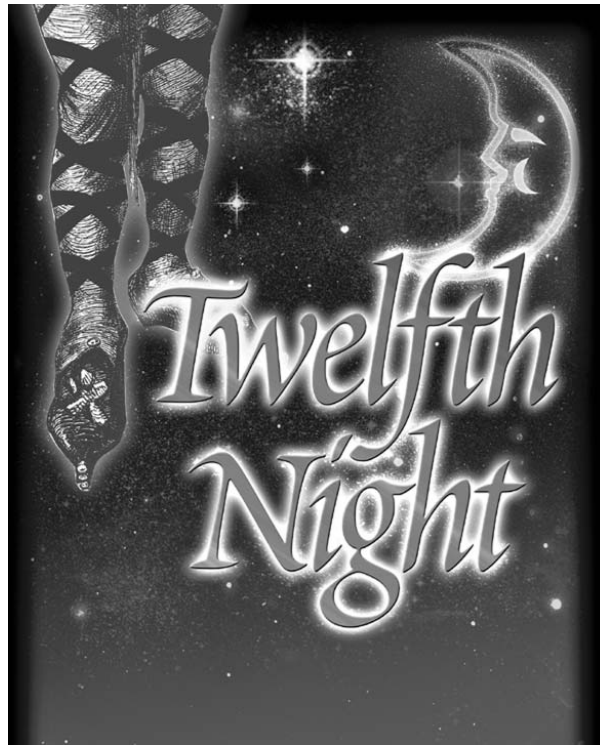


# STUDY GUIDE

2004–2005 SEASON

THE REPERTORY THEATRE OF ST. LOUIS



BY WILLIAM SHAKESPEARE  
DIRECTED BY EDWARD STERN

## C O N T E N T S

- 2. Who's Who?
- 3. Words to the Wise
- 4. What's the Story?
- 5. Read More About It
- 6. The Bard
  - Coined by Shakespeare
- 7. Quotable Quotes in *Twelfth Night*
- 8. Mistaken Identity, Disguise,  
and Gender-bending
- 9. Q & A

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# Who's Who?

**Duke Orsino** is a powerful nobleman of Illyria, and a hopeful romantic. He is in love with Olivia—although some may argue that he is in love with the idea of being in love. Olivia does not return the duke's affections, and as a result he wallows in melancholy.

**Curio** and **Valentine** are two of Duke Orsino's attendants.

Although they try to serve him as best they can, neither is as close to the duke as the newly arrived Cesario.



**Viola (Cesario)** is a young woman of aristocratic birth and the twin sister of Sebastian. She dresses as a young man named Cesario in order to act as page to Duke Orsino, and she quickly becomes his close confidant.

The **Sea Captain** and Viola are shipwrecked together. He helps her in becoming Cesario and introduces her to the duke.

**Sir Toby Belch** is Olivia's uncle and lives in her household. She does not approve of his chaotic, drunken behavior, but Sir Toby has an ally in the household as well—Maria.

**Maria** is Olivia's quick-witted maid. She runs the household and schemes with Sir Toby.

**Sir Andrew Aguecheek** is a nobleman who is drawn into schemes with Sir Toby and Maria while trying to win Olivia's heart. He has a challenged vocabulary, and this leads him to misunderstand everyone around him. Although he believes himself to be witty and brave, he is an utter fool.

**Feste** is a jester and musician who lends his services to Olivia, and to Orsino as well. He is a fool by profession only, as he is very perceptive of peoples' inner natures. Wise counsel is often concealed within his entertainment.

**Olivia** is a wealthy countess pursued by Orsino and Sir Andrew. Olivia is in mourning over the death of her brother, and she vows to hold to her mourning period for seven years. Olivia falls in love with Viola when she is disguised as Cesario.

**Malvolio** is Olivia's ambitious—and vain—steward. He is quite impressed by his own virtue and harbors a secret love for Olivia. His disdain for fun, along with his haughtiness, earns him the enmity of Maria, Sir Toby and Sir Andrew.

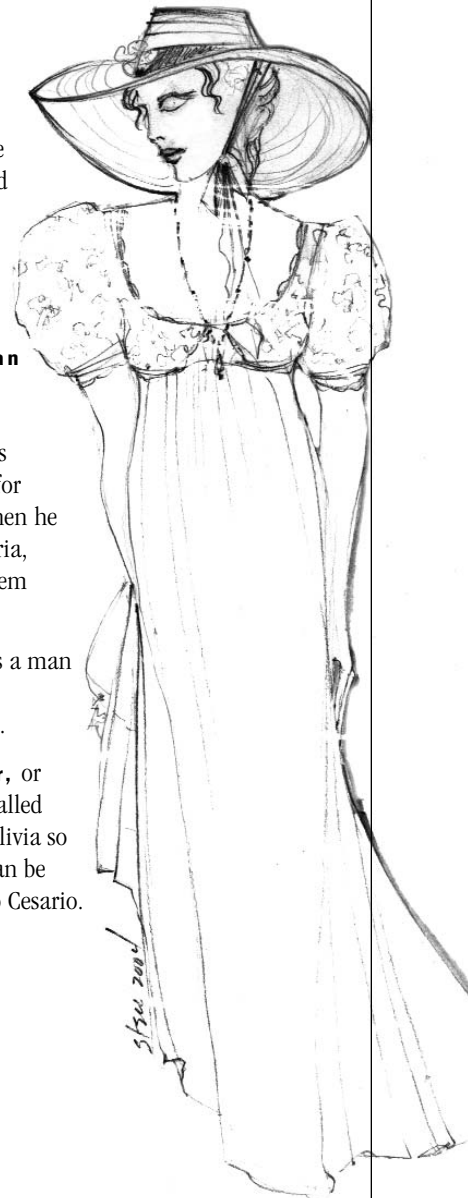
**Antonio** is a sea captain who rescues Sebastian after the shipwreck. He accompanies Sebastian in Illyria—because he cares for him and wishes to protect him—

but this is dangerous for Antonio because he is a wanted man in Illyria.

**Sebastian** is the twin brother of Viola. He is mistaken for Cesario when he enters Illyria, and mayhem ensues.

**Fabian** is a man in Olivia's household.

The **Friar**, or priest, is called upon by Olivia so that she can be married to Cesario.



# Words to the Wise

**Illyria** – Historically, Illyria is an island along the Adriatic coast, but Shakespeare’s Illyria is fictitious and does not necessarily reflect a real-world location.

**surfeiting** – physically overfull, to the point of illness

**hart** – a male deer; often used conjointly with “heart” in word play

**eye-offending brine** – tears

**eunuch** – a castrated male, who often had a high-pitched voice

**butt’ry-bar** – a pantry or storage place for food

**kick-shaws** – a fancy food or delicacy; a trinket

**galliard** – a lively dance in triple time

**nuncio** – a papal ambassador or representative; a person bringing a message

**Quinapalus** – Feste makes up this “philosopher.”

**birdbolts** – small, of no consequence

**squash** – an unripe peapod; Malvolio is referring to Cesario’s youthful appearance.

**diuculo surgere** – (Latin) rising at dawn is healthy

**a stoup of wine** – (also stoop) a fount for holy water at the entrance of a church

**(let’s have a) catch** – a request for a song; especially one sung as a round

**welkin** – the sky or the heavens

**By’r lady** – a reference to the Holy Mother Mary, not Olivia

**tillyvally** – fudge

**cozier’s catches** – cobbler’s songs

**sneck up** – go away

**gull** – a gullible person

**Penthesilea** – Queen of the Amazons, a mythic warrior tribe that did not admit men into the society except for the purposes of breeding

**call me Cut** – Toby refers to a gelded horse, and is implying that he would be a failure.

**sack** – wine, sherry

**taffeta** – silk that seems to change color, or reflect different colors as the light changes

**sheep-biter** – thief

**metal of India** – gold

**“the trout that must be caught with tickling”** – (refers to Malvolio) catching fish very craftily by stroking them and making them think they are safe

**Her C’s, her U’s, her T’s** – see the entry for “CUT” prior. For an Elizabethan crowd, “her great P’s” would be the big punchline to The Bard’s joke.

**Lucrece** – an ancient symbol of chastity and the design on the seal Olivia uses

**fustian** – pretentious language

**champaign** – open country

**Sophy** – the Shah of Iran

**tabor** – a small drum

**cypress** – very thin linen

**spleen** – considered the source of laughter in Shakespeare’s time

**bum-baily** – someone who sneaks up on others

**Cockatrice** – A legendary animal with a lethal gaze.

**unchary** – careless, especially in financial matters

**firago** – a female warrior

**perpend** – consider

**geck and gull** – a fool



# What's the Story?

*Twelfth Night* opens as Orsino, duke of Illyria, speaks of his consuming passion for the beautiful Olivia. Orsino's messenger reports that Olivia has turned down all advances, saying that she will enter seclusion for seven years in memory of her late brother. Marveling at her dedication, Orsino hopes that someday her attention will be directed to him.

Meanwhile, twins Viola and Sebastian are separated when their ship is wrecked on the shores of Illyria. The lovely and charming Viola is befriended by a kind sea captain who informs her that the Duke Orsino is courting a lady who has entered seclusion. Viola decides to become a follower of Orsino, and she pays the Captain to disguise her as a man, Cesario, and to introduce her in the household of the young duke. Orsino, impressed by Cesario's good looks and courtly speech, receives him as a personal attendant, sending him to woo the Countess Olivia.

Olivia is a wealthy noblewoman who lives in a splendid palace with a servant, Maria, her drunken uncle, Sir Toby Belch, and her steward, Malvolio. Maria and Sir Toby are a happy pair who drink and carouse with Sir Andrew Aguecheek, a nobleman much enamored of Olivia. In return for the grog supplied by Sir Andrew, Sir Toby is supposed to press Sir Andrew's case with Olivia; however, Sir Toby never sobers up long enough to maintain his part of the agreement. The ambitious, narrow-minded Malvolio observes all these affairs with great disapproval.

When Cesario arrives at Olivia's palace, Olivia instantly becomes enamored with him. She pays attention to his speech, but this is due to her fascination with him rather than with the duke whom he represents. As Cesario leaves, Olivia sends Malvolio after the page with a ring. The shocked Viola realizes that Olivia has fallen in love with her in man's garb.

As all this is taking place, Maria with Sir Toby and Sir Andrew decide to stop Malvolio's constant prying, so Maria devises a scheme whereby Malvolio will find a note, supposedly written by Olivia, in which she confesses her secret love for him and asks him

to demonstrate his feelings by wearing yellow stockings tied with cross garters and smiling continuously in her presence. Malvolio, discovering the note, is overjoyed. Soon he appears in his strange dress, capering and bowing before the countess. Olivia, startled by the strange behavior of her usually dignified steward, decides that Malvolio has lost his wits and confines him to a dark room.

As her days go by in the duke's service, Viola falls deeply in love with the sentimental nobleman, but he has eyes only for Olivia and presses the page to renew his advances with the countess. When Cesario returns with another message from the

duke, Olivia openly declares her love for the young page. Cesario insists, however, that his heart can never belong to any woman. So obvious are Olivia's feelings for Cesario that Sir Andrew becomes jealous and decides that his only course is to challenge the page to a duel, which Cesario must reluctantly accept.

Elsewhere in Illyria, Sebastian, Viola's twin brother, has been rescued and befriended by the sea captain Antonio. When Sebastian decides to visit the court of Duke Orsino, Antonio, fearing he may be arrested because he



Robert Elliott and Noble Shropshire in *Twelfth Night* at Cincinnati Playhouse in the Park, where this production of *Twelfth Night* was first performed. (Photo by Sandy Underwood)

was once the duke's enemy, decides to accompany Sebastian only as far as the town. There Antonio leaves his money purse with Sebastian for safekeeping and the two men go their separate ways for the day.

During his wanderings about the city, Antonio happens upon the duel between the unwilling Cesario and Sir Andrew. Mistaking the page for his friend Sebastian, Antonio immediately rushes to the rescue of his supposed friend and is arrested by officers in the name of the duke. Antonio, mistaking Viola for Sebastian, asks for his purse only to be surprised and hurt as the page denies all knowledge of the captain and his money. As Antonio is dragged to jail he shouts protests at "Sebastian," and thus Viola learns that her brother still lives.

The real Sebastian, meanwhile, has been followed by Sir Andrew, who believes him to be the same man he had just been fighting. Egged on by Sir Toby and Maria, Sir Andrew engages

Sebastian in a duel and is promptly wounded along with Sir Toby. Olivia then interferes and has the supposed Cesario taken to her home, where she promptly marries the surprised but not unwilling Sebastian.

**Officers escort** Antonio past Olivia's house just as Duke Orsino and Cesario appear at the gates. Instantly Orsino recognizes Antonio as a former enemy and demands to know why he has returned to Illyria. Antonio explains that he had rescued and befriended the duke's present companion, Sebastian, and had accompanied him to Illyria despite the danger involved. Then, pointing to Cesario, he sorrowfully accuses the supposed Sebastian of violating their friendship by not returning his purse.

**The duke** is protesting this accusation when Olivia appears and salutes Cesario as her husband. Just then Sir Andrew and Sir Toby come running in to find a doctor because Sebastian has wounded them. Seeing Cesario, Sir Andrew begins to rail at him for his violence. Olivia dismisses the two old men as Sebastian arrives to apologize.

**Spying Antonio**, Sebastian joyfully greets his friend. Antonio and the rest of the amazed group, unable to believe what they see, stare from Cesario to Sebastian. Viola then reveals herself, explains her disguise and tells how she and her brother had been separated. The mystery cleared up, Sebastian and Viola affectionately greet each other. The duke, seeing that the page he has grown so fond of is female, asks Viola to dress again as a woman.

**Elsewhere**, Olivia's clown Feste has visited Malvolio in jail and obtained a written explanation of the steward's peculiar behavior. The plot against him revealed, Malvolio is released just in time to witness the marriage of Viola and Orsino and also that of Sir Toby and Maria. Bitter over his mistreatment, Malvolio vows revenge upon them all. The three new couples ignore him, embracing their new companions as well as their newfound happiness.



## What is Twelfth Night?

*Twelfth Night is a holiday celebrated by some branches of Christianity. It is January 5, the eve of Epiphany, so called because it is the 12th night from Christmas, counting Christmas as the first.*

*In England, Twelfth Night has been a great festival marking the end of the Christmas season, and popular masquerading parties are typical entertainment. Historically, it was also a time when social hierarchies were turned upside down.*

*Epiphany is a feast celebrated the day after Twelfth Night, called Twelfth Day or Little Christmas. It commemorates three events—the baptism of Jesus, the visit of the Wise Men to Bethlehem, and the miracle at Cana.*



## READ MORE ABOUT IT

*We encourage you to examine these topics in-depth by exploring the following books, websites and videos.*

*The Riverside Shakespeare* by William Shakespeare et al. Houghton Mifflin; 2nd edition; 1997. If you love Shakespeare, then this is the book to own. It is a respected collection of all Shakespeare's work.

*Shakespeare in Love* (VHS, 1999). This Oscar-winning movie starring Geoffrey Rush and Gwyneth Paltrow gives a fictional account of The Bard's inspiration for *Twelfth Night*.

*Twelfth Night* (VHS, 1996). This is a film adaptation of the play, directed by Trevor Nunn and starring Helena Carter, Nigel Hawthorne, and Ben Kingsley as the multidimensional Feste.

[www.shakespeare-literature.com](http://www.shakespeare-literature.com) and [www.absoluteshakespeare.com](http://www.absoluteshakespeare.com) contain the complete texts of Shakespeare's plays (for free viewing) as well as many links to study resources.

[www.shakespeare-online.com](http://www.shakespeare-online.com) is an excellent repository of information on Shakespeare, and it is updated frequently.

[www.bardweb.net](http://www.bardweb.net) is another large repository of Shakespearean information. However, this site also contains excellent summary information on Elizabethan England, which is invaluable to any study of The Bard's works.

[www.shakespeareauthorship.com](http://www.shakespeareauthorship.com) is a website dedicated to the proposition that Shakespeare wrote Shakespeare.

[www.bbc.co.uk/education/asguru/english/O8shakespeare/index.shtml](http://www.bbc.co.uk/education/asguru/english/O8shakespeare/index.shtml) Hosted by the BBC, this website has an interactive quiz on Shakespeare as well as several questions about *Twelfth Night*.

[www.folger.edu/Home\\_02B.html](http://www.folger.edu/Home_02B.html) is the website of the Folger Shakespeare Library. It contains resources for teachers that include lesson plans and interactive activity guides.



## Coined By Shakespeare

The Bard was quite the *neologist*, which is a person who makes up new words or new usages for existing words. The following terms are just a few of the many that Shakespeare created, and they are each well-established in our vocabulary today.



**Cold-blooded:** *without excitement or feeling; emotionless.*

“Thou cold-blooded slave.”  
(*King John*, III, i)



**Downstairs:** *on a lower floor.*

“His industry is up stairs  
and down stairs.”  
(*The Taming of the Shrew*, III, ii)



**Eyeball:** *rounded capsule that forms the eye; organ for vision.*

“make his eyeballs roll  
with wonted sight”  
(*A Midsummer  
Night's Dream*, III, ii)



**Fashionable:** *stylish;  
suited a particular time.*

“Time is like a fashionable host.”  
(*Troilus and Crssida*, III, iii)



**Fortune-Teller:** *seer or prophet;  
one who professes to see the future.*

“A threadbare juggler  
and a fortune-teller.”  
(*The Comedy of Errors*, V, i)



# The BARD

William Shakespeare, third son born to John Shakespeare, glover and trader, and Mary Arden, daughter of a small landowner, was born in Stratford-on-Avon in 1564. His birth date is celebrated on April 23 by convention only; since

Shakespeare left no personal records we can only glimpse him through official records like christening certificates, marriage records and deed transfers.

In 1568, John Shakespeare was elected Bailiff (aka mayor) of Stratford. As the son of a merchant, young William surely would have attended the town's free school where he learned his “small Latin and little Greek” from a university graduate; but merchants' sons did not attend university.

In November of 1582, he and Ann Hathaway were issued a marriage license; in May 1583 their daughter Susanna was christened. Some believe Shakespeare was pressured into marrying Hathaway when she became pregnant, but others point out that formal betrothal was both legally binding and admitted of conjugal rights. Will and Anne's two other children, twins Judith and Hamnet, were christened February 2, 1585.

By this time, John Shakespeare had suffered financial setbacks and William left Stratford in search of work. Conceivably, he began acting with numerous provincial or touring theatre companies but, at any rate, by 1592 he seems to have become an established actor/playwright in London. When, in 1592, the Plague closed the theaters for about two years, Shakespeare turned to writing narrative poetry. Most notable were *Venus and Adonis* and *The Rape of Lucrece*, both of which were dedicated to the Earl of Southampton, whom scholars accept as Shakespeare's friend and benefactor despite a lack of documentation. During this same period, Shakespeare was writing his sonnets, and is also credited with several popular songs. He returned to playwriting when theaters reopened in 1594, and published no more poetry. In 1596, William's father John was granted a coat of arms, almost certainly purchased by William, which gave his father the right to be called a gentleman. Around 1597, Shakespeare's partnership in Lord Chamberlain's Men had earned him sufficient profit to purchase an estate in Stratford, called New Place, for his family. Amid all of his success, Shakespeare suffered the loss of his only son, Hamnet, who died in 1596 at the age of 11. But Shakespeare's career continued unabated, and in London in 1599, he became one of the partners in the new Globe Theater

Between 1610 and 1611 Shakespeare began to gradually withdraw from the company, now called the King's Men, to retire to Stratford. *The Tempest*, generally considered to be his last play, was presented by the King's Men in 1611. Shakespeare died in his hometown on April 23, 1616, and was buried two days later in the chancel of Holy Trinity Church where he had been baptized exactly 52 years earlier.

There is no small amount of controversy over the exact dates when The Bard wrote his plays—just as there is controversy over his life itself. The following list, however, represents the dates that are accepted by most scholars:

<b>1589–90</b>	<i>Henry VI, Part 1</i>	<b>1599</b>	<i>Henry V; Julius Caesar; As You Like It</i>
<b>1590–91</b>	<i>Henry VI, Part 2; Henry VI, Part 3; Richard III</i>	<b>1599–1600</b>	<i>Twelfth Night</i>
<b>1592–94</b>	<i>The Comedy of Errors</i>	<b>1600–01</b>	<i>Hamlet</i>
<b>1593–94</b>	<i>Titus Andronicus; The Taming of the Shrew</i>	<b>1601–02</b>	<i>Troilus and Cressida</i>
<b>1594</b>	<i>The Two Gentlemen of Verona</i>	<b>1602–03</b>	<i>All's Well That Ends Well</i>
<b>1594–95</b>	<i>Love Labor's Lost</i>	<b>1604</b>	<i>Measure for Measure; Othello</i>
<b>1594–96</b>	<i>King John</i>	<b>1605</b>	<i>King Lear</i>
<b>1595</b>	<i>Richard II</i>	<b>1606</b>	<i>Macbeth</i>
<b>1595–96</b>	<i>Romeo and Juliet</i>	<b>1606–07</b>	<i>Antony and Cleopatra</i>
<b>1596</b>	<i>A Midsummer Night's Dream</i>	<b>1607–08</b>	<i>Coriolanus; Timon of Athens; Pericles, Prince of Tyre</i>
<b>1596–97</b>	<i>The Merchant of Venice</i>	<b>1609–10</b>	<i>Cymbeline</i>
<b>1597</b>	<i>Henry IV, Part 1</i>	<b>1610–11</b>	<i>The Winter's Tale</i>
<b>1598</b>	<i>Henry IV, Part 2</i>	<b>1611</b>	<i>The Tempest</i>
<b>1598–99</b>	<i>Much Ado About Nothing</i>		

“ If music be the food of love, play on.

My purpose is, indeed, a horse of that color.

I was adored once too.

Be not afraid of greatness.

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

This fellow's wise enough to play the fool.

Why, this is very midsummer madness. ”

## Quotable Quotes in *Twelfth Night*



**Gossip:** *to talk idly, usually about others.*

“I'll gossip at this feast”  
(*The Comedy of Errors*, V, i)



**Lonely:** *having no companionship; feeling desolate.*

“I go alone, like to a lonely dragon”  
(*Coriolanus*, IV, i)



**Majestic:** *exhibiting dignity and grandeur.*

“So get the start of the majestic world”  
(*Julius Caesar*, I, ii)



**Moonbeam:** *ray of reflected light from the moon.*

“To fan the moonbeams  
from his sleeping eyes”  
(*A Midsummer Night's Dream*, III, i)



**Puke:** *to vomit.*

“an infant mewling and puking  
in the nurse's arms”  
(*As You Like It*, II, vii)



**Shooting Star:** *meteor appearing like a streak of light.*

“I see thy glory like a shooting star”  
(*Richard II*, II, iv)



**Torture:** *to inflict deliberate pain or suffering.*

“You go about to torture me in vain.”  
(2 *Henry VI*, II, i)



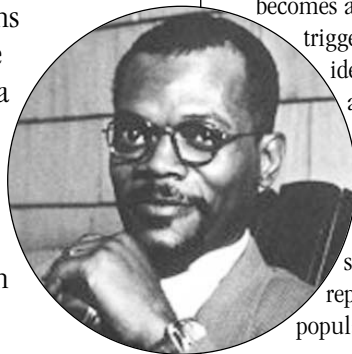
**Wild Goose Chase:** *complicated and fruitless pursuit.*

“Nay if our wits run the wild-goose  
chase, I am done.”  
(*Romeo and Juliet*, II, iv)



## Mistaken Identity, Disguise and Gender-Bending

Throughout entertainment, whether in 21st-century Hollywood or Athens circa 500 BC, there has been a formula for guaranteed laughs: take a person, put them in a disguise, and then throw them in with a number of oblivious—but interested—companions. Can you match the following mistaken identity scenarios to the appropriate Hollywood comedy?



A young man gets brutally dumped by his fiancée, writes a break-up how-to book, becomes a best-selling author, then triggers a chain of mistaken identities among his friends and their mates.

A nerdy, virginal, young woman returns to high school as an undercover reporter, finally gets to be popular, and falls in love.

A beautiful woman presents a bogus fiancé to impress her advertising agency boss and gradually discovers she is attracted to the imposter.

An attractive yet unrefined (and clumsy) FBI agent poses as a beauty pageant contestant in order to find and apprehend a murderer.

A famous playwright falls in love with an aristocratic lady, only to discover she has been pretending to be a boy in order to be one of the actors in his company.

A female journalist assumes she lost a high-school contest because she is an attractive girl and is not taken seriously. She then disguises herself as a boy in order to prove her theory, but falls in love along the way.

After being passed up for a promotion, a female financial analyst at a prestigious firm quits in order to start her own business. She soon realizes, however, that potential clients only feel comfortable investing with men—so she creates a phony, male partner.

Two young men accidentally witness the St. Valentines Day Massacre. In order to evade the mafia, they dress up as women and join an all-girl band.

A mild-mannered concert violinist is thought to be a mole within the CIA, and he becomes caught between two rival factions within the agency.

A rich African-American writer, producer and entrepreneur buys a new home in a rural white neighborhood, but when he moves in, his new white neighbors automatically assume he must be robbing the house and holding the old owner hostage.

A would-be puppeteer takes over the body of a famous actor by crawling through a magic portal that leads to the actor's psyche.

A heartbroken divorcé masquerades as an elderly maid in order to enter his ex's home and spend time with his children.

- Just One of the Guy**
- Shakespeare in Love**
- Being John Malkovich**
- The Man With One Red Shoe**
- Some Like It Hot**
- Picture Perfect**
- The Associate**
- Miss Congeniality**
- Breakin' All the Rules**
- Mrs. Doubtfire**
- Amos & Andrew**
- Never Been Kissed**



These questions and activities are designed to help students anticipate the performance and then to build on their impressions and interpretations after attending the theatre. The activities and questions are divided into “**Before the Performance**” and “**After the Performance**” categories. While most of the exercises provide specific instructions, please feel free to adapt these activities to accommodate your own teaching strategies and curricular needs. To assist you in incorporating these materials into your existing curriculum, we have provided the numbers of some of the corresponding Missouri Knowledge Standards and Illinois Learning Standards. In addition, the majority of the content integrates or allows demonstration of the following Missouri Performance Goals: 1.5, 1.9, 2.1, 2.3, 2.4, 2.5 and 4.1.

# COMMUNICATION ARTS

## Before the Performance

**1** Messages and messengers play an important role in *Twelfth Night*. More often than not, the messages are the source of misinformation or confusion. Have your students write a brief description of something that happened recently in the classroom, and then read the descriptions aloud. See if the students can guess who wrote which description. (MO: CA1, CA2, CA4, CA6, CA7, FA1, FA3 IL: 1, 2, 3, 4, 5, 25, 26)

## 2 Creating Neologisms (new words)

Read “Coined by Shakespeare” earlier in this study guide. As you can see, words that are well-crafted have a way of becoming a part of our vocabulary. Writers—and particularly poets—have created words throughout history in order to get across a particular meaning to the reader. Create your own neologisms (or Sniglets, which is another name for them). Read the sample Sniglets on this page to get you started. Many more can be found online at <http://bertc.com/sniglets.htm> and [www.neologisms.us](http://www.neologisms.us). Share your new words with the class.

**Arachnidiot (noun):** A person who, having wandered into an “invisible” spider web, begins gyrating and flailing about wildly.

**Insongnia (noun):** The state of mind in which a song is stuck in your head and you can’t get it get out.

**Baldage (noun):** The accumulation of hair in the drain after showering.

**Yappuccino (noun):** A person who talks incessantly while drinking coffee.

**Beelzebug (noun):** Satan in the form of a mosquito that gets into your bedroom at 3 in the morning and cannot be cast out.

**Fetchplex (noun):** The state of momentary confusion experienced by a dog whose owner has faked throwing a ball and palmed it behind his back.

**Tacangle (noun):** The position of ones head while attempting to bite into a taco.

**Eufirstics (noun):** Two people waiting on the phone for the other to hang up first.

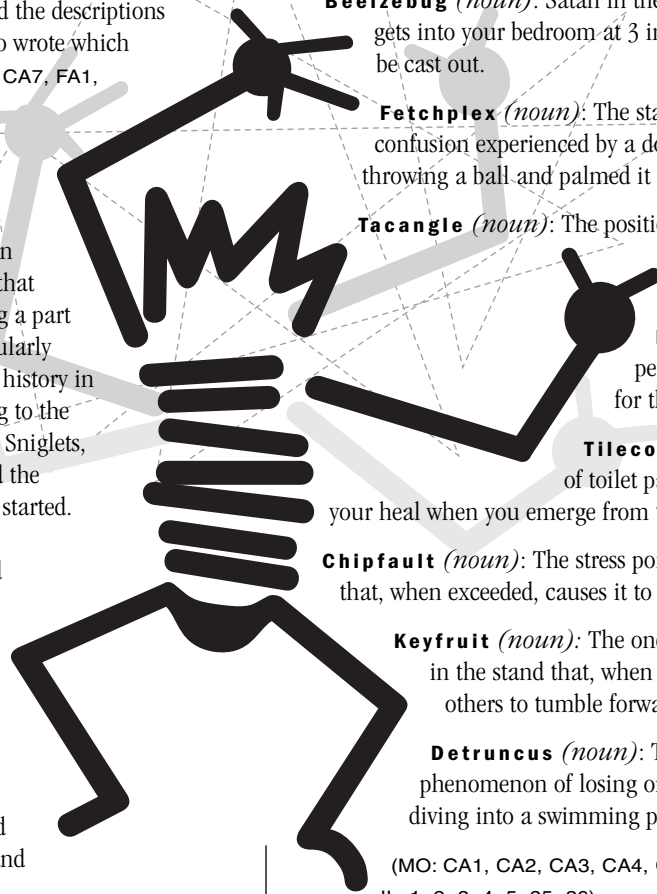
**Tilecomet (noun):** A streamer of toilet paper that trails from your heal when you emerge from the restroom.

**Chipfault (noun):** The stress point of a potato chip that, when exceeded, causes it to break off in the dip.

**Keyfruit (noun):** The one apple, pear, or tomato in the stand that, when removed, causes all the others to tumble forward.

**Detruncus (noun):** The embarrassing phenomenon of losing one’s bathing shorts while diving into a swimming pool.

(MO: CA1, CA2, CA3, CA4, CA6, CA7, FA1, FA3 IL: 1, 2, 3, 4, 5, 25, 26)



### After the Performance

**3** A person's perception of events is often shaded by their own point of view. Have the class split into pairs or groups. Each group member will pick a different character from the play and assume that character's identity (and that character's point of view). Have each group then debate the events of the play, with each student maintaining the point of view of the character they have chosen. Does each character see the events of the play in a different light? If so, how was their point of view different? What are the reasons for the differences? (MO: CA1, CA2, CA5, CA6, CA7, FA1, FA3, FA4, FA5 IL: 1, 2, 4, 5, 25, 26, 27)

**4** Although the play offers a happy ending, several of the characters grieve or suffer pain because of their love. Make a list of the characters who suffer due to love in the play, and write a brief description of why. Given that this is a romantic comedy, what was Shakespeare's purpose in showing the pain love can cause? Overall, what do you believe The Bard was saying about life and love in *Twelfth Night*? (MO: CA1, CA2, CA4, CA6, CA7, FA1, FA3, FA5 IL: 1, 2, 3, 4, 5, 25, 27)

**5** Shakespeare's Fools are often the most complex characters in his plays, and *Twelfth Night*'s Feste is no exception. In this production of *Twelfth Night*, Feste is not only characterized by the traditional complexity Shakespeare wrote into the part, he also serves additional functions. Write an essay on the role of Feste in this production of *Twelfth Night*, and be sure your essay answers the following questions: Is Feste a wise Fool, a foolish Fool, or a bit of both? How does his role help to develop the other characters in the play, such as Olivia, Sir Toby and Malvolio? How is he different than the other characters? Why does he wear two watches and dress in contemporary clothes— as opposed to the multi-pointed hat and colorful garb of a traditional Fool? How does Feste influence the plot? Does he serve a role between the play and the audience? What are his overall purposes in the production? (MO: CA1, CA2, CA4, CA6, CA7, FA1, FA3, FA5 IL: 1, 2, 3, 4, 5, 25, 27)

## FINE ARTS

### Before the Performance

**1** "A rose by any other name would smell as sweet."

That is a famous Shakespeare quote, of course, from *Romeo and Juliet*. Apparently it does not apply to play titles though, because he gave *Twelfth Night* a second name: *What You Will*. This is the only play that Shakespeare gave two titles, so he most certainly felt a compelling reason to do so. Why do you think he gave this play the second title, *What You Will*, and what do think he wanted his audience to think when they applied it to this play? Be sure to keep this question in mind as you watch the performance. (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 27)

**2** If you are able to read the play before the performance, write a short description of the relationships between the following character pairs: Sir Toby and Maria; Malvolio and Olivia; and Antonio and Sebastian. Keep these descriptions for use after you see the performance. (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA4, CA6, CA7 IL: 1, 2, 3, 4, 5, 25, 27)

**3** In the 1500's, theatre was considered more a "Soap Opera" type of entertainment than serious art. Many church and government officials even tried to discourage people from attending the theatre, because they believed it to be a lascivious

type of entertainment. Thankfully, that opinion has changed over time (for most people!). It is true that Shakespeare was not afraid to get a bit bawdy in his plays, especially his comedies. Much of that humor can be lost, however, unless you are familiar with Elizabethan sensibilities and with Shakespeare's affinity for the double entendre. Research the play, and find examples of where the language gets a bit bawdy for comedic effect. The same comedic techniques are used today, only they are geared to a modern audience. Consider our current forms of popular entertainment, and give examples of this same type of humor. (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 27)



**4** In Shakespeare's day, women were not allowed to perform as actors. Therefore, all the characters were played by men. In *Twelfth Night*, the gender lines are even further blurred by the plot (Viola/Cesario). Have the students in the class perform a scene from *Twelfth Night* between Viola/Cesario and Olivia. In the first performance, have a boy play Viola and a girl play Olivia. In the next performance, have the sexes reversed. Then have the characters portrayed by two boys and then by two girls. Ask your students to describe the differences between the performances. Does the overall effect of the scene change (is it more comedic, more dramatic, etc.)? Does the meaning of the scene differ? (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7, SS6 IL: 1, 2, 4, 5, 18, 25, 26, 27)

### After the Performance

**5** In *Before the Performance* we asked about the second title of *Twelfth Night*, or *What You Will*. Revisit your answers regarding the reasons for giving the play a second title. Now that you have seen the play, have your answers changed at all? If so, how did your opinion change? What about the play prompted you to see the second title differently?

(MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 27)

**6** *Twelfth Night* is a romantic comedy, and as such, love is the primary focus. Why do you believe each of the characters falls in love? Was it because of the situation itself, because of the personality of the other person, or because of his or her outward appearance? Support your argument with evidence from the play. (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 27)

**7** Refer to the descriptions of the character relationships that you made in *Before the Performance* (between Sir Toby and Maria; Malvolio and Olivia; and Antonio and Sebastian). Now that you have seen the play performed, have your perceptions of these relationships changed? What different or new aspects did you notice in each of the relationships? (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 27)

**8** Shakespeare wrote lyrics and music to accompany *Twelfth Night*. The lyrics survive, but the music is unfortunately lost to time. In this production, the music and underscoring were written by Kevin Orton, who plays the role of Feste. How would you characterize Feste's music? What role did the music serve in the production? How does it support the plot, theme and mood of the piece? (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 27)

**9** As the play begins, Feste is present—with his back to the audience—but he does not take part in the opening scene. Why do you believe he was there? What do you believe the director wanted the audience to think and feel by including Feste in the first scene? (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 27)

**10** In the first scene, the lighting is designed such that it will cast reflections off the water and onto the backdrop. This effect is magnified by applying moving gobos (a type of light filter) to the lights. What feeling does this lighting create in the scene? List three other lighting effects you noticed in the performance. (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 27)

## SOCIAL SCIENCES

### Before the Performance

**1** Shakespeare is without question the most famous and most produced playwright in history. There have been many other famous playwrights, and some from the same time period as he, such as Ben Jonson. Yet, just as Shakespeare's popularity has grown throughout history, controversy regarding him has grown as well. Not only are the events of Shakespeare's life and the times he wrote his plays disputed, there is also debate over whether he even existed! Research The Bard, and answer the following questions: What are the different theories on the authorship of Shakespeare's plays? Why is Shakespeare surrounded by controversy? What did The Bard look like? Take notes during your research, and discuss the controversies surrounding Shakespeare in class. One website you would not want to miss in your research is

**www.shakespeareauthorship.com**, a site dedicated to the proposition that Shakespeare wrote Shakespeare. (MO: SS2, SS6, CA1, CA2, CA3, CA4, CA6, CA7, FA5 IL: 1, 2, 3, 4, 16, 18, 27)

### After the Performance

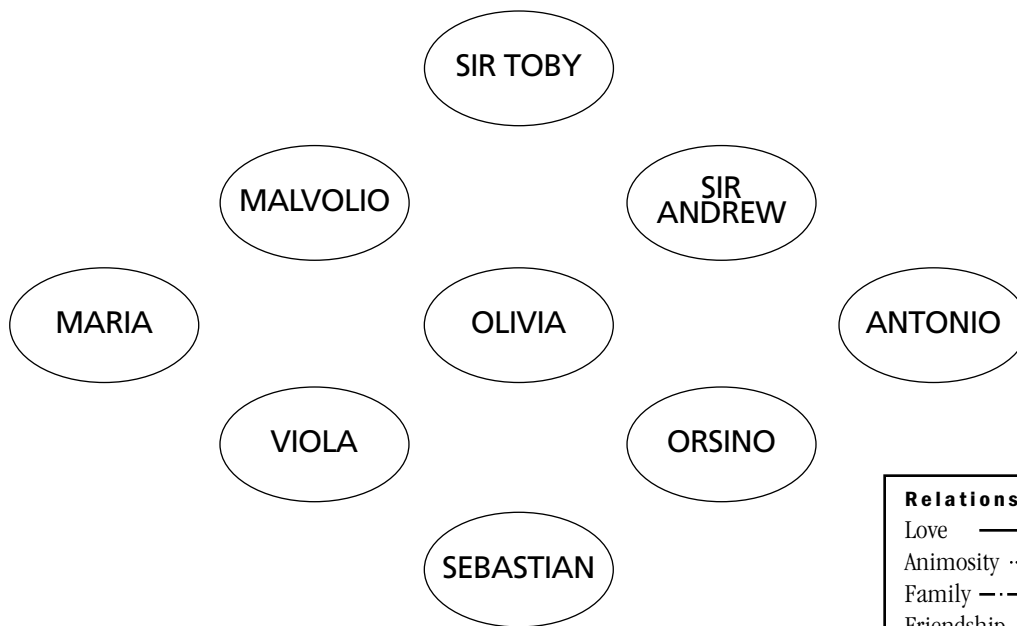
**2** Why does Viola disguise herself as a boy in *Twelfth Night*? How are women thought of and treated in the play? Are women treated differently today? How so? (MO: SS1, SS2, SS3, SS6, CA1, CA2, CA6, FA3, FA5 IL: 1, 2, 4, 5, 14, 15, 16, 18, 25, 27)



### **3** *The Case of Malvolio v. Maria, Sir Toby Belch, et al.*

Hold a classroom trial in which you explore the character of Malvolio and the actions committed against him in the play. In particular, the "practical joke" perpetrated against him by Maria and several of the other characters. Elect class members to serve in the following roles: judge, jury, defense team, prosecution team, and each of the characters listed in *Who's Who*.

Additionally, other characters can be "created" by the defense and prosecution teams if they desire. For example, they may want to produce a kitchen cook or servant as a character witness for Malvolio. If additional characters are created, they can be pulled from the jury. But if a jury member becomes a character, they may not return to the jury. Have each legal team call for witnesses, ask questions and present evidence against and in the defense of those who "wronged" Malvolio. At the end of the trial the jury must pass their verdict. If guilty, they should also recommend a punishment suitable to the crime. After the trial, have the class answer the following questions: Do you agree with the jury's verdict? Why or why not? Was Malvolio unfairly treated by the others? Did he do anything to bring such treatment on himself? (MO: SS1, SS2, SS3, SS6, CA1, CA2, CA5, CA6, CA7, FA4, FA5 IL: 1, 2, 4, 5, 14, 16, 18, 25, 27)



Relationship Legend	
Love	—————
Animosity	.....
Family	- - - - -
Friendship	- - - - -

## SOCIAL SCIENCES ACTIVITY: ANALYZING RELATIONSHIPS AND SOCIETIES

### Before the Performance

Students will need to read the script for the play before completing this activity. If you do not have the script, please note that all Shakespeare’s works can be viewed for free on many websites, such as [www.shakespeare-literature.com](http://www.shakespeare-literature.com). Alternatively, students can complete this activity after attending the performance.

**1** Take on the role of a social anthropologist that is studying the Illyrians, their relationships, and their relationships to the newcomers. Connect the characters on the following page with lines that show their relationships to one another at the end of the play. Using the included legend, draw the appropriate type of relationship line (solid, dots, dashes, dots and dashes) between as many of the characters as possible. Each line on your diagram should also show direction, because not all feelings are returned in kind. Use an arrow to show the direction of the emotion, and use a perpendicular line to indicate a feeling that is not returned. For example, if you believe Sir Andrew loves Olivia, but she does not love him, your line should look like this:

Sir Andrew —————> | ————— Olivia

If you believe they love each other, then it would look like this:

Sir Andrew —————> <————— Olivia

**2** Answer the following questions using your completed relationship diagram. Which character is involved in the most love relationships? Who is involved in the second-most love relationships? Did either of these people do anything to cause this love tangle? If so, what did they do? Are there any people that are not in love? If so, who are they, and why do you believe this is the case?

**3** Which character is central to the most feelings of animosity? Does this person do anything to deserve these feelings? If so, what did they do?

**4** Before the newcomers (Viola, Sebastian and Antonio) arrived, how were the relationships between the Illyrians different? Was the newcomers’ arrival a catalyst of change for the worse or change for the better? Explain your answer.

### After the Performance

**5** Now that you have seen the play, what role did Feste play in the relationship chart you made above? Does he have any emotional ties to the other characters? If so, what are they? How is his role similar and/or different than your role as a social anthropologist?

**6** Compare the Illyrians, as a group, to the newcomers. Are there any physical differences between the two groups? What are they? Are there any behavioral differences? List those as well. What do you think the director was trying to show by including these differences between the two groups?

**7** There is one very interesting historical parallel in our production of *Twelfth Night*, and here is a hint so you don’t miss it: think of another “island” that is part of the U.S. and played an important historical role in the early 1900’s. One more hint in case you need it: if you were traveling to this island by boat, you would see a very large statue. If you can identify this island and its role in history, review the questions in #3 above and apply them to this island and the role it played in the early 1900’s. (MO: SS1, SS2, SS3, SS4, SS5, SS6, SS7, CA1, CA2, CA3, CA4, CA6, CA7, FA1, FA2, FA3, FA4, FA5 IL: 1, 2, 3, 4, 5, 14, 15, 16, 17, 18, 25, 27)