and sinker for their bait when he finds the forged letter? Has he fallen in love with Olivia already?**

A: He knows he matters to her. And then he discovers the letter. I don't think he's been harboring this attraction to her, no. I think it's more that he sees himself as so important to her that she has fallen in love with him. It's like he's getting to be not just her Number One guy, but to be *everything* to her: to be her husband, and be a lord, and be all of these things that fulfill this sense of deep self-worth. And in a way he never thought possible, but now it's being handed to him. And this awakens something in him—could it be love? And he becomes intoxicated with this opportunity and thus, with her. It was important to me to try and figure out how Malvolio can become a source of contention in that household without it being just that he's "mean." There's something about becoming so myopic in his service to Olivia that he has put himself morally above everybody else. And then when he's bullied, it's not just that Malvolio gets his just dessert. It's

painful because he had allowed himself to feel this love, and we have to see that hurt.

**Q: That scene between Malvolio and his tormentors can be handled in many ways, from broadly comic to something truly tragic coming straight out of this play's comedy.**

A. I think it's a really hard scene to understand the balance of. In our rehearsal process, I want us to explore how something that seems like innocent messing around ends up going way too far and hurting someone. It's very much like when we tease so far that we don't recognize that it's hurting the other person. That group mentality takes over: they egg each other on until there's a moment when the energy in the room shifts, when the teasing uncovers this nerve that's deeply hurtful.

**Q: Talk more about Uncle Toby.**

A: I understand Toby's backstory as someone who came for the funeral and became part of that family, but he has nowhere else to go. He is like that lost uncle who everybody loves to come at Christmas, who's the life of the party—and then something turns bad at the end of the night and everyone knows it's just time for him to go home. He thinks that the level of grieving and the rules

that Olivia has imposed upon that household are ridiculous in keeping everybody away from life, in a way. Malvolio becomes the fall guy for Toby to poke at. I think there are ties here, too, to what he does to Sir Andrew. In his gregarious zest for life he can end up hurting people. I don't think that's his intention. I don't think he's a cruel person. I think he ends up being cruel out of not paying attention to others or not being empathetic to other people around him. It's all fun and games until someone really gets hurt.

**Q: In this play and in your production, music plays a key role. Can you talk about that?**

A: Music allows us to release in a very uncomplicated way. It has its own path to the soul where all this heartbreak and joy live. Music is always part of our celebrations or our heartbreak. If you can't explain something that you're feeling even to yourself, we reach for music. I think that music lives in this play not just in a thematic way, but in a way that this world truly needs. Working with our composer, Ethan Deppe, I want us to figure out how the music is needed and can be called upon by the characters to be part of the scene, interacting

**Music has its own path to the soul where all this heartbreak and joy is. Music is always part of celebration or heartbreak. If you can't explain something that you're feeling even to yourself.**

# A Play Comes to Life



Ross Lehman as Feste in Chicago Shakespeare Theater's 2009 production of *Twelfth Night*, directed by Josie Rourke. Photo by Liz Lauren.

with the dialogue in a way that isn't like musical theater where a character steps out of a scene that is acted and erupts into song. With the piano being so centrally part of the set and that world, I want the music to come out of an organic place within the scene and not just as a transition or as an added song. Ethan will be with us throughout the rehearsal process, so we'll continue to explore how music can be interwoven into this world. I hope in this production, it's a very active character in the play.

**Q: What period are you planning to set the production in?**

A: We're looking at the early 1900s, just before WWI, serving as the foundation for the costume world, though the music for the production will be much more fluid, inspired by a lot of different periods. And the set itself is really from no one time period at all—it's more abstract, really. It was important to me that we created a place that could be seen as encapsulated, like you think of an island or a household, that when Viola is washed up onto it's a unique and different world for her. I wanted that world to have a history and a formality, but also be a place where playfulness and a sense of possibility, of anything could happen in a moment, existed. Scott Davis, our set designer, and I started looking at images that evoked to us kind of floating worlds. We talked about this paralyzed world where Viola's arrival and through her stirring things up starts to open up and become looser and freer, and full of possibility and magic. It has elements of a stately house and elements of a ship and, as it's uncovered, it becomes different things along the way. Then when it's fully open, it's this place that is magical and full of air and light. ♦

## Before You Read the Play

### AS A CLASS

#### 1. LINE “DANCING”

*[To the teacher: when reviewing the text before class reading, pull significant short lines from throughout the script, and arrange them chronologically—or consider our suggestions below! **See Appendix A for printable lines ready to cut and distribute.**]*

With a classmate with the same line of text as you, decide who will read the first half of the line, and who will read the second. Together, read the line quietly three times. As a class, share any unfamiliar words, and discuss what they might mean.

Back with your partner, choose one word from each half of the line that stands out most to you and then think of a big physical gesture that helps illuminate the word's meaning. Now, arrange yourselves in numerical order in a circle with the rest of the class. Starting with line #1, read your half of the line—sharing a big gesture on your chosen word—followed by your partner doing the same with his/her half of the line. Then, read your line a second time, with the rest of your classmates mirroring your gesture.

Continue to read the lines in chronological order, with the full group mirroring each pair's gesture on the second reading. Once you've heard three pairs, go back to the first pair and string several lines together, building a kind of dance comprised of each pair's gestures.

#1 All this to season a brother's dead love, / which she would keep fresh and lasting, in her sad remembrance.

#2 Conceal me what I am, and be my aid / for such disguise as haply will become the form of my intent.

#3 With drinking healths to my niece! / I'll drink to her as long as there is a passage in my throat and drink in Illyria!

#4 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?

#5 My masters, are you mad? / Do ye make an alehouse of my lady's house?

#6 My lady loves me. / I will do everything that thou wilt have me.

#7 O what a deal of scorn looks beautiful / in the contempt and anger of his lip!

#8 Some are born great, some achieve greatness, / and some have greatness thrust upon them.

#9 Put up your sword! / If this young gentleman have done offence, I take the fault on me.

#10 Farewell, and take her; but direct thy feet / where thou and I henceforth may never meet.

#11 An apple, cleft in two, / is not more twin than these two creatures.

#12 And since you called me master for so long, here is my hand; / you shall from this time be your master's mistress.

#13 Madam, you have done me wrong. / Notorious wrong.

#14 I'll be revenged / on the whole pack of you.

CONSIDER COMMON CORE ANCHOR STANDARDS L3, SL1

# Classroom Activities & Resources

## 2. EXEUNT!

[To the teacher: for students who might struggle reading a line of Shakespeare “cold,” consider using the Line “Dancing” exercise above as a scaffold. You may also want to consider breaking up the script below into smaller chunks, perhaps using parts of the Exeunt script as a teaser before starting a new act. We’ve found, too, that creating placards with the characters’ names on them is useful. A student volunteer who may find it easier to participate initially without enacting parts of the story can help distribute the name placards as you tap students to become characters. **See Appendix B for a printable version of the script below.**]

Standing in a large circle, listen closely as the story of *Twelfth Night* is narrated. When you are tapped by the narrator to become a character—or even, perhaps, an object like a ship—listen to the narration and, stepping into the center of the circle, act out your role, which may include reading a quote aloud. When the center of the circle needs clearing to move on, an exuberant “Exeunt!” will sweep everyone back to their spots in the circle.

As you may have already discovered, in reading a play it can be tricky keeping track of the disguises. Listen in the narration for the name “Cesario”—the alias Viola gives herself when she is disguised as a boy—and, whenever you do, as a reminder that Viola is back in disguise, everyone standing around the outside of the circle will create a faux mustache by placing your finger above your lip.

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In Illyria, there has recently been a personal tragedy—the **Countess Olivia** had a **brother**, who has died. This sad event takes place less than a year after **Olivia’s father** died. Olivia has sworn that she will be in mourning for seven whole years and, during that time, she’ll not be entertaining any **suitors**.

But **Orsino**, the Duke of Illyria, has already fallen in love with **Olivia**... And when his servant **Valentine**, whom Orsino has sent to woo the Countess on his master’s behalf, returns from Olivia’s, Valentine explains that she has rejected him because she will remain in mourning – **[VALENTINE]** *“All this to season a brother’s dead love, which she would keep fresh and lasting, in her sad remembrance.”* In spite of this, Orsino continues to pine for Olivia.

### EXEUNT!

Meanwhile, in the country of Messaline, **Viola** and her brother **Sebastian**, along with a **Sea Captain**, have boarded a **boat**. Shortly into their voyage, there is a violent storm with monstrous **waves, thunder** and **lightning**, and their ship is destroyed. Viola and the Captain wash up on the shore of Illyria. Sebastian has disappeared, and **Viola** believes him to be dead. Viola asks the Captain about the people who live here in Illyria, and he tells her about Olivia and about Duke Orsino. Viola remembers her father long ago talking about Duke Orsino, and so she asks the Captain to help her take on the disguise of a young male page so she can seek employment in Orsino’s home. **[VIOLA/CESARIO]** *“Conceal me what I am, and be my aid for such disguise as haply will become the form of my intent.”* The **Captain** agrees.

### EXEUNT!

But Orsino is not the only man vying for Olivia’s affection. There’s **Sir Andrew Aguecheek**, a friend of Olivia’s uncle, **Sir Toby Belch**. Toby lives with his niece Olivia, and has invited Sir Andrew here to court Olivia. Sir Andrew is beginning to realize that he has no chance of winning Olivia’s affections, but Sir Toby convinces him to stay—mainly so that he can continue to con money from Sir Andrew for their daily carousing. Olivia’s maid, **Maria**, who adores Sir Toby, urges him to restrain himself so as not to upset Olivia, but Sir Toby declares: **[SIR TOBY]** *“With drinking healths to my niece! I’ll drink to her as long as there is a passage in my throat and drink in Illyria!”*

### EXEUNT!

Meanwhile, **Orsino** has hired **Viola** (disguised as Cesario 🐣) as his page, and sends “him” to woo Olivia on his behalf. Cesario 🐣 arrives to relay “his” master’s suit to Olivia—who promptly falls in love instead with Orsino’s page, Cesario 🐣.

# Classroom Activities & Resources

Olivia sends Cesario 🐾 back to Orsino to tell him she cannot love him. Then she summons **Malvolio**, sending him after Cesario with a ring—one that she pretends Cesario gave her as a token from Orsino. Malvolio (still not in least amused about the turn of events...) catches up to Cesario 🐾 and thrusts the ring in the page's direction. Cesario 🐾 is amazed: not only has she fallen in love with Orsino, Olivia must have fallen in love with—HER!!!, disguised as a boy! **[CESARIO/VIOLA]** *"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?"*

## EXEUNT!

Back at Olivia's, **Sir Toby**, **Sir Andrew**, and **Feste** are having a wild, raucous party late into the night. **Maria** tries to quiet everybody down, but they flat-out refuse. **Malvolio**, awakened from his sleep, comes in yelling: **[MALVOLIO]** *"My masters, are you mad? Do ye make an alehouse of my lady's house?"* He warns Sir Toby that if he doesn't shape up, Olivia will kick him out. Malvolio leaves in a huff.

In front of her delighted audience of Toby, Aguecheek and Feste, Maria spins an elaborate plot against this killjoy in their midst. She'll forge a letter in Olivia's hand that hints at their mistress's secret love for Malvolio, and suggests that he assume behaviors that attract her: wearing yellow stockings, being rude to servants—and always smiling, no matter what. Maria drops the letter where Malvolio will find it and, while Sir Toby and Sir Andrew hide and watch, Malvolio comes upon the letter, reads it and falls for it instantly. He says, **[MALVOLIO]** *"My lady loves me. I will do everything that thou wilt have me. Jove, I thank thee!"*

## EXEUNT!

Meanwhile, back at Orsino's, **Cesario** tries to convince **Orsino** that **Olivia** will never love him. Orsino refuses to listen and instead sends Cesario 🐾 back to Olivia, who continues to express her love for "Cesario." Olivia, just like Orsino, has trouble accepting her love's rejection: **[OLIVIA]** *"O what a deal of scorn looks beautiful in the contempt and anger of his lip!"*

Who now, of all people, should land on the coast of Illyria, but Viola's twin brother **Sebastian**—who, by the way, looks remarkably like his sister. He is accompanied by **Antonio**, the sailor who rescued him after the shipwreck. But Antonio, who is wanted here for piracy, follows Sebastian to Illyria against his better judgment. Since he's a wanted man here, he doesn't want to be seen, and so he gives Sebastian money to explore the place on his own.

## EXEUNT!

Meanwhile, back at **Olivia's**, she calls for **Malvolio**, who shows up, bedecked in yellow stockings, cross-gartered—and smiling incessantly. He quotes the letter he found, declaring: **[MALVOLIO]** *"Some are born great, some achieve greatness, and some have greatness thrust upon them."* Olivia is puzzled—one might even say alarmed—and she summons **Maria**, asking her to take special care of Malvolio, who is acting very strangely. Maria and **Sir Toby** pretend that Malvolio is bewitched, and place him in a dark room, where he is bound up against his will.

Meanwhile... Cesario 🐾 is still continuing to refuse Olivia's advances... Sir Toby stops Cesario 🐾 on the way out to say that **Sir Andrew** has challenged the young man to a duel. Cesario 🐾 and Sir Andrew are equally reluctant to fight, but Toby eggs them on until the duel begins. **Antonio** spies Cesario 🐾 fighting and, believing it to be his good friend, he rushes to Cesario's defense. **[ANTONIO]** *"Put up your sword! If this young gentleman have done offence, I take the fault on me."* Antonio is recognized and immediately arrested by **two officers**. Antonio asks Cesario 🐾, whom he takes for Sebastian, to return the money he lent him. Cesario 🐾 refuses since he doesn't have Antonio's money, and the sailor, believing himself betrayed by his friend Sebastian, is taken away. Sir Andrew and Sir Toby meet the real **Sebastian** in the street and, taking him for Cesario 🐾, again start up a fight. Horrified, Olivia stops the fight and, taking Sebastian for her Cesario 🐾, she asks him to marry her. Sebastian, who has of course never set eyes on the Countess before, is surprised, but he agrees...

## EXEUNT!

# Classroom Activities & Resources

Meanwhile, **Malvolio**, still locked up in the dark, is visited by **Feste**, disguised as a priest, Sir Topas. Sir Topas (aka Feste) treats Malvolio as if the poor steward were one possessed. Then, returning without his disguise, Feste (aka Sir Topas!) grants Malvolio's request for pen and paper so that he can tell the Countess of his mistreatment.

**Orsino** and **Viola** arrive at Olivia's, where they meet Feste. They are followed shortly by **Antonio**, in the custody of **two officers**. Cesario ☞ reports to Orsino that Antonio had been the one to come to "his" rescue. Antonio is furious, believing that Cesario ☞ is Sebastian and lying to him about his money. Orsino insists to the contrary—this person **MUST** be Cesario ☞.

## EXEUNT!

**Olivia** arrives, and calls out to Cesario ☞: **[OLIVIA]** "Cesario, husband, stay!" **Orsino** is furious, and tells Cesario ☞: **[ORSINO]** "Farewell, and take him her; but direct thy feet where thou and I henceforth may never meet." Then **Sir Andrew** enters, injured, calling for a doctor, and claiming that he was wounded by Cesario ☞. Then **Sebastian** enters. Everyone present is amazed when they realize that Cesario ☞ and Sebastian are twins! **Antonio** exclaims, **[ANTONIO]** "An apple, cleft in two, is not more twin than these two creatures." Viola reveals that she is actually a woman, and Orsino offers his hand to her in marriage: **[ORSINO]** "And since you called me master for so long, here is my hand; you shall from this time be your master's mistress."

Not everyone is happy, though...**Malvolio** returns to tell Olivia, **[MALVOLIO]** "Madam, you have done me wrong. Notorious wrong." Olivia realizes that the letter Malvolio received was a forgery by Maria. Malvolio is infuriated and yells, **[MALVOLIO]** "I'll be revenged on the whole pack of you." But the play, being a comedy, ends with the couples happily united.

CONSIDER COMMON CORE ANCHOR STANDARDS SL2, R3

## 3. MIND MAP

Mind map *Twelfth Night* on a large wall or bulletin board. Discuss as a group what you know about the play (perhaps what you discovered through "Exeunt" activity above) and about Shakespeare in general. Use the big ideas from this discussion as branches.

*[To the teacher: you may want to suggest other important thematic elements if they don't come up in discussion, such as twins, shipwreck, music, practical jokes, disguise, etc.]*

Cut out photos, articles, phrases, words, etc. that, in your mind, link to each branch, and add them to the map. Based on these images, words and ideas, what expectations do you have of *Twelfth Night*? What kind of play could it be? As you read the play, revisit the mind map after each act to add new content or themes, and discuss again what you think might happen next. When you've finished the play as a class, create your own individual mind map to reflect on your own connections to the play.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, R7

## 4. KINESTHETIC IAMBIC PENTAMETER

Shakespeare often wrote in "iambic pentameter"—ten syllables or beats to a line of text, and (like the "de-dum" of our heartbeat), alternating the stress on every other syllable or beat, starting with stress upon the second beat and ending with the stress upon the tenth beat. And though actors in performance never emphasize the rhythm enough that we hear it, verse has a different impact because it is so similar to the rhythm of our heart and breath. Take Orsino's first monologue at the opening of *Twelfth Night* and read it silently first to yourself. Count out the number of syllables in each line—there will be a few that aren't in perfect iambic pentameter. Now, as a class, get up and form a circle. Walking around in the circle, read the monologue out loud. Let the rhythm of the writing set the pace. Don't think too hard about this, just read the passage and walk the walk. When you reach the end, just pick right up at the beginning again. Soon you should notice the rhythm affecting the pace of your steps. You're walking in iambs!

CONSIDER COMMON CORE ANCHOR STANDARDS L1

# Classroom Activities & Resources

## 5. ACTING CIRCLE

An “acting circle” involves an entire class in approaching the characters and their relationships through the language of a single scene. Act 1, scene 2 is a great place to start—and you need not be familiar with the play yet at all. Position yourselves in a circle, facing one another.

ROUND ONE: Read up to each punctuation mark and then switch readers, until the entire scene has been read.

ROUND TWO: Repeat the read-through, punctuation mark to punctuation mark, but this time as you hear the words, circle any and all that you’re uncertain about.

Now, begin to discuss this section you’ve just listened to twice. Here are some of the questions you might be exploring:

- Who is Viola? Who is the Captain? What do we know about each of them from this scene alone? Which specific lines support our ideas about each of them?
- Where are they? Why are they there? What’s happened to them? What seems to be the relationship between the two?
- Who else is with them? What are they up to throughout the scene?
- What other characters do Viola and the Captain mention? What do we learn about these other characters? How do Viola and the Captain feel about these other characters?
- What plan is set in motion? And why? What does Viola’s plan suggest to us about her?

Now that you’ve explored the scene a bit, return to the words or phrases that stumped you. What can you sort out from the context? What clues does the script hold? If there are still words after your discussion that the class hasn’t figured out, visit [www.shakespearewords.com](http://www.shakespearewords.com), a free online Shakespeare dictionary.

ROUND THREE: Return to the scene again, this time changing readers at each full stop—a period, exclamation point, or question mark.

ROUND FOUR: With your partner, decide who will play Viola and who will play the Captain. Read the scene again, reading your chosen role.

ROUND FIVE: Two volunteers now assume the speaking roles of Viola and the Captain, while the rest of the class listens.

ROUND SIX: Now it’s time to put the scene “up on its feet.” With the rest of the class serving as directors, a Viola, a Captain, and a to-be-determined number of sailors will volunteer to act out the parts. Thinking back to the possibilities you discussed earlier, let your discussion inform your acting decisions now. As Viola, the Captain and the sailors take the stage, interject your questions to help them clarify their parts: Where are they? What’s just happened? Who are they? What’s the relationship between them? What does their conversation tell us about them? Any question that helps you understand the action is fair game! And you might want to “rewind” the action and try another take as your directors help guide you through the scene.

**CONSIDER COMMON CORE ANCHOR STANDARDS R1, R6**

## 6. LINE WALKABOUT

*[To the teacher: Excerpt from the play one line for each student. Choose lines that are rich in Shakespeare’s language or are descriptive of character. Distribute a line to each student on a slip of paper, not revealing the character who spoke it. Since the students have not yet begun to read the play, the focus here is not on the characters themselves but rather on the language that the characters speak.]*

Look at your line(s), and as you begin to walk around the room, say it aloud again and again without addressing anyone. Let the nature of the line and the way you say it affect the rhythm and pace at which you walk around the room.

# Classroom Activities & Resources

Say your line for at least five other people, and listen closely as they share their line with you. Continue walking around the room, silently, making eye contact with each person you pass. Now begin investigating different ways of moving with these prompts:

- Pick up and slow down pace. If “1” is slow motion and “5” is running, start at a “3.” Each time you take on a new pace, say your line to at least one other student. Slow down to a “2.” Speed up to a “4.” Back to “3.” Down to “1,” etc.
- Alter your posture. Walk upright with your chest out. Hunch your shoulders. Strut with swagger. Shuffle your feet. Fold your arms. Swing your arms freely by your side. Each time you explore a new posture, say your line to at least one other student.
- Change your status. If “1” is the lowest status in a society and “10” is royalty, begin walking at a “5.” Now change to a “10.” What does a “1” feel like? Continue repeating your line to a fellow student each time you switch your status.

Now regroup in a circle, each student in turn delivering his or her line to a classmate opposite him or her in the circle, at the pace, posture, and status level that feels best to you. Sit down as a group and discuss the lines. What do you imagine about the character who speaks your line? Are there lines that might possibly have been spoken by the same character? What pace felt best with your line? What size? What status? Did any sounds of the words you spoke aloud in your line tell you anything about the emotions of the character?

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL1

## IN SMALL GROUPS

### 7. PICTURES INTO WORDS

*[To the teacher: find three images of different moments from various productions/movies of *Twelfth Night* and duplicating them in sets, give each group a set of pictures. A good go-to site for production images is ADHS Performing Arts, <http://www.ahds.rhul.ac.uk/ahdscollections/docroot/shakespeare/performanceslist.do?playId=11033>].*

In small groups, examine each image in your packet. Keeping in mind that this is exploratory and based on inference (and that there's not one “right” set of answers), what do you imagine might be going on and what is the relationship between the people in the picture? Where does the scene take place? What is happening? Silently, take turns looking at the photos and write your responses down by each picture. You can also respond in writing to comments your other group members have already made.

As a class, share what you discovered during this process. Did any of your classmates write something that helped you to make your own connection to a photo? Based on these few images, what inferences could you make about the story of *Twelfth Night*?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R7

### 8. HOW INSULTING!

*[To the teacher: see **Appendix C** for printable insults ready to cut and distribute.]*

In groups of five or six, practice aloud—at each other with feeling!—the insults below that characters from *Twelfth Night* sling at each other. If the meaning of a word is not clear, don't get stuck! Keep repeating the insult and you'll be closer to the meaning than you might think... Then, taking one quote, imagine a contemporary situation that might prompt such a rebuke. (For example, a student who has just given up trying to lobby his teacher to raise his grade for the term: “I have said too much unto a heart of stone.”) Staying in your groups, reconvene as a class. Each group presents in turn your insult-provoking situation to the rest of the class.

# Classroom Activities & Resources

What great ones do, the less will prattle of. **1.2**

He's a coward and a coistrel that will not drink to [her] till his brains turn o'th'toe, like a parish top. **1.3**

[Your hair] hangs like flax on a distaff... **1.3**

Many a good hanging prevents a bad marriage. **1.5**

The lady bade take away the fool, therefore I say again, take her away. **1.5**

One of thy kin has a most weak pia mater. **1.5**

If you be mad, be gone: if you have reason, be brief. **1.5**

Th'art a scholar; let us therefore eat and drink. **2.3**

Welcome, ass. **2.3**

Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? **2.3**

Now the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal. **2.4**

Observe him, for the love of mockery. **2.5**

Contemplation makes a rare turkey-cock of him: how he jets under his advanced plumes! **2.5**

I do care for something; but in my conscience, sir, I do not care for you: if that be to care for nothing, sir, I would it would make you invisible. **3.1**

She will keep no fool, sir till she be married, and fools are as like husbands as pilchards are to herrings, the husband's the bigger. **3.1**

Foolery, sir, does walk about the orb like the sun, it shines everywhere. **3.1**

Now Jove, in his next commodity of hair, send thee a beard! **3.1**

If he were opened and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of th' anatomy. **3.2**

I can hardly forbear hurling things at him. **3.2**

Youth, whatsoever thou art, thou art but a scurvy fellow. **3.4**

I have said too much unto a heart of stone. **3.4**

[You are] a coward, a most devout coward, religious in it. **3.4**

I would not be in some of your coats for twopence. **4.1**

How many fruitless pranks/ this ruffian hath botch'd up. **4.1**

Out, hypocritical fiend! **4.2**

Leave thy vain bibble babble. **4.2**

[You are] an ass-head, and a coxcomb, and a knave, a thin-faced knave, a gull. **5.1**

**CONSIDER COMMON CORE ANCHOR STANDARDS L3, R4**

## ON YOUR OWN

### 9. FOCUSED FREE-WRITE

One of the reasons that Shakespeare's plays are still so enjoyed is that their stories relate to our own experiences in life. *Twelfth Night* has many situations which may seem familiar to you. Free-write some of your ideas about one of the following situations:

- a. Think back to one of those "most embarrassing moments ever" in front of a bunch of people when something you did or said became the source of humiliation. How did the people around you respond? How did you respond publicly? And privately? What were some of the ways you thought of recovering some face? In hindsight, would you have handled the situation differently?
- b. Have you ever decided to play a particular role in a situation that you weren't keen to do? What prompted you to do it? What was at stake? What were your other choices? What difficulties did assuming this role get you? Were they the ones you predicted?
- c. Has love ever made you act like a fool? What was the situation and how did you respond to it? Why do you think that being in love can make us act in ways we don't normally? Were others aware, or was it something you did privately? If private, why did you keep it hidden?

**CONSIDER COMMON CORE ANCHOR STANDARDS W10**

# Classroom Activities & Resources

## As You Read the Play

### 10. BARD BLOG

[To the teacher: a blog can offer a way for your students to keep track of their thoughts, from pre-reading through post-viewing. It provides a place where students can make text to text, text to self and text to world connections. They will be asked to find modern-day texts that relate back to Shakespeare's work, aspects of their own personality that relate to the characters, and real-world situations that relate back to the play. Don't yet have a class blog? Check out <http://www.kidblog.org>, a free and simple website for teachers to create class blogs. You may also want to explore <http://wordpress.com/classrooms>, another resource for building a classroom website.]

As you begin to enter Shakespeare's text, use these ideas to get your Bard Blog started, or modify other activities in this section to a blogging format:

- Choose a character to follow through the play. Keep a running list of text references for that character—both their lines and other characters' lines about them. What does s/he feel about the other characters? How do they feel about him/her? How much does your character reveal about themselves through their own words and how much did you learn from other characters? Based on the notes you've taken, write a short summary of your character. What qualities do you think are most important to highlight about your character?
- At the end of each act, list five of the major characters in *Twelfth Night*. Write a single sentence for each that begins, "What I most want is..." Take a risk—there's not just one right answer! Then write a sentence for each character that begins, "What I'm most afraid of is..." (Is there ever a situation when what one most wants is also what one most fears?)
- One of the best ways to get at the "through-line" or dramatic progression in a play is to give each scene a name or title that captures the heart of the action. Directors often use this technique to help actors (and themselves) during the rehearsal process. As you read, give each of the scenes a name or title that you feel gets at the essence of the scene. Be as creative and specific as you can in naming each scene.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W3, W6, W10

## Act 1

### AS A CLASS

### 11. MELANCHOLY LOVE

The character of Orsino, Duke of Illyria, begins the play with a monologue about his views on love. Listen to Tom Hidleston's performance of this iconic opening monologue: <http://tinyurl.com/melancholylove> twice.

As you listen each time, read along in the text and underline any words or phrases that suggest a negative connotation to you (for example: "sicken," "die," and "dying fall"). If you do not know a word, listen to how the actor says it—what's the feeling you get from his tone and inflection? As a class, discuss what you found. Which words or phrases did you underline? Is there consensus amongst the class? What does the presence of these words suggest about Orsino's views on love? What do you think "melancholy love" means?

Extension: If time allows, watch the BBC performance of this opening monologue <http://tinyurl.com/BBCmelancholy>. Does adding a visual "text" change your understanding of this monologue?

CONSIDER COMMON CORE ANCHOR STANDARDS R4, R6

# Classroom Activities & Resources

## 12. INTRODUCING SHAKESPEARE'S LANGUAGE

Actor Michael Tolydo developed the following exercise as a way to introduce Shakespeare's language and style to students unfamiliar with his work. Tolydo emphasizes that Shakespeare's plays are not always just about the plot, but are an exploration of human nature and the use of language. Most important, his plays were written to be performed, not simply read.

*[To the teacher: This activity may take two class sessions to complete, but is well worth it! The exercise is a performed group scene, involving five or more characters from the play. This is not a "staged" performance, so there should be no heavy focus on acting skills; rather, this should be approached as a learning experience involving exploration of plot, character, language, play structure, and play style. For our purposes, Act 1, scene 3 will work very well. The script should be photocopied and typed in a large font [at least 13 point], with no text notes or glossary, and enough copies for every student in the classroom. In selecting readers for the speaking roles, it is important to remember that the play is not being "cast," but rather that the students are actively exploring the text; your students need not be aspiring actors in order to learn from this exercise!]*

While the scene is being read for the first time, the rest of the class listens rather than reads along, so no open books. Don't worry about the correct pronunciation of unfamiliar words or phrases. Say them the way you think they would sound. (Later, you can take a class vote on the pronunciation of any words that cannot be located in the dictionary.)

Follow the first reading with a second one, with new readers for each part—not to give a "better" reading of the scene but to provide an opportunity for others to expand their familiarity with the text, and possibly gain new information or clearer understanding of a particular passage. After this second reading, engage in a question-and-answer session. Answers to the questions asked should come only from the scene being read, and not rely on any further knowledge of the play outside the scene at hand. Some examples of the questions to be discussed: Who are these guys? Where are they? Why are they there? What are they doing? What are their relationships to each other? What words don't we understand? What else is confusing in this scene? If there is disagreement, take a class vote. Majority rules! Remember, there is no one right answer, but a myriad of possibilities—as long as the conclusions are supported by the text. After this, you may choose to read the scene a few more times, with new sets of readers, followed by more questions.

The "fast read-through" is next. Stand in a circle; each student reads a line up to a punctuation mark and then the next student picks up. The point of this is to get as smooth and as quick of a read as possible, so that the thoughts flow, even though they are being read by more than one person—much like the passing of a baton in a relay race.

The final step is to put the scene "on its feet." Select a cast to read the scene, while the rest of the class directs. No one is uninvolved. There are many ways to explore and stage this scene—there is no one "right" way, and everyone's input is important. Some questions to consider during this process are: Where does the scene take place? What time of year? What's around them? Use available materials to set up the scene. Establish entrances and exits. (This should all come from clues in the text!) In making your decisions, remember to use the ideas you discovered from the earlier readings. After the advice from the "directors" has been completed, the cast acts out the scene. After this first "run-through," make any changes necessary, then do the scene again using the same cast or a completely new one. Ask the students to comment on the process.

The process of getting the scene off the page and on its feet enables students to come to an understanding of Shakespeare's text on their own, without the use of notes or explanatory materials. A familiarity with the scene and the language is developed, beginning a process of literary analysis of the text and establishing a relationship with the play and with Shakespeare.

**CONSIDER COMMON CORE ANCHOR STANDARDS R7, SL1, SL2**

## 13. SHIFTING GEARS

In writing his plays, Shakespeare moved back and forth between prose and verse. *Twelfth Night* is a play that has even more prose than verse (approximately 60% prose to 40% verse). It's easy to see the different forms on the page: the prose has margins aligned on both the left and right; the verse has shorter lines, aligned on the left margin only, and with

# Classroom Activities & Resources

capitalization at the beginning of each new line. There are no hard-and-fast rules that dictate Shakespeare's choices, but when a character switches from verse to prose or vice versa, it can often indicate a change in the character's state of mind.

There are many examples of these "gear changes" throughout *Twelfth Night* where Shakespeare switches from prose to verse. As the first Act switches from scene to scene, so does Shakespeare's use of prose and verse. In which situations do Shakespeare's characters use prose? When do they use verse?

Which characters speak in both prose and verse? Examine Act 1, scene 5. When do Cesario (the disguised Viola) and Olivia switch from prose to verse? What changes in the scene when this shift occurs?

Later on in your study...when you reach Act 5, look for the moment when Malvolio is finally given verse to speak, after an entire play's worth of prose. What might this alteration in his language suggest about the state of this character in the moment when the shift occurs?

**CONSIDER COMMON CORE ANCHOR STANDARDS R5**



Larry Yando as Malvolio, Dan Sanders-Joyce as Fabian, Ora Jones as Maria and Scott Jaeck as Sir Toby Belch in Chicago Shakespeare Theater's 2009 production of *Twelfth Night*, directed by Josie Rourke. Photo by Liz Lauren.

# Classroom Activities & Resources

## IN SMALL GROUPS OR PAIRS

### 14. CLOTHES REVEAL THE WO/MAN

In small groups, choose one character to “adopt” as you study the play. Trace the outline of a classmate on a large sheet of butcher or brown packaging paper. As you read through the play, use “caption bubbles” to attach quotes from the text that have particular significance for this character. Consider, too, what this character might wear, and draw or attach costumes to these life-size portraits.

Continue to costume the portrait and add caption bubbles, developing your character throughout the study of the play. As you do so, consider these questions:

- How did your ideas about the character change as you read the play?
- What in the text did you use to guide your costume choices? How did thinking about costumes develop your understanding of your character?
- Think about choices people make about how they want to be perceived (someone applying for a job, TV show characters, celebrities, people you know). What sorts of messages do they convey through their clothing? What sorts of messages might your character convey through their costume?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3

### 15. CHARACTER STUDY: OLIVIA

Shakespeare takes his time before introducing us to Olivia in the fifth scene of the play. And by then, we've heard a lot said about her—from the Captain, Orsino, Sir Toby, and others. In small groups, take a look back at Act 1, scenes 1-4, and note what is said about Olivia. Based on this information, write a character description. What does she look like? How does she behave in public? In private?

Then we come to our first encounter with Olivia in the flesh in Act 1, scene 5. To many, this scene is one of the most interesting and significant scenes in all of *Twelfth Night*. For each director and cast, just how the meeting between “Cesario” and Olivia unfolds is a matter of much focus and thought in the rehearsal process. From the moment when Olivia first refuses to see the Duke’s emissary to the moment that she unveils her face (line 191), Olivia must travel a great emotional distance.

Actors often use movement—or the intentional lack of movement—to portray relationships and power dynamics between characters. Choose two people to play Olivia and Cesario. All others will be co-directors of this scene. Begin to workshop this scene on your feet—starting at line 139 (“The honorable lady of the house, which is she?”) through line 243 (“Farewell, fair cruelty.”)—exploring how the following movement choices change the interpretation of Olivia, Cesario and their relationship to one another:

- First, perform the scene with Olivia sitting the entire time. Cesario may move freely about the room when the words compel “him” to do so.
- Next, perform the scene with Viola sitting the entire time, while Olivia may move freely as she wishes.
- Now, consider the moments in each of these versions that felt authentic to the character and their relationship with one another. At what moment do you think Olivia begins to feel and show her interest and attraction to this stranger? How can this moment be made clear to the audience? Perform the scene a final time—this time, each character may choose to move, or stay still, in response to the text and their acting partner.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL4

# Classroom Activities & Resources

## ON YOUR OWN

### 16. LINES THAT RESONATE

As you read *Twelfth Night*, make note in a journal of the lines that strike you. When you finish the play, choose one line that “speaks” to you. This will be your line from *Twelfth Night*. Using it as your catalyst, write about the line and your personal response to it. What is the significance to the character/s in the play? What is the significance to you? If there are any obscure words or phrases in it, make sure that you wrestle with their meanings. This is a very personal response to some of Shakespeare’s language—there’s no right answer. (When you see the play, listen for the line in performance. Was the mood of the line what you imagined? If you read the line differently, how so? Did hearing it spoken in any way enhance your understanding or appreciation of the line?)

CONSIDER COMMON CORE ANCHOR STANDARDS L4, W3

## Act 2

### AS A CLASS

### 17. TWINNING

*[To the teacher: Viola’s and Sebastian’s entrances into the play are similar to each other’s—they are almost ‘twinned’ scenes. Both have a connection to the sea. Both have lost their sibling. Both have a companion who saves them and promises to help. Through this exercise, allow your students to piece together the parallels between these two and discuss any other parallels or “twin” moments that you may notice. Give each small group one of the questions below to explore through the lens of each scene.]*

Read through Act 1, scene 2 and Act 2, scene 1 as a class. Break into groups of three. Examine your assigned question from the list below, and then find a line in each scene that answers your question.

1. Where am I? What happened?
2. Where is my twin? What has happened to them?
3. How will my companion help me?
4. Where do I go from here? What are my next steps?

Create two tableaux, one for each of your chosen lines. A tableau is a picture made with your bodies—a frozen snapshot—that visualize your chosen line of text. It can be literal (for example, each person in the tableau represents a character) or metaphorical (for example, bodies are emphasizing a theme, such as confusion or grief). Decide how many people will be in each tableau (any people who aren’t in the tableau take on the role of director), and decide how you will speak your chosen line of text once in your tableau—it may be spoken by one person, divided up, certain words could be echoed, etc.

Share your two tableaux with the class. Your classmates can then discuss the similarities and differences they see. Once you’ve examined two tableaux for each of the four questions above, discuss if and how the two scenes “twin” each other. How are they different? How might a director highlight the similarities between the two in a live performance?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL2, W9

### 18. DRAMATIC IRONY

*Twelfth Night* is full of dramatic irony. Often, these moments of dramatic irony push the characters into awkward situations that force them to keep their true feelings to themselves. In Act 2, scene 4, Viola must keep her love for Orsino a secret, which becomes increasingly difficult when he starts talking about love...

# Classroom Activities & Resources

With two students taking on Cesario and Orsino in Act 2, scene 4 and read the scene aloud. As you listen to your classmates, circle the times that either says the word “love,” or says a word that relates to love. Afterwards, come to consensus on your chosen words. Read the scene a second time, but this time the rest of the class becomes the Chorus. Whenever either Viola or Orsino says the word “love” or another related word, the Chorus repeats the word.

As two new students to read Cesario and Orsino, the class will whisper the selected words. Start and stop the scene as you go—the rest of the class, as directors, offers suggestions of how Cesario and Orsino might react to these words, playing up the irony and growing awkward tension.

**CONSIDER COMMON CORE ANCHOR STANDARDS R1, R4, SL1, SL3**

## IN SMALL GROUPS

### 19. DISCOVERY ON-AND THROUGH-THE WORDS

Shakespeare wrote his characters to speak their thoughts and feelings out loud—something that's very foreign to us today. Actor and CST verse coach Larry Yando explains that Shakespeare's characters speak as they're figuring something out—how they feel, what they're going to do, what their place is in this situation, what their place is in the world at large. This is all done through speaking—and speaking with a great sense of flair.

Once on your own, read through Viola's soliloquy in Act 2, scene 2 (beginning with “I left no ring with her: what means this lady?”). Read through the text one more time and mark each time you think Viola discovers something new.

Find two other classmates, and come to some consensus on the moments when Viola discovers something new, combining your markings into one script. Together, jot down what Viola is discovering in each moment (for example, “Olivia sent the ring to me!”) and then perform the soliloquy aloud. Whenever you encounter a discovery, switch readers.

Extension: If time allows, watch this clip of Judi Dench performing this soliloquy: <http://tinyurl.com/discoveringinthemoment>. Note the breaks and sharp switches of emotion that Dench uses in this soliloquy, discovering as she speaks and inviting her audience to be part of that discovery as well. Were there moments in the soliloquy when your group chose a different interpretation than hers? If so, defend your interpretation with evidence from the text.

**CONSIDER COMMON CORE ANCHOR STANDARDS L3, R1, SL3**

### 20. COMMEDIA: DISCOVERING CHARACTERS FROM THE OUTSIDE IN

*[To the teacher: Students can sometimes get overwhelmed by the complicated text, and forget to have fun—and play with the characters. In this activity, students choose a Commedia stock character “body shape” and apply it to one of the more comedic characters from Twelfth Night.]*

Commedia dell'arte is an ancient dramatic form that focuses on physicality and the use of stock characters in strange situations. A stock character has a set personality type and set movement type, broken down here: <http://tvtropes.org/pmwiki/pmwiki.php/Main/CommediaDellArte>. Each stock character has a specific physical motion and specific character. This style of performance can be seen in British comedies like *Fawlty Towers*, *Black Adder* and *Monty Python*, as well as American comedies like as *Looney Tunes*, *Three Stooges*, and Jim Carrey's performance in *The Mask*. These performers focus on their physical body and movement first, and allow that body shape to influence their words.

In groups of five, read through the first half of Act 2, scene 3, ending with line 111 (“I'll write thee a challenge, or I'll deliver thy indignation to him by word of mouth.”) Then, watch this clip of Didi Hopkins leading a Commedia dell'arte workshop at the National Theatre in London: <http://tinyurl.com/HopkinsCommediadelarte>. Stand up while you're watching, and mimic her physical movements. When you have finished watching, review 3:52-4:17 once more with your groups and assign a Commedia character type to one of the characters in Act 2, scene 3. Practice moving as this character, allowing

# Classroom Activities & Resources

a specific body part to lead you about the room. Say your character's name and introduce yourself to the other players in your scene, ensuring that you keep your body shape. Finally, with students taking on each role, perform the scene, keeping your chosen physicality throughout.

CONSIDER COMMON CORE ANCHOR STANDARDS SL2, SL3, R6

## 21. THE MANY WAYS OF PLAYING MALVOLIO

Act 2, scene 5 can be a particularly tricky one to read because so much of the scene's comedy is discovered from a series of acting and staging choices that a production has to make. As a class, view four different film versions of the first half of this scene at <http://tinyurl.com/malvoliointerpreted>

*Twelfth Night* directed by John Sichel (1969), Alec Guinness as Malvolio

*Twelfth Night* directed by Richard Briers (1988), Richard Briers as Malvolio

*Twelfth Night* directed by Trevor Nunn (1996), Nigel Hawthorne as Malvolio

*Twelfth Night* directed by Tim Supple (2003), Michael Maloney as Malvolio

Using a graphic organizer, record your observations about some of the following prompts:

- How are Sir Andrew, Sir Toby and Fabian masked from view?
- Are there any costume choices that impact your perception of a character?
- Are their moments of staging (where the actors are positioned in the scene) that evoke humor?
- Are there specific lines that stood out to you because of the way they were delivered?
- Which casting choices “work” for you? Are there any that don't?

As a class, discuss which interpretation you agree with most, and why—be sure to support your stance with evidence from the text.

CONSIDER COMMON CORE ANCHOR STANDARDS R6, R9

## Act 3

### AS A CLASS

## 22. DRAMATIC IRONY, PART 2

Another scene filled with dramatic irony occurs in Act 3, scene 1, lines 79-149. Viola does everything she can to signal to Olivia not to be too drawn into her false identity as Cesario. As a class, read through the scene once, noting moments of dramatic irony with a “DI” in your text's margin. Choose two new readers, and read through once again, emphasizing those moments you've annotated.

This scene is also chock-full of monosyllabic lines—lines in which every word has only one syllable. Some actors take this text clue as a sign to slow the line down, placing measured emphasis on each word. Read through the scene again with two new readers, and underline each monosyllabic line. Are there moments of dramatic irony in this scene that are spoken in monosyllabic lines? Why do you think that might be?

With a partner, look closely at Viola's line, “...I am not what I am.” What is Viola saying here? In pairs, read through this line and emphasize one word at a time. (ie: “...**I** am not what I am.” “...I **am** not what I am.” etc.) Decide which emphasis seems to be the most logical for you. Perform this scene in front of the class. How did the interpretations of the lines differ with each reading? How did emphasizing the monosyllabic lines alter the performance?

CONSIDER COMMON CORE ANCHOR STANDARDS SL3, R4, R5

# Classroom Activities & Resources

## IN SMALL GROUPS

### 23. THE DUEL

Physical comedy is like a choreographed comedic dance for the audience. Without words, the audience understands the emotion and intentions of a character. Watch this clip of famed physical comedian Rowan Atkinson (aka Mr. Bean) in a Judo class: <http://tinyurl.com/mrbeancomedy>

As a rule, Mr. Bean speaks as little as possible and allows his motivation to be seen through his physicality and facial expressions. Notice how many different strategies he uses to avoid actually fighting the instructor. In groups of four, brainstorm at least five different ways to physically avoid fighting another person. Find a space in the room and act these out for each other.

In your group, read Act 3, scene 4, lines 223-273 (“I beseech you, what manner of man is he?” through “Pray, sir, put your sword up, if you please.”) Brainstorm possible blocking choices—the actors’ movement and positioning on stage—using your avoidance strategies. Perform your scene for the class, emphasizing the physical comedy as much as possible.

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, SL2

### 24. CUTTING SHAKESPEARE

Rarely is one of Shakespeare’s plays performed in its entirety. Most would last between three and four hours—even without an intermission! The Prologue of *Romeo and Juliet* refers to “two hours of traffic on our stage,” but these days, if performed in its entirety, the play would last at least three hours.

You can learn a lot about Shakespeare’s use of language by reducing a longer speech or scene while trying to retain its original meaning, its poetic language and approximate ten-beat meter whenever possible, and its purpose in furthering the plot. In your small groups, work together to edit. Act 3, scene 3 might be a good one to practice on—the scene in which Antonio follows Sebastian out of his friendship for him. The scene uncut is approximately 48 lines. In your small groups, your task as directors is to cut it down to approximately 30.

Read the scene through aloud once. Talk about the story line: what’s going on in this scene between these two characters? How is the plot being advanced? What must be preserved for clarity? What is negotiable? If you cut part of a verse line, remember that your goal is to “protect” the meter by tagging it to another partial line. What do you cut? After you’ve made your choices, read the cut scene, and revise any choices you’ve made that aren’t working for you.

CONSIDER COMMON CORE ANCHOR STANDARDS R5, R6

## Act 4

### AS A CLASS

### 25. OLIVIA ON THE HOTSEAT

[To the teacher: **see Appendix D for the “Think Sheet” described below.**]

Olivia embarks an emotional rollercoaster throughout the course of this play. First, she loses both her brother and father in quick succession, and goes into mourning. Then she meets “Cesario” and falls in love, only to be utterly rejected when she reveals her true feelings to him. Then, in Act 4, scene 1, she encounters Sebastian (whom she believes to be Cesario), and he agrees to marry her! That’s a lot of twists and turns in a very short period of time. What could Olivia be thinking, at the moment when Sebastian acquiesces to her desires? Put Olivia on the “Hotseat” to delve into her character more deeply.

# Classroom Activities & Resources

As a class, read Act 4, scene 1. Then on your own, respond to the questions listed on the “Think Sheet” to prepare you to take on the role of Olivia.

Come back together as a class. One student volunteers to take on the role of Olivia (sitting at the front of the room) while the rest of the class acts as journalists, asking the tough questions about Olivia’s choices about her estate, her rejection of Orsino, Cesario’s sudden change of heart, etc. The student playing Olivia responds to the questions in the first person, citing evidence from the text whenever possible.

*[To the teacher: take on the role of moderator to keep the questions on-course, probe more deeply when necessary or take the questions in a different direction. Allow each student to answer several questions before switching to a new Olivia.]*

**CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3, SL3**

## IN SMALL GROUPS

### 26. SAVED BY THE BELL

The character of Sebastian, Viola’s long-lost twin brother, plays a critical role in the plot of *Twelfth Night*, though his appearance throughout the play is small compared with many of the other principal characters. It’s not until Act 4 that Sebastian meets Feste, Sir Andrew, Sir Toby or Olivia. All four of these characters enter into Act 4, scene 1 believing that Sebastian is Cesario. To help understand the extent of Sebastian’s confusion in this scene and to gain a deeper understanding of his character, explore Sebastian’s inner monologue by taking a “time-out” from the action of the play at critical moments throughout Act 4, scene 1.

Watch the clip from *Saved by the Bell* in which Zack Morris stops all action in the scene and speaks directly to the camera: <http://tinyurl.com/sebastiantimeout>

Notice that all other characters freeze during time-outs and do not respond to his speech. This allows the protagonist complete freedom to say anything on their mind. Read through Act 4, scene 1 once, putting an asterisk next to any moment that would be confusing for Sebastian. These moments range from Sebastian physically not recognizing a character to Sebastian overhearing a strange conversation between other characters. In groups of five, write out Sebastian’s inner monologue in response to the other characters. Divide the parts up amongst yourself and perform Act 4, scene 1, complete with “time-outs.”

**CONSIDER COMMON CORE ANCHOR STANDARDS W3, W4, R6**

### 27. GRAPHIC NOVEL

*[To the teacher: This lesson will most likely take several class periods, but is a great way to spotlight different ways of interpreting a text, while giving students a sense of the creative process a director undergoes when envisioning a play.]*

Shakespeare rarely writes anything but the very briefest of stage directions or descriptions of the set in his work, which gives the director great freedom to use her imagination and make choices about the representation of characters and locations. Each production of *Twelfth Night* is designed and directed in a unique way. Break into groups of five and look at these design images from several productions. Note the elements in each image that contributed to a clear, one-of-a-kind design for their productions:

<http://tinyurl.com/boatillyria>

<http://tinyurl.com/gardenillyria>

<http://tinyurl.com/groovyillyria>

<http://tinyurl.com/louisianailyria>

<http://tinyurl.com/shipwreckillyria>

# Classroom Activities & Resources

Each director's design for the production, though different, is valid and supported by the text. How do these designs differ? How do they relate to the play? What will yours look like? Read Act 4, scene 2. Make note of all characters who appear in the scene.

In your groups of three, divide yourselves into the following roles: Story Editor, Costume Designer and Illustrator. (If you need more than four in a group, there can be multiple Story Editors and Illustrators.)

- The Story Editor must decide what text to include in the graphic novel—you won't be able to include everything to make editorial decisions about what's most important to understanding the through-line of the scene.
- The Costume Designer examines the text to find clues to each character's physical appearance (for example, in the very first line, Maria asks Feste to "put on this gown and this beard") and using these clues, sketches out "costume renderings" for each character's costume.
- The team then works together to plan out the physical layout of each box (which characters are in the box and their physical action) and the textual layout of the box (select lines from the text and place them in speech bubbles).
- The Illustrator sketches out the graphic novel, with ongoing input from the rest of the group.

When your group is finished, exchange novels with at least two other small groups to examine the various interpretations designed by your classmates.

How is each comic different? How are they similar? Are there any plot points that are in every comic strip? Are there any two comic books that have the same line? Why do you think this line or plot point was included in multiple groups? How is Malvolio portrayed? Are there versions that feel more like a comedy, or like a tragedy?

## Examples of Graphic Novels:

<http://tinyurl.com/graphicnoveltwelfth>

<http://tinyurl.com/twelfthnightstoryboard>

## Graphic Novel Templates:

<http://tinyurl.com/graphicnoveltemplatetwelfth>

<http://tinyurl.com/graphicnoveltemplatetwelfth2>

CONSIDER COMMON CORE ANCHOR STANDARDS W9, SL2

## 28. DEBATING WITH YOURSELF

In pairs, read through Sebastian's soliloquy that opens Act 4, scene 3, as he attempts to process all that's happened to him in his short time in Illyria. Sebastian is wrestling with some conflicting feelings—Is Olivia insane? Has he gone insane? Should he stay in Illyria or flee immediately?

With your partner, divide the speech into two voices: Voice A (Go with the flow and trust Olivia) and Voice B (Trust no one and find a way to escape this crazy place.) Mark the different voices in your script. Decide who will read Voice A and who will read Voice B.

Holding your scripts in one hand, stand up and touch your fingers lightly together with your other hand. When you are reading your part, move your partner backward, keeping your fingertips touching.

Come back together as a class to discuss. Did different pairs choose to divide the speech differently or was their consensus? Were there any lines that could be interpreted more than one way? In the end, what does Sebastian choose to do?

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, R3, R6

# Classroom Activities & Resources

## Act 5

### IN SMALL GROUPS

#### 29. MALVOLIO: CLOWN? VICTIM?

Each production of *Twelfth Night* has a unique take on the complicated character of Malvolio. How much of a tragic figure is he? How much is he portrayed throughout as a pompous buffoon? And how much do we sympathize with his character?

Read through Act 5, scene 1, lines 278-294 and 306-356 (cutting out lines 295-306 for this exercise). Break into groups of five and divide the parts amongst yourselves. Half of these groups perform Malvolio as a comic clown; a goofy and outrageously arrogant man, and the other half perform Malvolio as a tragic character; a man utterly destroyed and helpless. Though the language remains the same, the choices that a production makes change the way that the audience and characters react to the treatment of Malvolio. Perform your version in front of the class, making sure to stick to your version of the scene!

Discuss these two very different interpretations as a class. How did you feel about Malvolio after each version? If you read Malvolio's lines, how did it feel to be in that character's skin? Which version would you choose if you were the director?

Extension: Watch Director Paul Kafno's version (a made-for-TV version based on Kenneth Branagh's stage production) of the final scene: <http://tinyurl.com/Malvoliofinaltragedy>. What direction did this director and team of actors choose to go in, and was it effective?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R6

#### 30. IMAGERY AND MULTIMEDIA

In groups of two or three, explore the imagery found in Feste's song at the end of the play through this multimedia project. In your small group, read through Feste's song (beginning with "When that I was and-a little tiny boy," and ending with "And we'll strive to please you every day"), switching readers at every full stop—a period, question mark, or exclamation point. Together, agree on one line to explore that your group finds especially "juicy." Find digital images that illustrate the words or ideas found in your line. Check out Creative Commons (<http://search.creativecommons.org>), a website where you can search media including photography, music and videos that you can legally publish with free copyright licenses. Create a collage with your favorite images. There are many free, collage software programs online. Try Fotor (<http://www.fotor.com/features/collage.html>) to start.

Publish all the collages on the Bard Blog, or post hard copies on the board. Seeing the images all in one place, work with your group to find a song that mirrors the mood of the collages. Explore music at Sound Junction (<http://www.soundjunction.org/default.aspx>), a site where you can find music from across the world or create your own. You can also search music on Creative Commons. In your group, play the song while reading the Feste's song aloud. What is the result? Do the instruments and melodies suit the words? Does the music evoke the mood and the imagery?

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL1, SL2

#### 31. THE FINAL STAGE PICTURE

One of the challenges in reading a play is remembering that there are other characters in the scene who aren't speaking. Shakespeare's closing scenes are famous for the silences he gives to particular characters. If we're only paying attention as we read to those who do speak, we're overlooking what the playwright might be saying in powerful, but silent, presence.

# Classroom Activities & Resources

In your small groups, take a look at the final scene of *Twelfth Night*. Who is present but doesn't speak? Discuss what the silences might mean. Think about how you would stage this last scene to include the silences in your interpretation as well. Where would characters stand? How would they act? How would they be included in the final moments?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R6



## Teacher Resource Center

If you have an activity or lesson plan that was a classroom success with your students, we want to hear about it! Consider donating your lesson plan to the Teacher Resource Center, and become part of our ever-growing, permanent collection! Need inspiration? If you are looking for the perfect activity or "proven" lesson plan, visit the Center to access hundred of teaching resources.

**Call the Education Department, 312.595.5678, to make an appointment.**

## After You Read the Play

### AS A CLASS

### 32. CREATING A FILM STORYBOARD

In groups of three to four, choose a key scene from the play that would adapt well to a silent film. Consider how, without the presence of words, the setting, movement, costume and props can convey the necessary information and emotion developed in the scene. A good place to start is by storyboarding the scene. A storyboard involves a series of thumbnail sketches of individual shots of the action with captions below, describing aspects of the shot that the sketches are unable to convey.

Once you've planned and rehearsed your scene, film it with your phone or tablet. Add music and sound for special effects. (A special thanks to Mary Christel for this post-reading suggestion!)

Directions for creating a storyboard and downloadable storyboard templates can be found at:

- Print Resource – *Lessons for a Media-Rich Classroom*. Ed. Mary T. Christel and Scott Sullivan. Urbana, IL: NCTE, 2007 (available in CST TRC)
- Online resource – <http://www.scholastic.com/teachers/article/what-are-storyboards>
- Online resource – <http://www.the-flying-Animator.com/storyboard-template.html>

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL1, SL5

# Classroom Activities & Resources

## 33. PEARLS ON A STRING

*[To the teacher: consider playing this exercise with a very well-known story—like The Three Little Pigs—so that the students can get familiar with the structure and then can apply it to Twelfth Night once they’ve mastered the game. You may also want to watch this video of the exercise on your own or with your students: <http://tinyurl.com/pearlsonastring>.]*

This improvisation exercise offers a dynamic, kinesthetic way to review the events of the play. Eight to twelve students form a line (with space in front to be able to step forward), while the rest of the class observes. One at a time, in no particular order, step forward to share one major event from the play. (The first student who volunteers to step forward must give the first line of the story, and the second student to step forward must give the last line of the story. Everyone else must describe the events in the middle, taking the appropriate place in the line so that the story is told in the correct order. Each time a student takes her place in the line, the story is retold from the very beginning.

Once all eight to twelve students have contributed a line, the remaining class gives feedback. Is everything in the right order? Are there any major plot-points missing? If so, additional students can jump in to fill in the missing points.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL2

### IN SMALL GROUPS

## 34. MALVOLIO’S EPILOGUE

Malvolio swears vengeance, but then leaves the stage, and the play ends. What do you think he plans? Write an epilogue for Malvolio to deliver after the play has ended. How will he take his revenge? And how will he speak to the audience? Does he use verse, or does he speak plainly? Choose an actor, writer, and director, and work together to perform your epilogue for the rest of the class.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W3

## 35. TWITTER TWELFTH NIGHT

*[To the teacher: Divide this eighteen-scene play into the number of students in your class, assigning each scene to one or two students.]*

As an omniscient observer of the action in *Twelfth Night*, you must “tweet” an assigned scene from the play, working to whittle the action of the scene down to its bare essentials.

- First, review your scene, and write a short summary that includes the main idea, supporting details and two to three significant quotes.
- Exchange summaries with a classmate. Read his/her summary, and circle the lines/words/phrases that are really getting at the essence of the scene. Cross out the parts that seem unnecessary. Return the summaries to one another.
- With your own summary back, create a tweet-length summary of 140 characters or fewer. In your tweet, you must include one three-or-more consecutive word quote (and yes, quotation marks count as characters!). And, for this assignment, textspeak is completely acceptable!
- In order of the play, read your tweets aloud with your classmates, hearing a concise summary of the entire play’s events.

Here are a couple of tweeted examples from other Shakespeare plays:

*The Tempest’s* opening scene: Sailors during a storm tried to keep it afloat, but passengers in the way, sailor yelled, “You do assist the storm”!

# Classroom Activities & Resources

*Romeo and Juliet's* Act 3, scene 1: Tybalt has beef w/ Romeo. Mercutio fights Tybalt. Mercutio: "A plague on both your houses"; dies. Romeo kills Tybalt; Prince exiles Romeo.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W3, W4

## ON YOUR OWN

[To the teacher: the following writing exercises make great additions to a Bard Blog, if you're class is using an online publishing platform.]

### 36. MODERNIZING AN ICONIC COSTUME

Like many of Shakespeare's plays, *Twelfth Night* has been "translated" to many different times and places beyond an Elizabethan-era "Illyria." Nineteenth-century British estates, early twentieth century Mediterranean Spain, and even a present-day high school have all been imaginative settings for *Twelfth Night*. But those yellow cross-gartered stockings are just so Elizabethan! Recast *Twelfth Night* in a new setting and describe how you would deal with this very specific, colorful detail in Shakespeare's script.

CONSIDER COMMON CORE ANCHOR STANDARDS W9

### 37. PERSONAL SLOGAN

If you had to pick out one line that might serve as a character's personal slogan that you could see him/her walking around with on a sandwich board, what would it be? Choose a character that interests you. The front of the sandwich board displays the character's line. What would the back of the sandwich board say—as a subtitle in either your own words or those of another character? (You may want to actually create these to display for the rest of your class.)

CONSIDER COMMON CORE ANCHOR STANDARDS W3, W9

### 38. WHAT TO MAKE OF "WHAT YOU WILL"

*Twelfth Night's* subtitle, *What You Will*, has been interpreted to mean many different things—from a commentary on ignoring the rules of social order to a suggestion that we're living in a dream. Some have even argued it's Shakespeare's way of shrugging his shoulders and leaving the meaning up to us as the audience to determine. Write down what you think Shakespeare's unusual subtitle means and support your claim with lines from the text. (By the way, this is the only subtitle that exists in the entire canon!)

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W1

# Classroom Activities & Resources

## The Performance: Preparing and Reflecting

### AS A CLASS

#### 39. BARD BLOG: A TOOL FOR DISCUSSION

Before and after you see the performance at CST, continue adding to your Bard Blog. Use these ideas to get you started, or modify other activities in this section to a blogging format:

- Select one of the quotations from the “What the Critics Say” section of the handbook. Do you agree or disagree with the writer? Blog an argument about this quotation. Cite specific examples from the play to support your assertions. Does your argument still hold up after seeing the performance?
- Each actor brings his or her own unique quality to a character. They make specific choices based on the director’s vision, chemistry with the ensemble of other actors, and their own interpretation of what motivates their character to action. Choose a character to follow closely when you see CST’s performance (and if you already began a character diary, stick with your same character.) As you watch the actor playing your chosen character, note the acting choices he or she makes through voice, movement and “subtext”—the inner feelings beneath the spoken words. Compose a free-write of your thoughts on the actor’s interpretation of the character. How does the actor in CST’s production differ from what you had imagined? What choices did the actor make that enhanced your understanding of the character?

CONSIDER COMMON CORE ANCHOR STANDARDS R6, W6, W10

#### 40. IN FULL VIEW

The experience of theater is one of community. We all come together to watch a story that has been enacted many, many times for hundreds of years and in hundreds of places. *Twelfth Night* is performed in Chicago Shakespeare’s Courtyard Theater with its thrust stage. A “thrust” is a stage that extends into the audience who, sitting on three sides of the stage, are “up close and personal” with the action and the actors. This requires a special relationship with the performers and your neighbors. During the play do you become aware of other audience members? How does this affect your experience and inform your behavior? Discuss what the role an audience actually plays in a theater performance like this one.

CONSIDER COMMON CORE ANCHOR STANDARDS SL1

#### 41. CHARACTER INSPIRATION: MALVOLIO

In describing how she understands the character of Malvolio, Director Kirsten Kelly was inspired by Tony Hale’s character on the TV series *Veep*. Hale plays Gary Walsh, Personal Aide to the Vice President, and he carries with him a large bag that holds anything the Vice President could ever need. As his character explains, “What you see is the swan, what I’m carrying is her two big, very busy webbed legs and feet.” Kirsten Kelly saw a connection between this TV character and Malvolio—men who take such pride in their position that they have no consideration for anyone other than the women they serve.

Before seeing CST’s production, watch an excerpt from *Veep*: <http://tinyurl.com/garywalsh-malvolio>. The first time you view it, mute the sound. What do you notice about the Tony Hale’s character? How does he physically demonstrate his relationship and total commitment to the Vice President? Now watch the same clip again, with audio. What text-to-text connections do you see between the characters of Malvolio and Gary Walsh? When you see CST’s production, see if you can spot any similarities in how the two characters are portrayed. Do you see anything in CST’s production that reminds you of the clip you watched in class?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R9

# Classroom Activities & Resources

## IN SMALL GROUPS

### 42. DESIGNING FOR A TIME AND PLACE

Put the act and scene numbers for each scene in the play on slips of paper, and mix them up in a hat. Everyone picks one scene out of the hat. Imagine that you are designing a production of *Twelfth Night*. What does your scenic design look like? What kinds of costumes are your characters wearing? What is the lighting like? Some questions to get you started:

- Where does the scene take place?
- What props are helpful in setting the mood?
- What is the weather like? What time of day is it?
- What's the overall tone of the scene?
- Who's in the scene? Where are they from?

It may help to make a designer's board—a large piece of poster board with swatches of fabric, copies of paintings or photographs that have an element of what you envision, and anything else that illustrates the scene for you. Magazines and art books, as well as the Internet, are often a good source of ideas. When you've finished your collage, pick the line or lines from the scene that are essential to your design concepts. As a class, do a “show and tell” in order of scenes (designers often do this for the cast on the first day of rehearsal). When you see the play, be aware of the design. Are there similar elements to some of the designs you saw in class?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R6, SL5

### 43. “WITH HEY, HO, THE WIND AND THE RAIN”

Music is an important part of *Twelfth Night*—from Orsino's opening scene to Sir Andrew and Sir Toby's late-night carousing to Feste's songs throughout. CST's production will highlight the music throughout the story, including some references to pop music like The Lumineers' song, “Ho Hey.”

Take a moment to free-write on the role of music in your life. (You'll be sharing this writing with your classmates.) What kind of music are you drawn to? What decides the type of music you choose to listen to at a given moment—your mood, your physical surroundings, what you're doing or the people you're with? Is there a song that really sticks with you? What about the song makes it so “sticky”? Why do you think music is such a significant part of our lives?

In groups of three, read to your classmates what you wrote. After each, underline the phrases that stood out to your fellow classmates. Choose one of these underlined phrases to donate to a collaborative class poem. Sit in a U-shape, and speak your chosen phrase, one after another, until every student has spoken their contribution to this collaborative poem about the role of music in our lives. As a class, discuss what you've learned from this creative writing exercise. Were there any repeated ideas, words or themes in the collaborative class poem?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W10

### 44. CASTING A PRODUCTION

Chicago Shakespeare Theater's casting director is responsible for finding the right person for every character you see on our stage—no small task! After you've read the play, return to the text and look for clues for each character to answer these questions: how do they look? sound? move? behave? Think of television and film celebrities who fit your image of the character and, in groups, discuss who your “Dream Team” would be for your version of *Twelfth Night*. Print or post on your class blog images to create “headshots” for your perfect cast. Then present your cast to your classmates, explaining why you made each decision, and compare your ideas with those of your classmates, using specific textual evidence whenever possible. After you see the play, contrast your vision to that of Director Kirsten Kelly and the actors whom she and CST's casting director have assembled.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R7, SL5

# Classroom Activities & Resources

## ON YOUR OWN

### 45. STAGE DIRECTIONS

Shakespeare is known for his brevity—at least when it comes to writing stage directions! He rarely indicates more than an “Enter” or “Exeunt,” which means that actors and directors get to make a lot of creative decisions as they bring any of his plays to life. (As a contrast, take a look at the lengthy, very detailed stage directions of a playwright like Henrik Ibsen: <http://tinyurl.com/ibsensadollshouse> or George Bernard Shaw: <http://tinyurl.com/shawsarmsandtheman>).

In groups of three, write your own stage directions for your favorite scene in *Twelfth Night*. To get you started, think of specific details: How old are the characters, and how will age affect their movements? What are some of the sounds we hear? The smells? Will the characters' clothes affect their movements? What are their states of mind during the scene?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, W3

### 46. TAKING LIBERTIES

Directors have always wrestled with the order of the scenes in *Twelfth Night*. Victorian directors usually switched the first two scenes of Act 1, so that the play would start with the aftermath of the shipwreck. Director Michael Pennington, in his 1995 production at CST, switched the first scenes of Act 2, so that Malvolio was seen delivering Olivia's ring to Viola before we're introduced to her twin. Why do you think directors might have made these choices? How do we understand characters and the play differently when scenes are reordered? Taking the Act that you are most familiar with (or enjoyed the most), play with reversing the order of a couple of scenes. Find a switch that still makes sense in the story, but ends up changing the story a bit. What changes? Is it plot? Is it our understanding of a particular character? Is it someone's motivation that changes because they have different information now? And, if you've studied the entire play in class, be on the lookout as you watch the production at CST for any scenes that director Kirsten Kelly has chosen to “transpose.”

CONSIDER COMMON CORE ANCHOR STANDARDS R5



Karen Aldridge as Olivia and Michelle Beck as Cesario/Viola in Chicago Shakespeare Theater's 2009 production of *Twelfth Night*, directed by Josie Rourke. Photo by Liz Lauren.

# Classroom Activities & Resources

## 47. THE TOOLS OF THEATER

Consider all the different tools of theater that can help bring a story to life, including:

- Acting (vocal, physical and character choices made by the actors)
- Blocking (the actors' movement and positioning on stage)
- Set design
- Costume design
- Lighting Design
- Music and sound design
- Props
- Special effects

In each of these areas, there are countless choices made by the director, designers and actors, contributing to their unique interpretation of the story. Before you see CST's production, choose one of the above tools of theater to focus on. As you watch the performance, note the specific ways that tool is used throughout and how those choices help to support the storytelling.

After you see CST's production, write an analysis of how your chosen tool was utilized to create a unique interpretation of *Twelfth Night*. Outline the choices made using that tool, and how those choices either supported or didn't effectively support the storytelling.

CONSIDER COMMON CORE ANCHOR STANDARDS R6, W1

## 48. WRITING A THEATER REVIEW

A scaffold for this activity: Before you write your review, read three different theater reviews of current plays at Theatre in Chicago's Critics Review Round-Up: <http://www.theatreinchicago.com/reviewlistings.php>. Analyze the structure of a review, identifying key elements. Based on these key elements, describe the style you found most helpful (or least helpful) in communicating a play's appeal for potential theater-goers.

Now, write your own critical review of CST's *Twelfth Night*. Briefly recount the plot. Discuss the parts of the production—including the casting, acting, setting, music, dance, costumes, cuts—you thought worked particularly well, or did not work well and explain why you thought so. Consider publishing your piece in a school newspaper or the Bard Blog. Use some of the questions below to generate ideas for your review:

- What aspect of the play captivated your attention?
- How did the production's interpretation compare with your own interpretation of the play? Do you believe it stayed true to Shakespeare's intention?
- Were there particular performances that you believed were powerful? Why?
- Would you recommend this play to others? Who would most enjoy it?
- Based on your answers to the above questions, how many stars (out of a possible five) would you give this production?

CONSIDER COMMON CORE ANCHOR STANDARDS W1, W4

# Classroom Activities & Resources

## To Listen or Not to Listen: Using Audiobooks to Read Shakespeare

**MARY T. CHRISTEL** taught AP Literature and Composition as well as media and film studies courses at Adlai E. Stevenson High School from 1979 to 2012. She has published several works on media literacy including *Seeing and Believing: How to Teach Media Literacy in the English Classroom with Ellen Krueger (Heinemann)* as well as contributing articles to *Teaching Shakespeare Today (NCTE)*, *Teaching Shakespeare into the Twenty-First Century (U of Ohio)*, *For All Time: Critical Issues in Shakespeare Studies (Wakefield Press)*. Ms. Christel has been recognized by the Midwest Chapter of the National Academy of Television Arts and Sciences for promoting media literacy education.

### WHAT ARE THE BENEFITS OF LISTENING TO A SHAKESPEARE PLAY?

Despite the wealth of audio performances available, these resources easily can be overlooked or forgotten. Asking students to listen to portions of an audio performance—either key scenes or speeches—can help them hear the auditory effect of iambic pentameter and the poetic devices, such as alliteration, assonance, metaphors and figurative language. Using a “listen along strategy” can help students transition to an independent, skilled reader of the text or sharpen their listening skills before seeing Shakespeare in performance.

When preparing to introduce a play using audiobooks, keep in mind the following framework that The National Capital Language Resource Center suggests in order to maximize the effectiveness of using audio texts

(<http://www.nclrc.org/essentials/listening/goalslisten.htm>)

- Before listening - plan the listening task
- During listening - monitor comprehension
- After listening - evaluate comprehension and strategy use

### WHAT KINDS OF TECHNIQUES “WARM UP” STUDENTS’ LISTENING SKILLS?

Like an actor who warms up their body and voice, an audio-book listener needs to warm up their active listening skills. Rebecca Alber offers useful warm-up activities at <http://www.edutopia.org/blog/five-listening-strategies-rebecca-alber>—tips that inspired the following strategies.

To help students warm up their ears, offer them a prose passage that focuses on the play they will be studying. Excerpt that passage from an introduction or analysis of the play to provide an easily accessible listening experience that also offers information that will inform their listening of the play. A recording of this passage is preferred to a live reading. Increase the length of each “listening passage” as students’ proficiency develops.

#### **Summarizing and Posing Questions**

Students listen to a segment of prose text or a scene/speech from a play, paying attention to details that would help summarize that piece’s content. Then, students write down their summary and any questions about what they did not understand. Students then listen to the piece a second time, revise their summary as needed, and reconsider their previously posed questions.

#### **Pair and Share**

Students follow the directions for the previous activity. In pairs, they share their summaries, discuss differences in their summaries, and consider the reasons for differences between their summaries.

# Classroom Activities & Resources

## **Eyes Open, Eyes Shut**

Students listen to a prose passage or scene/speech from a play and summarize what they have heard. During a second listen, students close their eyes and after, revise their summaries as needed. Discuss if students felt that their concentration improved when they closed their eyes, minimizing visual distractions. Invite students to suggest a variety of strategies for minimizing distractions as they listen to an audio text (e.g. following along with print text, picking a focal point in their listening environment, etc.)

## **WHAT ARE EFFECTIVE STRATEGIES FOR LISTENING TO AN AUDIO PERFORMANCE?**

As with effective reading instruction, a teacher needs to set a purpose for listening and break down the listening experience into segments, allowing students to process and react to what has been heard.

Every opening scene is brimming with exposition, so an initial goal might be to have students listen to Act 1, scene 1, focusing on the “who, what, where, and why” that emerge in play’s first lines. Students can be given one focus to follow throughout the scene and report to the class what they discover about their given “w”. So that the act of listening reinforces the act of reading, they can mark in their text or photocopy all details that respond to their listening/reading focus. How much the audio performance relies on a heavily or lightly edited script can pose a challenge, so a teacher should do a “test listen” to see how different the audio version is from the print text. Folger audio/digital books do match their printed companion texts and Arkangel Shakespeare recordings are based on Pelican editions of the plays. Cambridge publishers also offer recordings that match their New Cambridge editions. Taking time for a “test listen” is important in helping students navigate any differences they might encounter in their text—and any encountered discrepancies offer a teachable moment about how plays are edited and what is lost or gained in the process. Information about these audio-books can be located at:

### **Folger**

<http://www.folger.edu/podcasts-and-recordings>

### **Arkangel**

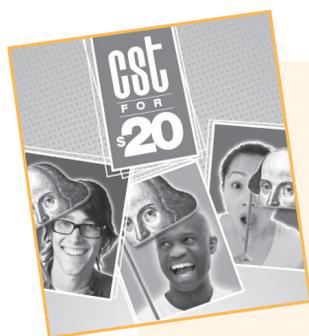
<http://www.audioeditions.com/complete-arkangel-shakespeare.aspx>

### **Cambridge**

[http://education.cambridge.org/us/subject/english/shakespeare/cambridge-school-shakespeare-\(latest-editions\)](http://education.cambridge.org/us/subject/english/shakespeare/cambridge-school-shakespeare-(latest-editions))

Giving students the opportunity to “listen along” can be carried through each act of the play to preview or highlight a key speech or scene and to set the stage for the next segment of the plot.

As students become more comfortable with the details of plot, they can be directed to look for changes in how a character’s use of language changes in conjunction with changing motives or actions—as they fall in love (Romeo or Juliet), become more desperate and distracted (Othello or King Lear), or gain confidence in their bid for power (Henry IV or Richard III).



## **CST for \$20**

Chicago Shakespeare is committed to making our productions accessible for everyone, so CST for \$20 was designed to fit the budget of students and young professionals. We have allocated thousands of tickets across the entire season, giving our friends under 35 the opportunity to see world-class theater at an everyday price. Anyone under 35 can buy up to two \$20 tickets per production.

**You can find out more at [www.chicagoshakes.com/cst20](http://www.chicagoshakes.com/cst20)**

# Classroom Activities & Resources

For struggling readers, they may find that the reading/listening strategy is the best way for them to develop the necessary fluency to stay on pace with their peers. A listening station can be set up easily in the classroom for students to self select more support from the audio-book strategy, or a link to an audio-book online site can be established on the class web page so students can listen in study hall, at home—whenever or wherever they might need support.

## HOW DO I SELECT AN AUDIO PERFORMANCE OF A SHAKESPEARE PLAY?

The following blog entry from offers some advice in selecting audio performances for commonly taught plays:

**Top Ten Shakespeare Audio Productions** [as well as 11-20 suggestions]

<http://www.shakespeareteacher.com/blog/archives/2760>.

In addition to audio performances tied to published editions of the play, various free audio files are available online at these sites:

### **Learn Out Loud**

<http://www.learnoutloud.com/Free-Online-Learning/Free-Video-Audio-Resources/Free-Shakespeare-Plays-on-Audio/315>

### **Speak the Speech: Universal Shakespeare Broadcasting**

<http://www.speak-the-speech.com/>

### **Free Shakespeare**

<https://www.playshakespeare.com/>

Extensions of listening to excerpts from a play could involve students storyboarding scenes based on how they visualize the action and setting, or trying their hand at recording their own speech or scene.

# Classroom Activities & Resources

## Using Film to Teach Shakespeare

MARY T. CHRISTEL

Given that Shakespeare as a playwright in Elizabethan England found himself at the epicenter of popular culture, one can't help but wonder if he wouldn't be writing screenplays if he were alive today. He would likely be pleased that his legacy is not only perpetuated on stages like CST but also on the silver—and now digital—screens. It is up to the savvy teacher to determine how to help students “read” Shakespeare in the three ways Mary Ellen Dakin suggests: as text, as performance and as film.

Mary Ellen Dakin's book entitled *Reading Shakespeare Film First* (NCTE 2012) might seem a bit contradictory to the approach many English/Language Arts teachers take. How can one “read Shakespeare” if one places film first? Film might be considered an enemy when helping students to read and appreciate Shakespeare's work. For most teachers, film generally follows the reading of a play and functions as the “dessert” at the unit's end. The strategies that follow are intended to help teachers reconsider how and when film can be used in order to motivate, clarify and enrich students' engagement with any play.

### FILMS CAN BE USED BEFORE READING...

#### ...to preview the story, characters and themes

Many of the stories that Shakespeare dramatized were familiar, even well known, to his audience, so providing students with a broad outline of the action of a play prior to reading it would be consistent with the knowledge that Renaissance audiences brought to many of the plays they saw performed on stage. Previewing can be accomplished in the classroom in one of two ways.

First, twelve of the plays were adapted into thirty-minute animated films, which aired in the 1990s on HBO and now are distributed on DVD by Ambrose Video. These “Shakespeare in short” adaptations retain the play's original language and present the essentials of the story in an abbreviated form. This activity acquaints students with the major characters, incidents and themes, providing a “road map” for students who might get mired in sorting out who's who and what's what as they adjust themselves to the language and structure of play.

A second method requires the teacher to select key scenes from a film that takes a relatively conventional approach to the play. For example, Franco Zeffirelli's version of *Romeo and Juliet* (1968) would be preferred over Baz Luhrmann's film (1996), while Kenneth Branagh's *Hamlet* (1996) is a rare “full text” version and useful in this context, whereas Zeffirelli's adaptation (1990) reduces the text to two hours on screen. The BBC filmed all of Shakespeare's plays for television in the 1970s and '80s; these versions are faithful to the texts, with relatively traditional staging and the full text intact. Like the animated films, the teacher's scene selection should provide students with a broad outline of the play, as well as introduction to key events, main characters and crucial soliloquies. Students can use these scenes as reference points in their discussion of the play as they read it.

#### ...to create context

Film can be utilized as an introductory element of a unit to provide a context prior to reading a specific play. A&E's Biography series provides students with Shakespeare's biographical details and a survey of the times in *Shakespeare: A Life of Drama* (1996), a conventional approach to delivering contextual information. (Materials to frame the use of this fifty-minute program can be located at [http://www.aetv.com/class/admin/study\\_guide/archives/aetv\\_guide.0550.html](http://www.aetv.com/class/admin/study_guide/archives/aetv_guide.0550.html).) Historian Michael Wood takes viewers on a lively tour of various locations throughout contemporary England to explore Shakespeare's life, times, and plays in this acclaimed four-part series, *In Search of Shakespeare* (2004). (An episode guide is available at <http://www.pbs.org/shakespeare/theshow/> to facilitate selection of the most appropriate segments from this comprehensive work.)

Context can be built by viewing a commercially released film that “sets the stage” for the Elizabethan era, enabling students to get a sense of the politics, social customs, and “look” of the times. A film like *Elizabeth* (1998) starring Cate Blanchett has little to

# Classroom Activities & Resources

do with Shakespeare, but it provides a vivid glimpse into the monarch's struggle to claim and maintain the throne. *Shakespeare in Love* (1998) and *Anonymous* (2011) provide glimpses into the world of early modern theater practice and Shakespeare himself, but the liberties these films take with conventional historical fact may create more confusion than clarity for many students. Excerpts, however, could be used to help students visualize the time and the occasion of attending the theater, but contextual information is required to help students sort out historical accuracy from bias, poetic license or pure invention.

If students and teachers are interested in a serious examination of the authorship question, *Anonymous* is not the most scholarly approach to the matter. A better option is First Folio Pictures documentary *Last Will. And Testament* (2012). A trailer and other preview materials can be located at <http://firstfoliopictures.com/>. Other films that address the controversy surrounding Shakespeare's authorship include:

*The Shakespeare Enigma* (2001) Films Media Group

<http://ffh.films.com/ItemDetails.aspx?TitleId=5953>

*Who Wrote Shakespeare's Works?* (1993) Films Media Group

<http://ffh.films.com/ItemDetails.aspx?TitleId=7069>

*The Shakespeare Mystery* from PBS' *Frontline* series (1989)

<http://www.pbs.org/wgbh/pages/frontline/shakespeare/>

Incorporating this kind of film can help students examine how a documentary film constructs an argument to support its thesis through the use of standard rhetorical strategies that students use to analyze and create written arguments.

Al Pacino's documentary *Looking for Richard* (1996) provides an ideal way to contextualize the study of *Richard III*, but it should not be overlooked as a viewing experience to help students of any play understand what makes the study and performance of Shakespeare invigorating for actors, directors, scholars, readers and audiences. Pacino's passion for the hunchback king is infectious and the film is effectively broken up into sections: a visit to Shakespeare's birthplace, Shakespeare's Globe rebuilt in contemporary London, brief conversations with modern Shakespearean scholars and directors, and actors in rehearsal tackling the meaning of particularly dense passages of text. The film may not be practical in most cases to screen in full, but it certainly helps to build anticipation and knowledge prior to diving into a full text.

Films that document students interacting with Shakespearean texts can also generate enthusiasm for reading, and perhaps performing, a selected play. *Shakespeare High* (2012) showcases California high school students who annually compete in a Shakespeare scene contest. Students, who are both likely and unlikely competitors, are followed from scene selection, casting, rehearsal, through the final competition. *The Hobart Shakespeareans* (2005) features fifth-graders, whose home language is not English, performing scenes with uncommon poise and command of the language as a result of a dedicated teacher's commitment to offering his students the rigor of studying Shakespeare. *Romeo Is Bleeding* (2015) follows poetry slam performer and teaching artist Donté Clark's process of adapting and "remixing" *Romeo and Juliet* into his own play, *Té's Harmony*, to reflect the tension and conflicts that have emerged between gangs in Richmond, California. The film includes Clark's collaboration with amateur actors from RAW Talent, a community arts outreach agency. These films shared, in full or in part, can provide motivation to not only read and understand the text but to take it to the next level of student engagement: performance.

Films Media Group (formerly Films for the Humanities and Sciences) has an extensive catalogue of films useful in providing context; many titles are available as streaming video, allowing teachers to "sample" a film without that "lifelong commitment" to purchasing a DVD that can cost several hundred dollars and sometimes not be the proper fit for students' interest or abilities.

Many of their offerings have been produced in the UK or by the BBC and cover the gamut of plays and approaches to Shakespeare in performance and on the page. (That search can start at <http://ffh.films.com/>.)

# Classroom Activities & Resources

## FILMS CAN BE USED DURING READING...

### ...to clarify understanding

For students who are having difficulty visualizing the action or fully comprehending the language, it can be beneficial to watch a faithful adaptation incrementally, act by act. Again, Zeffirelli's version of *Romeo and Juliet* works well. The film is easily broken down act by act with all the critical incidents and speeches intact. Students should be given a focus for their viewing, through the lens of their own questions and quandaries that they retain after reading an act, along with thoughts on how the film might address them. As students become more comfortable with the reading/viewing rhythm as they work through the play, they can adopt a more "critical" attitude toward examining later acts to discuss choices made by the screenwriter/adaptor, director, designers and actors.

When working with students who are really struggling with the language and where listening to a recorded version of a play isn't particularly helpful or engaging, film can also be used in a "read along" fashion for the exposition and key scenes or speeches. Students follow in their own printed text while the film is running, and are coached to follow in their book while taking "peeks" at the screen when they need the support of the image to clarify their understanding of the language. Staged versions of a play with close adherence to the script (BBC, for example) are better choices for this application. More cinematic versions tend to be so visually rich that students have a hard time reading rather than watching. For example, the RSC filmed version of *Macbeth* (1979) featuring Ian McKellan and Judi Dench in the leading roles follows the standard text fairly closely in most of the interactions between Macbeth and Lady Macbeth. This strategy is best used for the analysis of short scenes or at moments of crisis in students' understanding. It is essential for teachers to prescreen scenes to make sure that they closely follow the edition of the play being studied as much as possible.

### ...to make comparisons

Just as the seventeenth, eighteenth and nineteenth centuries adapted Shakespeare's scripts to fit the fashion and tastes of the theatergoing audiences (as susceptible to trends as the fashion industry), once Shakespeare's work entered the multi-media performance space of the twentieth and twenty-first centuries, the text is often transformed to support the spectacle of the cinematic image. Every cinematic adapter of a complex dramatic text must consider the balance of "showing" versus "telling," sometimes choosing to emphasize the visual over the verbal. These adapters struggle with the question: What can the art of cinema reveal visually through a close-up, crosscut, or a montage that effectively augments or replaces the text? In the past thirty years, Shakespeare's comedies, tragedies, histories and romances have been transported to modern settings that maintain the broad outlines of plot and character but replace Shakespeare's blank verse with contemporary language and colloquialisms.

A sample list of adaptations includes:

<i>Zebrahead</i> (1992) . . . . .	<i>Romeo and Juliet</i>
<i>Ten Things I Hate About You</i> (1999) . . . . .	<i>The Taming of the Shrew</i>
<i>O</i> (2001) . . . . .	<i>Othello</i>
<i>She's the Man</i> (1996) . . . . .	<i>Twelfth Night</i>
<i>My Own Private Idaho</i> (1991) . . . . .	<i>Henry IV</i>
<i>Tempest</i> (1982) . . . . .	<i>The Tempest</i>
<i>A Thousand Acres</i> (1997) . . . . .	<i>King Lear</i>
<i>Scotland, PA</i> (2001) . . . . .	<i>Macbeth</i>
<i>Men of Respect</i> (1990) . . . . .	<i>Macbeth</i>

Additional adaptations of plot, characters and setting include four plays in the BBC series, entitled *Shakespeare Re-Told* (2005): *Much Ado About Nothing*, *Macbeth*, *The Taming of the Shrew* and *A Midsummer Night's Dream*. A second type of adaptation shifts the plot and characters to another genre, such as the musical (*West Side Story/Romeo and Juliet* or *Kiss Me Kate/The Taming of the Shrew*), science fiction (*Forbidden Planet/The Tempest*) or the Western (*Broken Lance/King Lear*). *Royal Deceit* (aka *Prince of Jutland*, 1994) tells the story of the "historical" Prince *Hamlet* using Danish source material to differentiate the story from Shakespeare's approach. Akira Kurosawa produced the best-known adaptations of Shakespeare's plays placing them in a different cultural context with his films *Throne of Blood* (1957) based on *Macbeth*, and *Ran* (1985) based on *King Lear*. Soviet

# Classroom Activities & Resources

filmmaker Grigori Kozintsev adapted both *Hamlet* (1964) and *King Lear* (1991), which have been restored and released recently on DVD. For film historians and real curiosity seekers, a collection of adaptations, which run from a few minutes to over an hour, showcase the earliest eras of cinema, entitled *Silent Shakespeare*. Sharing these adaptations, in part or in full, can facilitate the discussion of the relevance of Shakespeare's themes, conflicts and characters across time, cultures, and cinematic traditions.

## FILMS CAN BE USED AFTER READING...

### ...for culminating projects and summative assessment

Students can successfully engage in their own film production as a collaborative project. A movie trailer can tout an imagined film adaptation of the play they have just studied. The necessary steps involved can be found in *Lesson Plans for Creating Media-Rich Classrooms* (NCTE 2007), which includes Scott Williams's lesson, "Turning Text into Movie Trailers: The *Romeo and Juliet* iMovie Experience." Creating a trailer requires that students: first focus on the essential elements of plot, character and theme in order to convey excitement; and second, develop an imagined version in a highly condensed and persuasive form, which comes to life in a minute or two.

## TERMS TO EXAMINE THE PAGE-TO-SCREEN PROCESS

(adapted from *Film Adaptation*, ed. James Naremore)

### Fidelity:

Much discussion in film adaptation criticism focuses on how faithful a film is to the source material. Obviously, film and literature use very different narrative strategies and tools of composition. A fruitful way to have students approach the question of fidelity is to ask them to list the scenes, characters, motifs, and symbols that are essential to telling the story of the source text. Then as they watch a film adaptation, they can keep track of how those elements are handled by the film version.

### Film as Digest:

This concept acknowledges that the written text is far more detailed and comprehensive in its ability to set a scene, develop a character, reveal a narrative point of view, or create a symbol. Film works best in developing plot and showing action.

### Condensation:

Due to the "film as digest" phenomenon, characters and events need to be collapsed or composited in order to fit the limitations and conventions of the film adaptation. Students can explore this term by determining which characters can be combined based on their common functions in the text.

### Immediacy:

Viewing a film is a far more "immediate" experience cognitively than reading a book. We decode visual images much faster and more readily than the printed word.

### Point of View:

The camera can express a point of view, just as the narrator of a written text can and does. Voice-over narrators are seldom used in film, since it seems artificial and intrusive. Point of view in film is visual and subtle.

Here are three ways to express or describe the point of view in a film:

- Neutral: the camera is merely recording events as they happen in a reportorial fashion. This is the most common shot in filmmaking.
- Subjective: the camera assumes the point of view of one of the character so the viewer sees what the character sees.
- Authorial: the director very deliberately focuses the camera on a feature of a sequence or shot to comment on the action or reveal something.

### Shot and Sequence:

As defined by *Basic Film Terms: A Visual Dictionary*, a "shot" is the "basic unit of film structure or an unbroken strip of film made by an uninterrupted running of the camera." Think of a shot as a "still" image that is combined with other still images to create a moving picture. A shot captures its subject from a particular distance and angle. The camera can be stationary or moving as it captures its subject. Individual shots then are joined together by the editing process to create a sequence of action.

# Classroom Activities & Resources

## KEY QUESTIONS FOR CLASSROOM DISCUSSION

### **Prior to viewing:**

In order to maintain fidelity to Shakespeare's play, what are the essential scenes that must be included in an adaptation to cover the basic plot? Considering that film is a digest of the original play, what constitutes the exposition, inciting incident, central conflict, complications, climax and resolution to represent and streamline the central action?

What point of view dominates the play? Who is the central character? Which character has the most soliloquies or asides and might have the strongest relationship with the reader/viewer as a result? How could the viewpoint of the central character or the character that has the most direct connection with the audience be represented through the use of the camera? Or, should the camera maintain a neutral position to reveal the story and the characters?

What details does the play provide to guide the casting of principle actors for the central characters? Looking at the text carefully, which details regarding physical appearance, class or behavior should be embodied by an actor to make an immediate impression on the viewer?

Which supporting characters are essential to the development of the plot and main characters? Which characters serve the same functions in the story? How might several of those characters be composited in order to condense the story in helpful and necessary ways considering a film will normally be shorter than a stage production?

Which central images, motifs, symbols or metaphors are central to the literary source? How could one or two of these literary techniques be translated into visual or sound techniques to make their impact more immediate in order to support or to replace the play's language? How would they be represented on the screen or through the musical score?

### **During viewing:**

- How much of the actual dialogue from the play itself is used in a scene?
- To what extent does the camera work seem unobtrusive, natural or obvious, stylized?
- Which character(s) appears mostly in one shots?
- At what point in the scene are two shots used? What is the effect of their use at that point?
- What is the typical distance (close, medium, long) of the camera to the subject of the shots? To what extent does the manipulation of camera distance make the scene an intimate one or not?
- To what extent are most of the shots at eye level, slightly above, or slightly below? How do subtle changes in angle influence how the viewer perceives the character in the shot?
- To what extent does the scene make use of extreme high or low angles? To what effect?
- To what extent does the camera move? When? What is the effect of the movement?
- To what extent does the sequence use music? If it does, when do you become aware of the music and how does it set a mood or punctuate parts of the dialogue?

### **After viewing:**

- Which choices made to condense the events of the play by the screenwriter are the most successful in translating the original text to the screen? Which choices are less successful or satisfying?
- Which narrative elements (events, characters, key speeches) omitted from the screen adaptation of the play shift the focus of the comedy, tragedy or history in comparison to the original text?
- If any characters were composites of two or more characters, what was gained or lost by reducing the number of characters or altering the function of a particular character?
- Which actors performed their roles in expected and/or unexpected ways? How did the original text dictate how roles should be performed?
- Which visual elements of the film made the strongest impression upon you as a viewer?
- How did the visuals help draw your attention to an element of plot, a character or a symbol that you might have missed or failed to understand when reading the play?
- As a reader of the play, how did viewing the film help you to better understand the overall plot, particular character, or specific symbol/theme?

# Classroom Activities & Resources

## TWELFTH NIGHT FILM FINDER

### TOP FIVE FILMS TO INVITE INTO YOUR CLASSROOM

**1. *Shakespeare: The Animated Tales—Twelfth Night* (1992, 25 min.), Ambrose Video**

**Hitting the Highlights—The Pre-viewing, Pre-reading Experience:** This twenty-five minute condensation of the play provides the perfect overview of the characters and plot, which can prepare students for reading the play or seeing a performance. Give students a viewing focus, so they can follow a particular character through this animated version and write a summary about the importance of that character to the plot as a whole. Students easily can become an “expert” on that element of the play. Using that focus while reading the play or seeing the live performance can help students who may feel overwhelmed by the narrative or Shakespeare’s language to gain control over one aspect of the text.

**2. *Shakespeare Uncovered: The Comedies, Series One* (2012, 55 min.)**

**Providing Context:** This episode focuses on *Twelfth Night* and *As You Like It*. It is a useful introduction to the play, the genre, and the female characters that populate and thrive in the genre and in particular, *Twelfth Night*. Joely Richardson explores the comic conventions found in many Renaissance and classical comedies: cross-dressing, mistaken identities, and separated twins.

**3. *Twelfth Night or What You Will* (1996, 134 min., PG), directed by Trevor Nunn**

**Starring** Helena Bonham Carter, Imogen Stubbs, Ben Kingsley, Richard E. Grant

**“Don’t send a boy to do a man’s job, especially if he’s a girl!”:** This engaging theatrical release film capitalized on the popularity of other 1990s film adaptations of Shakespeare’s comedies and tragedies, including *Much Ado About Nothing*, *Othello*, *Richard III* and *Hamlet*, featuring popular American and British film actors. The film, shot on location in Cornwall, England, and set in Edwardian times, is available through iTunes and several online streaming platforms.

View the trailer at: <http://www.imdb.com/title/tt0117991/>

**4. *She’s the Man* (2006, 105 min., PG13), directed by Andy Fickman**

**Starring** Amanda Bynes, Channing Tatum

**A Frothy Teen Rom-Com:** This film follows in the successful steps of *Ten Things I Hate About You*, the teenage rom-com adaptation of *The Taming of the Shrew*. Disguised as her brother, Viola goes to his boarding school his boarding school in London. She becomes embroiled in a series of comic romantic intrigues while falling for one of her soccer teammates while she maintains her disguise.

**5. *Viola* (2012, 65 min., NR), directed by Matias Piñeiro**

**Viola’s Search for Identity—By Way of Modern Argentina:** Piñeiro has written and directed three short films based on Shakespeare’s works: *Rosalinda (As You Like It)*, *The Princess of France (Love’s Labor’s Lost)*, and this film based on *Twelfth Night*. Set in Argentina, the film follows Viola, a courier for her boyfriend who pirates DVDs, as she cycles through Buenos Aires, making deliveries and encountering an all-female theater troupe rehearsing for a production of *Twelfth Night*. The film tackles the source material’s themes of identity, relationships, and romantic crises through a contemporary existential lens.

### A FEW OTHERS TO CONSIDER...

The popularity of producing *Twelfth Night* across the world both onstage, on the silver screen, and for television broadcast has produced a bounty of choices currently available on DVD and/or streaming online.

**1. BBC Shakespeare *Twelfth Night* (1980, 128 min., NR), directed by John Gorrie**

This production follows the tradition of well-acted and interpreted productions mounted by the BBC to bring all of Shakespeare’s works to video by producer Jonathan Miller.

**2. The Stratford Collection *Twelfth Night* (1989, 144 min., NR), directed by Allan Erlich**

This production for The Stratford Festival (Ontario) provides a videotaped performance of a production starring Seana McKenna, Nicholas Pennell, and Colm Feore. The production sets the comedy in the Restoration period.

# Classroom Activities & Resources

**3. Thames Television *Twelfth Night* (1988, 155 min., NR), directed by Kenneth Branagh**

This television presentation features the Renaissance Theatre Company's production of the play set during the Christmas season in Victorian-era costumes.

**4. *Twelfth Night* or *What You Will* (2003, 133 min., NR), directed Tim Supple**

This television production, set in modern day, features a predominately Anglo-Indian cast that includes Chiwetel Ejiofor as Orsino.

**5. The Stratford Collection *Twelfth Night* (2011, 180 min., NR), directed by Des McAnuff**

Filmed before a live student audience, this production features Ben Carlson as Feste and Brian Dennehy as Sir Toby Belch.

**6. Shakespeare's Globe *Twelfth Night* (2014, 191 min., NR), directed by Tim Carroll**

This celebrated 2002 production (which toured to Chicago Shakespeare Theater's Courtyard Theater) features an all-male cast with Mark Rylance as Olivia.

## CURIOSITIES

**1. *Dil Bole Hadippa! Translation: Heart Says Hurry!* (2009, 148 min., NR)**

This is a Bollywood remake of *She's the Man*, set in the world of cricket. Veera must disguise herself as a male in order to try out for India's struggling cricket team and help her country beat Pakistan's perennially dominant team.

**2. *Motocrossed* (2001, 92 min., NR)**

The Disney Channel has presented a number of family-friendly films based on classic literature. In this loose adaptation of *Twelfth Night*, a girl secretly takes her brother's place in a motocross race with the help of her mother. *Complex Magazine*, which reviews youth culture media, cites *Motocrossed* as one of Disney Channel's best original movies. It is available to view online at a number of streaming platforms. View the trailer at: <http://tinyurl.com/motocrossedtrailer>

**3. *Shakespeare in Love* (1998, 123 min., R)**

With a screenplay co-written by Tom Stoppard, this imaginative take on charting Shakespeare's path as he composed and first staged *Romeo and Juliet* features a central character named Viola, who disguises herself as a young man in order to audition for the Bard's company. Though the film does not acquaint students with *Twelfth Night* specifically, excerpts can be used effectively to offer a vivid depiction of Shakespeare's London and its theater culture.

**4. *Twelfth Night* (1910, 13 min.) available on Silent Shakespeare DVD (Milestone Video)**

Directed by Charles Kent and starring acclaimed silent film actress Florence Turner, the opening scene of the shipwreck was shot on location at the seaside. View it on YouTube: <http://tinyurl.com/twelfthnightsilent>

**5. *Twelfth Night* (1986, 98 min., NR)**

Presented by St. Petersburg Eifman Ballet

Reviews of this adaptation recommend viewing the pas de deux that depicts the reunion of Viola and her brother Sebastian. View it on YouTube: <http://tinyurl.com/twelfthnightballet>

# Classroom Activities & Resources

## A “Read and View” Teaching Strategy Explained: *Twelfth Night*

MARY T. CHRISTEL

### SETTING THE STAGE WITH READING AND VIEWING

Before attending a performance of any of Shakespeare’s plays, students should be primed with basic information about setting, characters and conflict. A brief summary of the play certainly would suit that aim, but a summary does not help to tune up students’ ears to Shakespeare’s language and cadences, so critical to understanding the actions onstage. Reading and studying the entire play would be ideal, but limits of time, demands of the established curriculum—and sheer stamina—may make this unabridged option less than optimal.

Screening a film version instead would save class time and help students both see and hear the play, but the viewing experience might not allow students to linger over the more challenging scenes and speeches or engage in more participatory activities with the text. A happy medium approach marries the study of key scenes and speeches with viewing of the rest of play in a recommended film version in order for students to understand both the dramatic arc of the comedy, tragedy, history or romance as well as tackle the signature scenes and speeches of that play in greater depth and detail. Those select scenes can be explored through “active Shakespeare” strategies.



Members of Orsino’s household gather with Mark L. Montgomery as Orsino and Michelle Beck as Cesario/Viola in Chicago Shakespeare Theater’s 2009 production of *Twelfth Night*, directed by Josie Rourke. Photo by Liz Lauren.

# Classroom Activities & Resources

This reading/viewing approach had its genesis early in my teaching career when I methodically took students through Act 1 of *Romeo and Juliet* while they listened to key speeches on a recording of the play. Even though I thought reading and listening would enhance their understanding, students glazed over as the speeches were declaimed on a scratchy, worn record in particularly plummy British accents in the style of rather melodramatic “radio acting.” Since it was the spring of 1980, I had access to some new A-V technology, a VCR and a VHS copy of Franco Zeffirelli’s film of *Romeo and Juliet*—the school’s first VHS tape purchase. I decided to combine reading the play and watching the film incrementally act by act. After students read and discussed Act 1, I screened the equivalent of that act in the film to promote discussion of difficult aspects of character, plot and language that we encountered during the reading process. For example, Mercutio’s witty banter was difficult for students to fully grasp until they both read the text and viewed one actor’s interpretation of the language and the resulting onscreen characterization. Seeing one visual interpretation of the characters, their actions and the world of the play gave my students the ability to create a movie in their heads as they continued to read the play.

I extended this methodology when I taught plays by Molière and Ibsen, sometimes showing shorter excerpts to help students understand costumes and manners that informed character behavior and the overall “look” of an era that a few photos in a textbook don’t effectively convey. Though this approach is billed as a way to preview a theatrical performance of a play, it could be adapted to the study of any challenging play or work of fiction, like nineteenth-century works by Austen, Dickens or the Brontë sisters.

## SELECTING THE SCENES FOR CLOSE READING AND STUDY

Though a range of scenes is suggested below for previewing *Twelfth Night*, pulling back the pedagogical curtain on how the scenes and speeches are selected can help in applying this approach to any play. First, consider which scenes and speeches are the “signatures” of the play: “To be or not to be” in *Hamlet*, the balcony scene in *Romeo and Juliet*, the St. Crispin’s Day speech in *Henry V*.

Once those scenes are identified, select the ones that might prove most difficult to fully understand when viewing the play in the “real time” of the stage performance and the scenes truly crucial to fully grasping the arc of the conflict or the development of key characters. If there is a particular theme that a production will emphasize, scene and speech selection might focus on how that theme is developed throughout the play and in the production. For example in approaching *Twelfth Night*, some productions or film adaptations might focus on love in its many guises, appearance versus reality, the fragility of both the heart and the mind, the hard won wisdom from foolery and foolishness.

An effective tool to understand how a play can be boiled down to its essential scenes is evident in Nick Newlin’s series *The 30-Minute Shakespeare*, with eighteen abridgments of Shakespeare’s plays currently available. Newlin’s adaptations focus on the continuity of plot and provide a narrator to link the selected, edited scenes together. If a teacher’s goal is to have students grasp the arc of the conflict (inciting incident, basic conflict complications, climax, essential falling action and resolution) then Newlin’s approach will suit that aim. These texts are available for download as PDFs as well as in traditional print forms.

If investing in copies of a text like *The 30-Minute Shakespeare* is not possible for a single use, Shakespeare’s plays are available online in the public domain at:

**Folger Library Digital Texts** ([www.folgerdigitaltexts.org/](http://www.folgerdigitaltexts.org/))

**The Complete Works at MIT** (<http://shakespeare.mit.edu/>)

Downloading the complete play for students who have access to computers or to tablets in the classrooms allows students the freedom to use the text beyond the scenes and speeches studied in class. Some students might be motivated to read the play in its entirety or “follow along” in the text with the selected scenes from the film version. The only drawback in allowing students to follow along with any film arises when they discover that directors and screenwriters/adapters make subtle or massive cuts to the original text, which can disrupt students’ viewing.

# Classroom Activities & Resources

## READING SCENES AND SPEECHES FROM *TWELFTH NIGHT*

The Cambridge School Shakespeare edition (sec. ed. 2005) of *Twelfth Night*, edited by Rex Gibson, was used to prepare the following lists of suggested scenes and speeches.

### Tracking the Path from Misplaced to True Love: Viola's "Wooing" of Olivia

1.2		Viola survives the shipwreck
1.4		Viola enters Orsino's service as "Cesario"
1.5	139-266	Viola/Cesario presents Orsino's suit to a reluctant Olivia
2.2		Viola/Cesario receives Olivia's ring from Malvolio
2.4		Viola/Cesario consoles melancholy Orsino
3.1		Viola/Cesario's favor w/ Olivia irks Sir Andrew; Olivia advances her pursuit of "Cesario"
3.4	120-344	Viola/Cesario forced to accept Sir Anthony's challenge to duel; Viola/Cesario is mistaken for her twin brother
4.1		Sebastian, Viola's twin, mistaken for "Cesario"
4.3		Olivia declares herself to Sebastian/Cesario
5.1	39-257	Untangling mistaken identity, realigning the pairings on the path to marital bliss

### A Merry or Malicious Prank: Knocking Malvolio Down a Peg or Two

1.3	11-114	Sir Toby, Sir Andrew, and Maria, the merry pranksters
2.3		The pranksters hatch their plan
2.5		Malvolio ensnares by the "dropped letter" trick
3.2	51-66	Maria reports on Malvolio's transformation
3.4	1-119	Malvolio, in yellow stocking and crossgarters, presents himself to Olivia
4.2	1-113	"Sir Topas" tries to dispel Malvolio's "demons"
5.1	258-365	Pranksters revealed, Malvolio restored

Consider screening the twenty-five minute animated version of *Twelfth Night* from *Shakespeare: The Animated Tales* provides students with an effective overview of the play's premise, major characters, and central conflict. Students will be acquainted with the two plot threads: the aristocrats—Orsino's wooing Olivia of with Viola/Cesario's assistance; and the clowns—Sir Toby, Sir Andrew, and Maria's pranking of the haughty Malvolio.

## SELECTING A FILM VERSION

The "Film Finder" feature of this handbook on page 73 provides a list of films (both theatrical releases and television broadcasts) commonly available in a variety of formats (VHS tape, DVD, streaming online). Two versions of *Twelfth Night* are recommended here, but they easily can be substituted by other more available or age/classroom appropriate versions. For example, Roman Polanski's film of *Macbeth* is a powerful, visceral adaptation of the play, but its R-rated violence and nudity would not make it a wise choice for many classrooms. Versions that have played on PBS are usually "classroom safe," but it is incumbent upon any teacher to fully screen a film before bringing it into the classroom to ensure that there is no objectionable content.

Some plays have a rich range of film versions, while others have a scant few; some have only been staged and shot for the BBC Shakespeare series. If there is a choice of films, what then should be the criteria for selecting one for the read/view pairing? You might choose to select one version with a design concept that situates the play traditionally—that is, in its expressed time period or in Elizabethan costumes so that students recognize the visual style as Shakespearean. Consider whether for your particular students if an avant-garde design might prove distracting or confusing for some students.

Choosing films with actors familiar to students can offer both advantages and disadvantages depending on students' ability to move beyond their preconceived notions of that actor's range or signature roles (or off-screen persona). Finally, the running time of a film

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might determine how it fits into classroom use. If a film runs two hours, it has eliminated a significant amount of the text which might lead to greater clarity for a Shakespeare novice. (Most films cut at least half of Shakespeare's text.) Zeffirelli's *Hamlet* runs a lean two hours but it does not sacrifice characterization or plot in the cuts to the text relying on effective visuals to replace dialogue. Conversely, Ian McKellan's *Richard III* (1995) eliminates the character of Queen Margaret and reassigns many of her lines to Queen Elizabeth or to the Duchess, which could prove confusing if a similar approach to Margaret is not observed in the theatrical production.

## SELECTING A FILM VERSION OF *TWELFTH NIGHT*

Several stage productions including those mounted by The Stratford Festival and Shakespeare's Globe have been videotaped, along with three made-for-TV films, all available on DVD and streaming online.

In the mid-1990s Trevor Nunn directed a film version set in the lush Cornish countryside, starring Helena Bonham Carter and Imogen Stubbs. Kenneth Branagh's production from his Renaissance Theatre Company was adapted by Paul Kafno for a telecast in the 1998 and the results presents a version that follows the text far more strictly and sets the action on a wintry unit set which suits the play's title, which refers to the twelfth night after Christmas, an occasion for merry-making, foolery, and defying the rules of propriety. Both productions select the late Victorian period to inspire their set and costume design.

Nunn's and Branagh's adaptations begin with Act 1, scene 2 rather than with Orsino's memorable opening lament on love. Both combine Act 1, scene 5 with Act 2, scene 2, allowing Malvolio to follow after Cesario and deliver Olivia's ring without the interruption of Act 2, scene 1, which confirms that Sebastian did indeed survive the shipwreck. The Trevor Nunn film makes several other changes to the order of scenes, which "crosscut" between Olivia's and Orsino's houses to keep the action in each location more cohesive and to maintain the momentum of merriment or melancholy of specific groups of characters—textual changes that make the plotlines easier to follow.

Directed by	Trevor Nunn (1996)	Kenneth Branagh (1988)
Act 1	0 – 39:50	0 – 35:44
Act 2	39:51 – 66:47	35:45 – 78:23
Act 3	66:48 – 100:57	78:24 – 113:24
Act 4	100:58 – 110:25	113:25 – 127:07
Act 5	110: 26 – 133:00	127:07 – 153:15

## COMBINING THE READING AND VIEWING EXPERIENCE

To read first or to view first? Is that the question? It really depends on students' comfort level and experience with reading and viewing Shakespeare. I recommend viewing any film adaptation act by act to facilitate previewing the highlights of action and character development in each act. This strategy can focus on the structure of play since Shakespeare's works tend to present the inciting incident in Act 1, complications to escalate the conflict in Act 2, the climax or turning point in Act 3, falling action in Act 4, and the resolution in Act 5.

How students handle "reading" both before and after viewing Act 1 will help inform a teacher's choice in handling reading/viewing sequencing for the rest of the play. Students could be assigned specific characters to follow closely in reading/viewing activity and when they see the production at CST. Teachers could be highly selective just focusing on the early acts of the play allowing students to discover what becomes of the characters and the central conflict when they see the production at CST. With *Twelfth Night*, students will be introduced to all the major characters and the seeds of several conflicts by reading the first act and the first scene of the second act.

The aim of any version of this previewing strategy is to prime students with just enough information and level of challenge to place those students on a firm foundation to not just follow the action but to appreciate the approach taken by the director, designers and actors to make *Twelfth Night* fresh and relevant.

# Classroom Activities & Resources

## Theater Warm-ups

A brief physical and vocal warm-up can help your students move from a “classroom mode” to a “studio mode.” It sets the tone for a student learning Shakespeare in a theatrical sense as well as a literary sense. And you’ll find that after the first couple of times, your students nerves—and yours—will be unseated by the energy and focus. A few rehearsals in the privacy of your home can do a lot to bolster your courage!

Every actor develops his/her own set of physical and vocal warm-ups. Warm-ups help the actor prepare for rehearsal or performance not only physically, but also mentally. The actor has the chance to focus on the work at hand, forgetting all the day-to-day distractions of life, and beginning to assume the flexibility required to create a character. The body, the voice and the imagination are the actor’s tools.

### PHYSICAL WARM-UPS

#### GETTING STARTED

- creates focus on the immediate moment
- brings students to body awareness
- helps dispel tension

Begin by asking your students to take a comfortable stance with their feet shoulder-width apart, toes pointing straight ahead, knees relaxed. Ask them to inhale deeply through their noses, filling their lungs deep into their abdomen, and exhale through their mouths. Repeat this a few times and ask them to notice how their lungs fill like a six-sided box, creating movement in all six directions.

#### WARM-UP FROM THE TOP OF THE BODY DOWN *(approx. seven to ten minutes)*

- gentle movement helps increase circulation, flexibility, and body readiness
- Increases physical and spatial awareness
  - a. Begin by doing head-rolls to the left and to the right, about four times each way, very slowly. Then do a series of shoulder rolls to the back and to the front, again very slowly, and emphasizing a full range of motion.
  - b. Stretch each arm toward the ceiling alternately, and try to pull all the way through the rib cage, repeating this motion six to eight times.
  - c. Next, with particular care to keep knees slightly bent, twist from the waist in each direction, trying to look behind. Again, repeat six to eight times.
  - d. From a standing position, starting with the top of the head, roll down with relaxed neck and arms until the body is hanging from the waist. Ask the students to shake things around, making sure their bodies are relaxed. From this position, bend at the knees, putting both hands on the floor. Stretch back up to hanging. Repeat this action about four times. Then roll back up—starting from the base of the spine, stack each vertebra until the head is the last thing to come up.
  - e. Repeat the deep breathing from the beginning of the warm-up. Ask the students to bring their feet together, bend their knees, and keeping their knees together ask the students to rotate their knees in a circle parallel to the ground six to eight times. Repeat in the other direction. Return to standing.
  - f. Pick up the right foot, rotate it inward six to eight times, and then do the same with the left foot. Repeat with outward rotation of the foot. Take a few moments and shake out the entire body.

### VOCAL WARM-UPS

*[Your vocal warm-up should follow your physical warm-up directly—approx. seven minutes]*

- helps connect physicality to vocality
- begins to open the imagination to performance possibilities

# Classroom Activities & Resources

- a. Ask students to gently massage and pat the muscles of their faces. This will help wake up the facial muscles.
- b. Ask students to stick their tongues out as far as possible—repeat this with the tongue pointing up, down, and to each side. (This exercise will seem strange, but can be made silly and fun, while accomplishing the necessary vocal warm-up. When students see you going through these exercises with commitment, that’s often all they need to draw them in.) Repeat this exercise once or twice.
- c. Ask students to put their lips gently together and blow air through them, creating a “raspberry.”
- d. Next, hum, quietly, loudly, and across the entire vocal range. The vocal instrument loves to hum. Explore all the resonating spaces in the body, by moving the sound around. Humming helps to lubricate.
- e. Create the vowel sounds, overemphasizing each shape with the face—A, E, I, O, and U—with no break.
- f. Choose two or three tongue-twisters—there are some listed below. Again overemphasizing the shape of each sound with the lips, tongue, jaw, and facial muscles, begin slowly with each tongue-twister, and gradually speed up, repeating until the speed is such that the enunciation is lost.

## TONGUE TWISTERS

- red leather, yellow leather ... (focus on the vertical motion of the mouth)
- unique New York... (focus on the front to back movement of the face)
- rubber, baby, buggy, bumpers... (focus on the clear repetition of the soft consonant)
- Peter Piper picked a peck of pickled peppers... (focus on the clear repetition of hard consonant)

One of the actors at Chicago Shakespeare Theater likes to describe the experience of acting Shakespeare as the “Olympics of Acting.” Shakespeare’s verse demands a very flexible vocal instrument, and an ability to express not only the flow of the text, but the emotional shifts which are suggested by the variations in rhythm and sound. In light of the sheer volume of words, some of which are rarely—if ever—used in modern vocabulary, the actor must also be prepared to help the audience with his body, as well. An actor acting Shakespeare must go through each word of his text, determine its meaning, and then express it clearly to his audience. This requires a very physically demanding style. The physical and vocal warm-up is the actor’s basis for each performance.

## STAGE PICTURES

- shows how varied interpretation is: there is no wrong answer
- encourages the students to interpret concepts with their whole bodies
- begins to show how the body interprets emotion

You will need a list of very strong descriptive, colorful, emotional words from the script for this activity. Ask your students to begin walking around the room. Ask them to fill up the entire space, exploring pacing, what it would feel like to be a different weight, a different height, and ask them to move the center of their body into different places. Encourage them to see if they feel any emotional differences within these changes. Giving them about three minutes to explore these changes, see if you notice any particularly interesting discoveries. Encourage these discoveries without necessarily drawing focus to individual students, as this is a self-reflective activity, but perhaps suggest to the group they might “Try what it feels like if you slow your pace, hunch your shoulders, droop your head, and move your center into your knees.”

**Actors have described the experience of acting Shakespeare as the “Olympics of Acting.”** Shakespeare’s verse demands a very flexible vocal instrument, and an ability to express not only the flow of the text, but also the emotional shifts, which are suggested by the variations in rhythm and sound. In light of the sheer volume of words—some rarely or never used in our contemporary language—the actor must also be prepared to help the audience with his body, as well. An actor preparing to perform Shakespeare must go through each word of his text, determine its meaning, and then express it clearly to his audience. Shakespeare requires a very physically demanding style. The physical and vocal warm-up is the actor’s basis for each performance.

# Classroom Activities & Resources

After a few minutes of this exploration, ask your students to find a “neutral” walk. Explain that they are going to create a stage picture as an entire group. You will give them a word, and then count down from seven. After those seven beats, you will say freeze, and they must create a photograph of the word you have given them, with their entire body, collectively. Comment on the emotions you feel from their stage picture. After a couple of words, split the group in half—half will be in the space and half will be audience. Repeat the process, encouraging the audience’s reactions after each tableau. This might be a good time to discuss balance, stage direction, and the use of levels as effective variation for the audience’s visual interpretation. (This activity should take about 10 minutes.)

Shakespeare’s characters are often very physically broad. He created elderly characters and hunchbacked characters; clowns, star-crossed lovers and cold-blooded killers. These characters call for the actors to figure out how they move. If the character is greedy, should his center be in a big fat belly? The actor must be prepared to experiment with the character’s body.

## MIRRORING

- helps build trust within the ensemble
- encourages the students to “listen” with all their senses
- helps the students reach a state of “relaxed readiness,” which will encourage their impulses, and discourage their internal censors

Many actors will tell you that learning the lines is the easy part; making it come out of their mouths as if for the first time is the hard part, especially with Shakespeare. Shakespeare can sound like a song, but how do you make it sound like real people talking to each other? Actors listen to each other, and try to respond to what they hear in the moment of the play. Listening is a very important part of acting; it keeps the moment real and the characters believable.

Either ask your students to partner up, or count them off in pairs. Ask them to sit, comfortably facing their partner, in fairly close proximity. Explain to them that they are mirrors of each other. One partner will begin as the leader, and the other partner will move as their reflection. Explain to the students that they must begin by using smaller, slower movements, and work up to the maximum range of movement that their partner can follow.



Peterson Townsend as Sebastian and Michelle Beck as Cesario/Viola are reunited in Chicago Shakespeare Theater’s 2009 production of *Twelfth Night*, directed by Josie Rourke. Photo by Liz Lauren.

# Classroom Activities & Resources

Encourage the partners to make eye-contact and see each other as a whole picture, rather than following each other's small motions with their eyes. Switch leaders and repeat. After the second leader has had a turn, ask the students to stand and increase their range of movement. Switch leaders and repeat. After the second leader has had a turn, tell them that they should keep going, but there is no leader. See what happens, and then discuss. (This activity should last about ten minutes.)

## COMMUNITY BUILDERS

Each of these exercises is meant to open and expand our imaginations, increase our sense of "ensemble" or teamwork, and encourage being "in the moment." These are some of the most fundamental and crucial elements of an actor's training—and, of course, they are fundamental, too, to the learning process in the classroom.

### ZING! BALL

*[This exercise requires a soft ball about eight to twelve inches in diameter.]*

- helps the ensemble grow together
- helps the students let go of their internal "censor" and begin tapping into their impulses
- brings the physical and the vocal actor tools together

Ask the students to stand in a circle, facing in. Explain that the ball carries energy with it. This energy is like a feedback loop that increases the energy, speed, and focus of the entire group by the amount that each student puts into the ball. The idea is to keep the ball moving in the circle without letting the energy drop. There should be no space between throw and catch. There should be no thought as to whom the actor-student will throw the ball to next.

As the ball is thrown, to keep the intensity of the energy, the student must make eye contact with the person he is throwing the ball to, and at the moment of release, the person throwing should say "Zing!" Note: Encourage the students to experiment with the way they say "Zing!" It could be loud or soft, in a character voice, or in whatever way they wish, as long as it is impulsive and with energy. (This activity lasts about five minutes.)

Shakespeare has love scenes, sword fights, betrayals, and all sorts of relationships in his plays. They must be able to experiment, follow their impulses, and create characters without the fear of failure.

### ZING! BALL WITHOUT A BALL

- asks the students to make their imagination clear to the ensemble
- focuses the students on physical detail

This exercise builds on Zing! Ball. Take the ball out of the circle and set it aside. Take an imaginary Zing! Ball out of your pocket. Grow this ball from a tiny rubber ball into a huge balloon. Using "Zing!," toss the ball to someone across the circle, and as it floats down, your classmate catches it with the same weight and speed as you threw it. Then ask that person to recreate the ball into a different weight and size, making it clear to the rest of the circle how they've changed it. In the same way as Zing! Ball, work around the circle.

The wide range of vocabulary in Shakespeare's plays can often be intimidating as one reads the scripts. The actor's job is to make the language clear, and this is often accomplished by very specific physical gesturing (approx. five to seven minutes.)

### FOUR UP

- helps the ensemble/classroom work together
- helps to slowly introduce physical activities in the classroom
- brings focus to the classroom

For this exercise, everyone stays seated at desks. The goal is to have four people standing at all times. There are a few rules: anyone can stand up whenever they want, but only four can be standing at a time and they can only stand up for a maximum of five seconds. Everyone should participate and try to stand with a group of four.

# Classroom Activities & Resources

A sense of community and having a strong focus can be the keys to a successful production (and classroom). This exercise can help to establish those norms in a fun way, which also gets the students up on their feet.

## ZIP ZAP ZOP!

- facilitates mental focus
- encourages eye contact and team work
- builds a sense of rhythm and pace

*[To the teacher: For a demonstration of this community builder, watch this video, <http://www.tinyurl.com/zipzapzop>, for a demonstration and instructions.]*

Stand in a circle, facing in. Bring your hands to your chest in a prayer pose. Make sure everyone can see each person in the circle. Eye contact is going to be very important! Point your hands like a laser, make clear eye contact at another person in the circle, and say “zip,” “zap” or “zop,” picking up your cue from the person before you. While maintaining the word sequence of zip, zap, zop as well as the rhythm, start slowly and eventually build speed.

## WAH!

- facilitates physical awareness and risk-taking
- encourages vocal projection
- helps actors increase their sense of timing and decrease their response time

*[To the teacher: Want to see Wah! in action with a group of students? Watch this brief video, <http://www.tinyurl.com/wahwarmup> ]*

Stand in a circle, facing in. No one in the circle is a student or teacher any longer, but rather a fearsome warrior. Press the palms of your hands flat together to become a sword. To begin the game, one warrior raises his or her sword straight up, then brings it down, pointing at another warrior in the circle. Warriors must make excellent eye contact to avoid confusion. As the warrior brings down his or her sword, he or she utters a fearsome battle cry, by saying, “Wah!” (Be wary, warriors, of shouting, which comes from the throat and leads to laryngitis, a warrior’s worst enemy. Using the good support and deep breathing from your vocal warm-up will help you keep your vocal chords in top fighting condition.) When you become the recipient of “Wah!,” raise your sword up above your head. While your sword is raised, the warriors on either side of you slash towards her stomach, as they cry “Wah!” in unison. Then make eye contact with someone else in the circle, slash your sword towards them with a final defiant “Wah!” Each “battle” should therefore include three cries of “Wah!” As the group becomes familiar with the game, work to increase your speed and volume. This is a silly game; remember that warriors don’t care about “looking cool” because they’re too busy fighting unending battles. When a warrior misses his or her cue, stop the round and start it again until everyone is comfortable being loud and making big physical choices.

## WHAT ARE YOU DOING?

Form two parallel lines, and enough room in between for “action” to take place. The first student in one line, Student A, steps into the empty space between the two lines and begins miming any action (ex. bouncing a basketball). The first student in the opposite line, Student B, steps out and addresses Student A, saying their first name (a good name reinforcer!) and asking, “[Name], what are you doing?” Student A then states any action that is not what they are miming (e.g. “baking a cake”). Student B then begins miming the action that Student A has just stated, and the next student steps out to continue the exercise. *[To the teacher: Once students feel confident with the exercise, ask students to choose actions found in a chosen text. For instance, if you are teaching Twelfth Night, students might say, “I’m showing off my yellow stockings” or “I’m disguising myself as a boy.”]*

## Chicago Shakespeare Theater

### **Chicago Shakespeare Theater's website**

<http://www.chicagoshakes.com/education>

Access articles and teacher handbooks for eighteen of Shakespeare's plays, as well as information on introducing your students to Shakespeare in performance.

## Comprehensive Link Sites

### **Shakespeare in Europe Sh:in:E**

<http://shine.unibas.ch/metasite.html>

Access an array of web links categorized into criticism, theater and film, music, adaptation, education, and more. Website created and maintained by Basel University in Switzerland.

### **Touchstone Database**

<http://touchstone.bham.ac.uk>

This website database identifies and maps significant UK Shakespeare collections. Created and maintained by University of Birmingham in the UK.

### **Absolute Shakespeare**

<http://absoluteshakespeare.com>

Access a comprehensive collection of Shakespeare's work, including full texts and summaries, a timeline, and lists of film adaptations.

## Teaching Shakespeare

### **The Folger Shakespeare Library**

<http://folger.edu/education>

This website features lesson plans, primary sources and study guides for the most frequently taught plays and sonnets.

### **Teaching Shakespeare with Technology–PBS**

<http://pbs.org/shakespeare/educators/technology>

Learn more about incorporating digital media into your Shakespeare units.

### **The History of Costume by Braun and Schneider**

<http://siue.edu/COSTUMES/history.html>

View costume illustrations of different social classes and cultures from various historical times.

### **The Elizabethan Costuming Page**

<http://www.elizabethancostume.net/>

Read articles on what Elizabethan woman and men wore, with drawings.

# Techno Shakespeare

## Shakespeare and Elizabethan England

### **The Map of Early Modern London Online**

<http://mapoflondon.uvic.ca/index.htm>

This resource includes a detailed, searchable map of Shakespeare's London and an evolving encyclopedia of the places listed.

### **The Shakespeare Birthplace Trust**

<http://shakespeare.org.uk>

Learn more about Shakespeare's life and birthplace through an extensive online collection of Shakespeare-related materials.

### **Shakespeare and the Globe: Then and Now**

<http://search.eb.com/shakespeare/index2.html>

The Encyclopedia Britannica's entry includes a detailed biography, contextual articles on Elizabethan literature, art, theaters and culture, and brief entries on famous Shakespearean actors, directors and scholars.

### **The Elizabethan Theatre**

<http://uni-koeln.de/phil-fak/englisch/shakespeare>

Read a lecture on Elizabethan Theatre by Professor Hilda D. Spear, University of Dundee, held at Cologne University.

### **Queen Elizabeth I**

<http://www.luminarium.org/renlit/eliza.htm>

Learn more about Queen Elizabeth and the people, events and concepts relevant to the study of the Elizabethan Age.

### **Elizabeth I: Ruler and Legend**

<http://newberry.org/elizabeth/>

This web-based exhibit is a companion to The Newberry Library's 2003/2004 Queen Elizabeth exhibit.

### **Proper Elizabethan Accents**

<http://www.renfaire.com/Language/index.html>

A guide to speaking like an Elizabethan

## Texts and Early Editions

### **Shakespeare's First Folio**

<http://www.bl.uk/onlinegallery/onlineex/landprint/shakespeare/>

This page from the British Library provides an easy to understand introduction to the First Folio.

### **The Internet Shakespeare Editions**

<http://internetshakespeare.uvic.ca/Foyer/plays.html>

This website has transcriptions and high quality facsimiles of Shakespeare's folios and quartos, categorized by play with links to any articles written about the play that can be found on the website.

### **The First Folio of William Shakespeare (University of Virginia)\***

<http://search.lib.virginia.edu/catalog/003081548>

Access "Twelfth Night" and others of Shakespeare's plays online in their first folio additions.

## **What Is a Folio?**

<http://shea.mit.edu/ramparts/newstuff3.htm>

This page gives easy to understand introduction to the Folio texts, part of Massachusetts Institute of Technology's website "Hamlet on the Ramparts."

## **The Complete Works of William Shakespeare**

<http://shakespeare.mit.edu/>

Access the first online web edition of the complete works, created and maintained by Massachusetts Institute of Technology.

## Words, Words, Words

### **Open Source Shakespeare Concordance**

<http://www.opensourceshakespeare.com/concordance/findform.php>

Use this concordance to view all the uses of a word or word form in all of Shakespeare's works or in one play.

### **Shakespeare's Words Glossary and Language Companion**

<http://shakespeareswords.com>

Created by David Crystal and Ben Crystal, this site is a free online companion to the best-selling glossary and language companion, Shakespeare's Words.

### **Shakespeare Lexicon and Quotation Dictionary**

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.03.0079>

Part of Tufts University's Perseus Digital Library and created by Alexander Schmidt.

## Shakespeare in Performance

### **The Internet Broadway Database**

<http://ibdb.com>

This online database of Broadway plays is a great place to search for 'Shakespeare' and learn about some of the different productions of the Bard's works. (Note: this will only give you information about shows performed on Broadway.)

### **The Internet Movie Database: William Shakespeare**

<http://imdb.com>

Similar to IBDB, utilize this online movie database to search for "Shakespeare" and learn about the different cinematic versions of his plays.

### **Designing Shakespeare Collections**

<http://www.ahds.rhul.ac.uk/ahdscollections/docroot/shakespeare/playlist.do>

This link offers many production photos focusing on design practice at the Royal Shakespeare Company and other British theaters. The photos can be enlarged and used for a myriad of classroom activities and research.

## Shakespeare in Art

### **Shakespeare Illustrated**

[http://english.emory.edu/classes/Shakespeare\\_Illustrated/Shakespeare.html](http://english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html)

Harry Rusche, English professor at Emory University, created this helpful website that explores nineteenth-century paintings that depict scenes from Shakespeare's plays. Most plays have at least two works of arts accompanying them; you can search for works of art by both play title and artist name.

# Techno Shakespeare

## **Folger Shakespeare Library Digital Image Collection**

<http://luna.folger.edu/luna/servlet/view/all>

In August 2014, over 80,000 images from Folger's collection were released for use in the public domain. Images include books, manuscripts and art.

## **The Faces of Elizabeth I**

<http://www.luminarium.org/renlit/elizface.htm>

Access a collection of paintings of Queen Elizabeth spanning her lifetime.

## **Tudor and Elizabethan Portrait Gallery**

<http://www.npg.org.uk/collections/explore/by-period/tudor.php>

England's National Portrait Gallery's Tudor and Elizabethan collection contains portraits from 1485-1603. These portraits are viewable on this website.

# Twelfth Night

## **Twelfth Night Study Guide**

<http://www.shakespearestudyguide.com/Twelfth.html#Twelfth>

Michael Cummings's study guide discusses themes, ingredients of comedy, figures of speech as well as providing a character list and summary.

## **No Fear Shakespeare**

<http://nfs.sparknotes.com/twelfthnight/>

This site offers a side-by-side original text and modern English prose "translation".

## **Manga Shakespeare Online**

<http://mangashakespeare.com/index.html>

14 of Shakespeare's plays, including a steam punk inspired *Twelfth Night* are available for purchase in manga form on this site. The "resources" tab also includes a free online glossary.

## **A Teacher Guide to the Signet Edition**

<http://www.penguin.com/static/pdf/teachersguides/twelfth.pdf>

This teachers' guide provides summaries of each act in addition to study questions to consider while reading the play and follow up writing prompts.

## **Shakespeare Online**

<http://www.shakespeare-online.com/plays/twnscenes.html>

The full text of the play is provided with accompanying activities and information.

## **BBC's 60-second Shakespeare: *Twelfth Night***

[http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/themes\\_twelfthnight.shtml](http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/themes_twelfthnight.shtml)

An engaging introduction to the play, this site is written in the format of exclusive breaking news in a tabloid.

# Suggested Readings

Appignanesi, Richard and Li, Nana. *Manga Shakespeare: Twelfth Night*. New York, 2009.

Berry, Ralph. *Changing Styles in Shakespeare*. London, 1981.

Bevington, David. *The Complete Works of Shakespeare*. New York, 1992.

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Bloom, Harold. *Modern Critical Interpretations: "Twelfth Night."* New York, 1987.

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French, Marilyn. *Shakespeare's Division of Experience*. New York, 1981.

Gay, Penny. *As She Likes It: Shakespeare's Unruly Women*. London, 1994.

Gibson, Rex, ed. *Cambridge School Shakespeare*.

(This excellent series, used extensively as a resource in Chicago Shakespeare Theater's education efforts, includes *Twelfth Night* along with approximately half of Shakespeare's other plays. Available in the United States through Cambridge University Press.)

Goddard, Harold C. *The Meaning of Shakespeare*. Chicago, 1951.

Hamilton, Donna. *Shakespeare and the Politics of Protestant England*. Lexington, 1992.

Hills and Öttchen. *Shakespeare's Insults: Educating Your Wit*. Ann Arbor, 1991.

Kott, Jan. *Shakespeare Our Contemporary*. London, 1965.

Macdonald, Ronald R. *William Shakespeare: The Comedies*. New York, 1992.

Mullaney, Steven. *The Place of the Stage*. Chicago, 1988.

Newlin, Nick. *Twelfth Night: 30 Minute Shakespeare*, 2010.

O'Brien, Peggy. *Shakespeare Set Free: Teaching "Twelfth Night" and "Othello."* New York, 1995. Three-volume series; other plays include *Romeo and Juliet*, *Macbeth*, *A Midsummer Night's Dream* and *Hamlet*.

Ornstein, Paul. *Shakespeare's Comedies: From Roman Farce to Romantic Mystery*. Newark, 1986.

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Schafer, Elizabeth. *Shakespeare in Production: Twelfth Night*. Cambridge, 2009.

Schiffer, James, Ed. *Twelfth Night: New Critical Essays*. New York, 2011.

Smith, Bruce R. *Twelfth Night: Texts and Contexts*. Boston, 2001.

Stone, Lawrence. *The Family, Sex, and Marriage in England 1500-1800*. Harper & Row, 1979.

Wells, Stanley. "Twelfth Night": *Critical Essays*. New York, 1986.

aprendices

**APPENDIX A – LINES FOR LINE “DANCING” (Activity #1)**

Script Key: *The following lines are printed twice for each pair of students sharing the same line. The two weights denote each student's half.*

— — — — —  
#1 All this to season a brother's dead love, / **which she would keep fresh and lasting, in her sad remembrance.**

— — — — —  
#1 All this to season a brother's dead love, / **which she would keep fresh and lasting, in her sad remembrance.**

— — — — —  
#2 Conceal me what I am, and be my aid / **for such disguise as haply will become the form of my intent.**

— — — — —  
#2 Conceal me what I am, and be my aid / **for such disguise as haply will become the form of my intent.**

— — — — —  
#3 With drinking healths to my niece! / **I'll drink to her as long as there is a passage in my throat and drink in Illyria!**

— — — — —  
#3 With drinking healths to my niece! / **I'll drink to her as long as there is a passage in my throat and drink in Illyria!**

— — — — —  
#4 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?**

— — — — —  
#4 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?**

— — — — —  
#5 My masters, are you mad? / **Do ye make an alehouse of my lady's house?**

— — — — —  
#5 My masters, are you mad? / **Do ye make an alehouse of my lady's house?**

— — — — —  
#6 My lady loves me. / **I will do everything that thou wilt have me.**

— — — — —  
#6 My lady loves me. / **I will do everything that thou wilt have me.**

— — — — —  
#7 O what a deal of scorn looks beautiful / **in the contempt and anger of his lip!**

#7 O what a deal of scorn looks beautiful / **in the contempt and anger of his lip!**

#8 Some are born great, some achieve greatness, / **and some have greatness thrust upon them.**

#8 Some are born great, some achieve greatness, / **and some have greatness thrust upon them.**

#9 Put up your sword! / **If this young gentleman have done offence, I take the fault on me.**

#9 Put up your sword! / **If this young gentleman have done offence, I take the fault on me.**

#10 Farewell, and take her; but direct thy feet / **where thou and I henceforth may never meet.**

#10 Farewell, and take her; but direct thy feet / **where thou and I henceforth may never meet.**

#11 An apple, cleft in two, / **is not more twin than these two creatures.**

#11 An apple, cleft in two, / **is not more twin than these two creatures.**

#12 And since you called me master for so long, here is my hand; / **you shall from this time be your master's mistress.**

#12 And since you called me master for so long, here is my hand; / **you shall from this time be your master's mistress.**

#13 Madam, you have done me wrong. / **Notorious wrong.**

#13 Madam, you have done me wrong. / **Notorious wrong.**

#14 I'll be revenged / **on the whole pack of you.**

#14 I'll be revenged / **on the whole pack of you.**

## APPENDIX B – SCRIPT FOR EXEUNT! (Activity #2)

### Script Key:

- Each time you come to a bolded word, select a new student to enter the circle and take on that character. (You may want to create name placards or use a shared costume piece to help students keep track of each character.)
- To reinforce that “Cesario” is Viola disguised as a boy, ask students to create a fake mustache by placing their index finger above their lips whenever they hear the name “Cesario” mentioned in your narrative. (Look for  in the script as a reminder.)
- When you reach a highlighted line, ask the student portraying that character to read the line off of your script. (These are the same lines from the Line “Dancing” activity, so they may already be familiar to the students.)
- When you reach an “Exeunt!,” all students return to the outer circle, leaving the playing space empty.

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In Illyria, there has recently been a personal tragedy—the **Countess Olivia** had a **brother**, who has died. This sad event takes place less than a year after **Olivia’s father** died. Olivia has sworn that she will be in mourning for seven whole years and, during that time, she’ll not be entertaining any **suitors**.

But **Orsino**, the Duke of Illyria, has already fallen in love with **Olivia**... And when his servant **Valentine**, whom Orsino has sent to woo the Countess on his master’s behalf, returns from Olivia’s, Valentine explains that she has rejected him because she will remain in mourning – **[VALENTINE]** *“All this to season a brother’s dead love, which she would keep fresh and lasting, in her sad remembrance.”* In spite of this, Orsino continues to pine for Olivia.

### EXEUNT!

Meanwhile, in the country of Messaline, **Viola** and her brother **Sebastian**, along with a **Sea Captain**, have boarded a **boat**. Shortly into their voyage, there is a violent storm with monstrous **waves, thunder** and **lightning**, and their ship is destroyed. Viola and the Captain wash up on the shore of Illyria. Sebastian has disappeared, and **Viola** believes him to be dead. Viola asks the Captain about the people who live here in Illyria, and he tells her about Olivia and about Duke Orsino. Viola remembers her father long ago talking about Duke Orsino, and so she asks the Captain to help her take on the disguise of a young male page so she can seek employment in Orsino’s home. **[VIOLA/CESARIO]** *“Conceal me what I am, and be my aid for such disguise as haply will become the form of my intent.”* The **Captain** agrees.

### EXEUNT!

But Orsino is not the only man vying for Olivia’s affection. There’s **Sir Andrew Aguecheek**, a friend of Olivia’s uncle, **Sir Toby Belch**. Toby lives with his niece Olivia, and has invited Sir Andrew here to court Olivia. Sir Andrew is beginning to realize that he has no chance of winning Olivia’s affections, but Sir Toby convinces him to stay—mainly so that he can continue to con money from Sir Andrew for their daily carousing. Olivia’s maid, **Maria**, who adores Sir Toby, urges him to restrain himself so as not to upset Olivia, but Sir Toby declares: **[SIR TOBY]** *“With drinking healths to my niece! I’ll drink to her as long as there is a passage in my throat and drink in Illyria!”*

### EXEUNT!

Meanwhile, **Orsino** has hired **Viola** (disguised as Cesario 🐣) as his page, and sends “him” to woo Olivia on his behalf. Cesario 🐣 arrives to relay “his” master’s suit to Olivia—who promptly falls in love instead with Orsino’s page, Cesario 🐣.

Olivia sends Cesario 🐣 back to Orsino to tell him she cannot love him. Then she summons **Malvolio**, sending him after Cesario with a ring—one that she pretends Cesario gave her as a token from Orsino. Malvolio (still not in least amused about the turn of events...) catches up to Cesario 🐣 and thrusts the ring in the page’s direction. Cesario 🐣 is amazed: not only has she fallen in love with Orsino, Olivia must have fallen in love with—HER!!!, disguised as a boy!

**[CESARIO/VIOLA]** *“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?”*

### EXEUNT!

Back at Olivia’s, **Sir Toby**, **Sir Andrew**, and **Feste** are having a wild, raucous party late into the night. **Maria** tries to quiet everybody down, but they flat-out refuse. **Malvolio**, awakened from his sleep, comes in yelling: **[MALVOLIO]** *“My masters, are you mad? Do ye make an alehouse of my lady’s house?”* He warns Sir Toby that if he doesn’t shape up, Olivia will kick him out. Malvolio leaves in a huff.

In front of her delighted audience of Toby, Aguecheek and Feste, Maria spins an elaborate plot against this killjoy in their midst. She’ll forge a letter in Olivia’s hand that hints at their mistress’s secret love for Malvolio, and suggests that he assume behaviors that attract her: wearing yellow stockings, being rude to servants—and always smiling, no matter what. Maria drops the letter where Malvolio will find it and, while Sir Toby and Sir Andrew hide and watch, Malvolio comes upon the letter, reads it and falls for it instantly. He says, **[MALVOLIO]** *“My lady loves me. I will do everything that thou wilt have me. Jove, I thank thee!”*

### EXEUNT!

Meanwhile, back at Orsino’s, **Cesario** tries to convince **Orsino** that **Olivia** will never love him. Orsino refuses to listen and instead sends Cesario 🐣 back to Olivia, who continues to express her love for “Cesario.” Olivia, just like Orsino, has trouble accepting her love’s rejection: **[OLIVIA]** *“O what a deal of scorn looks beautiful in the contempt and anger of his lip!”*

Who now, of all people, should land on the coast of Illyria, but Viola’s twin brother **Sebastian**—who, by the way, looks remarkably like his sister. He is accompanied by **Antonio**, the sailor who rescued him after the shipwreck. But Antonio, who is wanted here for piracy, follows Sebastian to Illyria against his better judgment. Since he’s a wanted man here, he doesn’t want to be seen, and so he gives Sebastian money to explore the place on his own.

### EXEUNT!

Meanwhile, back at **Olivia’s**, she calls for **Malvolio**, who shows up, bedecked in yellow stockings, cross-gartered—and smiling incessantly. He quotes the letter he found, declaring: **[MALVOLIO]** *“Some are born great, some achieve greatness, and some have greatness thrust upon them.”* Olivia is puzzled—one might even say alarmed—and she summons **Maria**, asking her to take special care of Malvolio, who is acting very strangely. Maria and **Sir Toby** pretend that Malvolio is bewitched, and place him in a dark room, where he is bound up against his will.

Meanwhile... Cesario ♀ is still continuing to refuse Olivia's advances... Sir Toby stops Cesario ♀ on the way out to say that **Sir Andrew** has challenged the young man to a duel. Cesario ♀ and Sir Andrew are equally reluctant to fight, but Toby eggs them on until the duel begins. **Antonio** spies Cesario ♀ fighting and, believing it to be his good friend, he rushes to Cesario's defense.

**[ANTONIO]** *"Put up your sword! If this young gentleman have done offence, I take the fault on me."*

Antonio is recognized and immediately arrested by **two officers**. Antonio asks Cesario ♀, whom he takes for Sebastian, to return the money he lent him. Cesario ♀ refuses since he doesn't have Antonio's money, and the sailor, believing himself betrayed by his friend Sebastian, is taken away. Sir Andrew and Sir Toby meet the real **Sebastian** in the street and, taking him for Cesario ♀, again start up a fight. Horrified, Olivia stops the fight and, taking Sebastian for her Cesario ♀, she asks him to marry her. Sebastian, who has of course never set eyes on the Countess before, is surprised, but he agrees...

### EXEUNT!

Meanwhile, **Malvolio**, still locked up in the dark, is visited by **Feste**, disguised as a priest, Sir Topas. Sir Topas (aka Feste) treats Malvolio as if the poor steward were one possessed. Then, returning without his disguise, Feste (aka Sir Topas!) grants Malvolio's request for pen and paper so that he can tell the Countess of his mistreatment.

**Orsino** and **Viola** arrive at Olivia's, where they meet Feste. They are followed shortly by **Antonio**, in the custody of **two officers**. Cesario ♀ reports to Orsino that Antonio had been the one to come to "his" rescue. Antonio is furious, believing that Cesario ♀ is Sebastian and lying to him about his money. Orsino insists to the contrary—this person **MUST** be Cesario ♀.

### EXEUNT!

**Olivia** arrives, and calls out to Cesario ♀: **[OLIVIA]** *"Cesario, husband, stay!"* **Orsino** is furious, and tells Cesario ♀: **[ORSINO]** *"Farewell, and take him her; but direct thy feet where thou and I henceforth may never meet."* Then **Sir Andrew** enters, injured, calling for a doctor, and claiming that he was wounded by Cesario ♀. Then **Sebastian** enters. Everyone present is amazed when they realize that Cesario ♀ and Sebastian are twins! **Antonio** exclaims, **[ANTONIO]** *"An apple, cleft in two, is not more twin than these two creatures."* Viola reveals that she is actually a woman, and Orsino offers his hand to her in marriage: **[ORSINO]** *"And since you called me master for so long, here is my hand; you shall from this time be your master's mistress."*

Not everyone is happy, though... **Malvolio** returns to tell Olivia, **[MALVOLIO]** *"Madam, you have done me wrong. Notorious wrong."* Olivia realizes that the letter Malvolio received was a forgery by Maria. Malvolio is infuriated and yells, **[MALVOLIO]** *"I'll be revenged on the whole pack of you."* But the play, being a comedy, ends with the couples happily united.

What great ones do, the less will prattle of. **1.2**

He's a coward and a coistrel that will not drink to [her] till his brains turn o'th'toe, like a parish top. **1.3**

[Your hair] hangs like flax on a distaff... **1.3**

Many a good hanging prevents a bad marriage. **1.5**

The lady bade take away the fool, therefore I say again, take her away. **1.5**

One of thy kin has a most weak pia mater. **1.5**

If you be mad, be gone: if you have reason, be brief. **1.5**

Th'art a scholar; let us therefore eat and drink. **2.3**

Welcome, ass. **2.3**

Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? **2.3**

Now the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal. **2.4**

Observe him, for the love of mockery. **2.5**

Contemplation makes a rare turkey-cock of him: how he jets under his advanced plumes! **2.5**

I do care for something; but in my conscience, sir, I do not care for you: if that be to care for nothing, sir, I would it would make you invisible. **3.1**

She will keep no fool, sir till she be married, and fools are as like husbands as pilchards are to herrings, the husband's the bigger. **3.1**

Foolery, sir, does walk about the orb like the sun, it shines everywhere. **3.1**

Now Jove, in his next commodity of hair, send thee a beard! **3.1**

If he were opened and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of th' anatomy. **3.2**

I can hardly forbear hurling things at him. **3.2**

Youth, whatsoever thou art, thou art but a scurvy fellow. **3.4**

I have said too much unto a heart of stone. **3.4**

[You are] a coward, a most devout coward, religious in it. **3.4**

I would not be in some of your coats for twopence. **4.1**

How many fruitless pranks/ this ruffian hath botch'd up. **4.1**

Out, hypocritical fiend! **4.2**

Leave thy vain bibble babble. **4.2**

[You are] an ass-head, and a coxcomb, and a knave, a thin-faced knave, a gull. **5.1**

## APPENDIX D – THINK SHEET FOR OLIVIA ON THE HOTSEAT (Activity #24)

### Olivia's "Frame:"

You (playing Olivia) are on *Dateline*, a TV newsmagazine, to explain about the strange turns your very public love life has taken. You have publically said you would not marry, then you fall in love with a man who scorns you and swears he will not marry, and now suddenly the two of you are a couple? Given the recent death of your brother and father, how are we to understand this change? Your public wants to know the "real" Olivia. There will be tough questions about the pressures of running a large household with vast economic interests, the challenge of keeping up the status of your house in the public eye, and whether you are experiencing true love or grief. Answer the following questions to get a real feel for who you, Olivia, are.

Olivia's own opinions of Cesario and Duke Orsino:

Olivia's passions, dreams, goals for herself, her family, her future:

Olivia's biggest obstacles, problems:

Olivia's loyalties:

Olivia's strengths and weaknesses:

List one or two words that describe you (Olivia). Use the text!

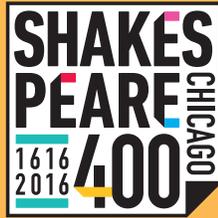
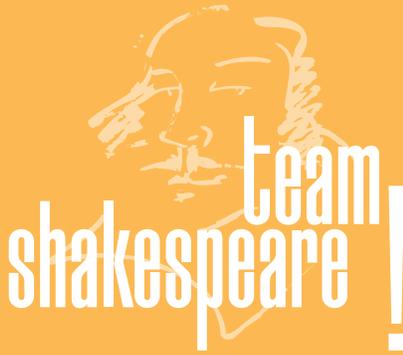
At least one quote each that best reveals your capacity for true love and your fickleness:

True love (line #?):

Fickleness (line #?):

What's the one question that you hope the press do not ask you? What would your answer be?

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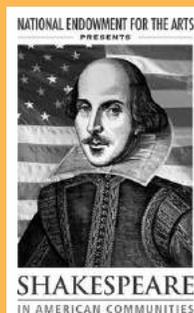


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