



**ORLANDO
SHAKESPEARE
THEATER**
IN PARTNERSHIP WITH UCF

Study Guide 2017-2018



by William Shakespeare

Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details
LAFS.910.RH.1: Key Ideas and Details
LAFS.1112.SL.1: Comprehension and Collaboration
LAFS.910.W.1: Text Types and Purposes
LAFS.1112.RL.1: Key Ideas and Details
LAFS.910.RL.3: Integration of Knowledge and Ideas

Theater

TH.912.F.2: Careers in and related to the arts
TH.68.S.1: The arts are inherently experiential.

PG-13

Language, Comic Mischief, Use of Alcohol, Suggestive Themes,
Historically Correct Elizabethan Production with All Roles Played by Male Actors

Most appropriate for Grade 8 and up. Children under 5 will not be admitted to the theater.

Twelfth Night

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Twelfth Night

An Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. Brandon Yagel, Education Coordinator, and I are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

1. We've added **Study Guide Spotlights** for quick reference to the standards addressed in each production.
2. We have two **NEW MIDDLE AND HIGH SCHOOL WORKSHOPS** for your students.
 - **Shakespeare Alive Day 2** includes a mini performance by actors in your own classroom.
 - **Text Based Playwriting** helps your students prepare for testing by mapping Shakespeare speeches from *Julius Caesar* to create an acting scene of their own devising.

Additionally, please take a moment to explore our website at orlandoshakes.org/education. We've added 10-15 minute "on your feet " activities that you can do in your classroom to supplement your curriculum. We've also posted edited of Shakespeare scripts that range from 60 – 120 minutes long that are perfect for school productions. As always, we've included Sunshine Standards to assure you that those curriculum needs are being met.

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education



Twelfth Night

Enjoying Live Theater

Theater is a Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Stage Manager -Stacey
Renee Norwood
Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Costume Designer -
Denise Warner
Photo: Rob Jones

The **Shop** and **Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.



Creative Team of The Merry Wives of
Windsor
Photo: Rob Jones

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The **Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.

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Enjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play and the production. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

1. What Key Questions did the play answer?
2. Do you agree with everything the play said about these themes?
3. How did the actors, directors, and designers all address these themes?
4. What opinion did the artists bring to the process, did those opinion change throughout the process (designing, rehearsing, performing) and how did that impact their work?

Twelfth Night

About the Play

Summary

Duke Orsino of Illyria is in love with Olivia, but his advances are rejected. A shipwrecked Viola arrives on his shores, and with the help of a Captain, disguises herself as a boy, calling herself Cesario, and enters Orsino's service. Orsino takes to Cesario, and sends 'him' to woo Olivia for him. Viola, however, is already falling in love with Orsino.

Cesario arrives to woo Olivia, and Olivia falls in love with 'him'. She rejects Orsino's approach, but asks Cesario to return. Orsino discusses the nature of love with Cesario, and sends 'him' again to Olivia, who confesses her love for Cesario, much to 'his' dismay. Meanwhile, Viola's twin brother Sebastian, also a casualty of the shipwreck, arrives in Illyria with the help of Antonio, a sea-captain and former enemy of Orsino. Sebastian looks around the town, and Antonio gives him his purse to use, deciding to stay at the inn for safety.

Staying with Olivia is her uncle Sir Toby, who is encouraging Sir Andrew, his drinking-companion and source of funds, to woo Olivia. While carousing with Olivia's fool Feste late one night, they quarrel with Malvolio, and with the help of Olivia's maid Maria, they decide to trick him. Maria writes a letter to Malvolio, forging Olivia's handwriting, to make Malvolio think Olivia loves him. The letter asks Malvolio to dress and behave in eccentric ways.

Toby, Andrew, and Fabian observe Malvolio opening the letter and absorbing its contents. He approaches Olivia according to the letter's instructions, and she thinks him mad. Toby

arranges for him to be confined in a dark room. Later, he gets Feste to disguise himself as a priest, Sir Topas, to taunt Malvolio. Malvolio writes a letter of complaint to Olivia.

Meanwhile, Andrew prepares to leave the house, having seen Cesario apparently being more successful with Olivia, but Toby persuades him to stay, and to challenge Cesario to a duel. Sir Toby separately informs Andrew and Cesario that the other is a ferocious fighter, and they approach each other with trepidation. They are about to fight when Antonio arrives, intending to defend Cesario, whom he has mistaken for Sebastian. Antonio is arrested by officers who recognize him as Orsino's enemy. He asks for his purse from Cesario, who of course professes no knowledge of it.

Feste is sent to bring Cesario to Olivia, but encounters Sebastian instead. They meet Andrew, who strikes Sebastian, thinking him to be Cesario, and Andrew is beaten for his pains. Olivia arrives to stop a fight between Sebastian and Toby. Sebastian is immediately taken with her. Thinking him to be Cesario, she is delighted that he has finally responded to her advances, and they go off to be married.

Orsino is told by Cesario of Antonio's arrival, but when Antonio is brought before him and asserts that he has been with Cesario for some time, Orsino thinks him mad. Olivia arrives, and again rejects Orsino's advances. As he and Cesario prepare to leave, Olivia insists on Cesario staying, and calls him her husband. When Cesario denies it,

she presents the priest as confirmation. Orsino is enraged, thinking Cesario has betrayed him. Toby and Andrew pass by, having just been severely beaten by Sebastian. Sebastian then arrives, and the twins delightedly recognize each other. Everyone is amazed, Viola's true identity is revealed, and she and Orsino decide to be married.

Feste delivers Malvolio's letter to Olivia, and he is brought from his cell. Fabian reveals the nature of the trick played upon him, and Malvolio leaves vowing revenge on them all. They all prepare for celebration, leaving Feste to bid the audience farewell.

Courtesy of PlayShakespeare.com



Twelfth Night

About the Play

Meet the Characters

Orsino, the Duke and Count of Illyria, is a young man deeply and fashionably in love with Olivia. Her rejection of him leaves him in a deep and just as fashionable melancholy.

Sebastian is Viola's twin brother. After the shipwreck, he was rescued by Antonio, and spent three months in his company.

Antonio is a sea captain. Though considered a pirate by Illyrians, he considers himself an honorable opponent.

Valentine is one of Orsino's attendants. He was sent to Olivia as a messenger of love, but was not allowed to speak to her.

Curio is one of Orsino's attendants. He seeks to distract Orsino by taking him to hunt, but Orsino refuses.

Sir Toby Belch is Olivia's uncle and something of a minor-league Falstaff. A penniless drunkard who sets stock by his nobility of birth, with a taste for pickled herrings that likely leave him flatulent, he makes himself quite at home at his niece's.

Sir Andrew Aguecheek is an unfortunate fellow, and a companion of Sir Toby.

Malvolio, whose name might be translated as 'ill-will,' is Olivia's steward. Something of a puritan, he abhors disorder and drunkenness, along with bear-baiting and for that matter laughter: he does not smile.

Fabian is a member of Olivia's household who has lost that lady's favor due to Malvolio's telling her about a bear-baiting Fabian was involved with.

Feste was Olivia's father's jester, and is now hers, though it appears that he wanders around a bit.

Olivia is an orphaned, gray-eyed countess who has sworn to remain in mourning for seven years after the recent death of her brother.

Viola is a lady of Messaline. When dressed as a man she is identical to her twin brother Sebastian, and goes by the name of "Cesario."

Maria is Olivia's waiting-gentlewoman. Though she begins by attempting to keep Sir Toby under control, she quickly becomes one of his cronies and the brains behind the plot against Malvolio.

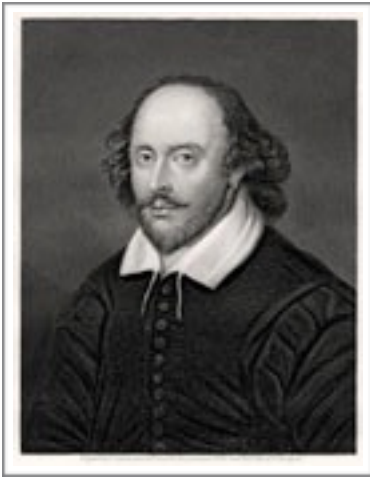


Courtesy of PlayShakespeare.com

Twelfth Night

About the Play

Meet the Playwright



William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to READ one of his plays if you don't know it. Get up and try ACTING IT OUT. You'll be surprised how much you'll understand. Reading Shakespeare is ALWAYS hard, Performing him is EASY.

Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down... In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches,

drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it ALL!

Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people COULDN'T read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-

of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S. Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.



Twelfth Night

About the Play

Meet the Playwright

As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

The London Years

Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.

In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier acting company in London.

In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit

histrionem" or in English instead of Latin "All the world's a stage".

The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon (so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

Twelfth Night

About the Play

Meet the Playwright

Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1601	<i>Troilus and Cressida</i>
1590	<i>Henry VI, Part II</i> <i>Henry VI, Part III</i>	1602	<i>All's Well That Ends Well</i>
1591	<i>Henry VI, Part I</i>	1604	<i>Othello</i> <i>Measure for Measure</i>
1592	<i>Richard III</i>	1605	<i>King Lear</i> <i>Macbeth</i>
1593	<i>Taming of the Shrew</i> <i>Titus Andronicus</i>	1606	<i>Antony and Cleopatra</i>
1594	<i>Romeo and Juliet</i> <i>Two Gentlemen of Verona</i> <i>Love's Labour's Lost</i>	1607	<i>Coriolanus</i> <i>Timon of Athens</i>
1595	<i>Richard II</i> <i>Midsummer Night's Dream</i>	1608	<i>Pericles</i>
1596	<i>King John</i> <i>Merchant of Venice</i>	1609	<i>Cymbeline</i>
1597	<i>Henry IV, Part I</i> <i>Henry IV, Part II</i>	1610	<i>Winter's Tale</i>
1598	<i>Henry V</i> <i>Much Ado about Nothing</i>	1611	<i>Tempest</i>
1599	<i>Twelfth Night</i> <i>As You Like It</i> <i>Julius Caesar</i>	1612	<i>Henry VIII</i>
1600	<i>Hamlet</i> <i>Merry Wives of Windsor</i>		



Twelfth Night

Historical Context

Elizabethan Theater

Statistics from the late 16th century suggest that more than 10% of the population regularly attended plays. The first regular London playhouse, The Theatre, had been built by the actor and carpenter, J. Burbage, in 1576. Actually, it was built just outside the city of London in order to escape the Puritan civic authorities. Up to this time players had been forced to perform mostly in inn yards. In the typical Elizabethan playhouse:

- The overall shape was roughly round or octagonal shaped with an open space in the middle, or an unroofed yard surrounded by one or two galleries.
- The stage was an open platform, jutting out into the center of the yard.
- Under the stage, hidden by drapery, was a cellar with machinery for projecting ghosts and devils through trapdoors.
- Above the stage the first gallery provided an open balcony which could be used for appearances of actors.
- Above the balcony was a hut to house machinery to raise or lower actors or property onto the stage.

The audience could stand around the stage, on three sides, for the payment of a penny. In the galleries, the best places cost as much as sixpence. Depending on the theatre, there were as many as 2,000 to 3,000 places for spectators.

Shakespeare's company, the King's Men, owned and produced their plays in the Globe Theatre, which they opened in 1589. Like many others of its time, it was an open-roofed structure with a jutting stage, surrounded by curving balcony of seats. The stage itself was roofed and had many levels, so that almost any kind of scene could be represented.

There was little in the way of props and scenery. Shakespeare's plays often contain prologues apologizing for the poverty of the set and inviting the viewers to use their imaginations. The plays are full of vivid speeches that use words to create the scene for the audience.

In an open theatre, plays were performed during the day with no lighting available beyond natural daylight. In an enclosed theatre, such as the Blackfriars which the King's Men purchased in 1609, evening performances could be given by torch and candlelight. This type of performance was more expensive and attracted a higher class audience.

Theatre companies during Shakespeare's time consisted of male actors only; no women appeared on the stage. Young men dressed in women's clothing played these parts. The theatre was considered too vulgar an environment for women and a temptation to public "immorality." Needless to say, the men were presented with the same temptations, but it was considered more socially acceptable for them. Although an actor could make a good living, the profession was not considered respectable and the association between acting and a "loose" lifestyle is one that lives on today.

Twelfth Night

Lesson Plan: Page to Stage

In this lesson, students will read an excerpt from Act V, Scene 1 of William Shakespeare's *Twelfth Night*. Students will also participate in a Socratic Seminar covering topics such as Shakespeare's use of imagery, comparison/contrast, verbal wordplay and disguise. Students will complete a handout where they will analyze how Shakespeare creates comedy through the use of staging, timing, physicality and vocal delivery. Students will also compare/contrast reading and watching a scene from the play. For the summative assessment, students will write an essay comparing and contrasting reading an excerpt from *Twelfth Night* to watching it live on stage, making a claim as to which medium was more impactful. All student handouts are included below.

Enter SEBASTIAN

SEBASTIAN

I am sorry, madam, I have hurt your kinsman:

But, had it been the brother of my blood,

I must have done no less with wit and safety.

You throw a strange regard upon me, and by that

I do perceive it hath offended you:

Pardon me, sweet one, even for the vows

We made each other but so late ago.

DUKE ORSINO

One face, one voice, one habit, and two persons,

A natural perspective, that is and is not!

SEBASTIAN

Antonio, O my dear Antonio!

How have the hours rack'd and tortured me,

Since I have lost thee!

ANTONIO

Sebastian are you?

SEBASTIAN

Fear'st thou that, Antonio?

ANTONIO

How have you made division of yourself?

An apple, cleft in two, is not more twin

Than these two creatures. Which is Sebastian?

OLIVIA

Most wonderful!

SEBASTIAN

Do I stand there? I never had a brother;

Nor can there be that deity in my nature,

Of here and every where. I had a sister,

Whom the blind waves and surges have devour'd.

Of charity, what kin are you to me?

What countryman? what name? what parentage?

VIOLA

Of Messaline: Sebastian was my father;

Such a Sebastian was my brother too,

So went he suited to his watery tomb:

If spirits can assume both form and suit

You come to fright us.

SEBASTIAN

A spirit I am indeed;

But am in that dimension grossly clad

Which from the womb I did participate.

Were you a woman, as the rest goes even,

I should my tears let fall upon your cheek,

And say 'Thrice-welcome, drowned Viola!'

VIOLA

My father had a mole upon his brow.

SEBASTIAN

And so had mine.

VIOLA

And died that day when Viola from her birth

Had number'd thirteen years.

SEBASTIAN

O, that record is lively in my soul!

He finished indeed his mortal act

That day that made my sister thirteen years.

VIOLA

If nothing lets to make us happy both

But this my masculine usurp'd attire,

Do not embrace me till each circumstance

Of place, time, fortune, do cohere and jump

That I am Viola: which to confirm,

I'll bring you to a captain in this town,

Where lie my maiden weeds; by whose gentle help

I was preserved to serve this noble count.

All the occurrence of my fortune since

Hath been between this lady and this lord.

SEBASTIAN

[To OLIVIA] So comes it, lady, you have been mistook:

But nature to her bias drew in that.

You would have been contracted to a maid;

Nor are you therein, by my life, deceived,

You are betroth'd both to a maid and man.

DUKE ORSINO

Be not amazed; right noble is his blood.

If this be so, as yet the glass seems true,

I shall have share in this most happy wreck.

To VIOLA

Boy, thou hast said to me a thousand times

Thou never shouldst love woman like to me.

VIOLA

And all those sayings will I overswear;

And those swearings keep as true in soul

As doth that orb'd continent the fire

That severs day from night.

DUKE ORSINO

Give me thy hand;

And let me see thee in thy woman's weeds.

VIOLA

The captain that did bring me first on shore

Hath my maid's garments: he upon some action

Is now in durance, at Malvolio's suit,

A gentleman, and follower of my lady's.

(Act V, Scene 1, lines 207-275)

Twelfth Night

Lesson Plan: Page to Stage

Prior to the watching the performance, respond in writing to the following **socratic seminar questions**. All responses should be supported using detailed textual evidence from the scene. You should have a solid, well-supported paragraph for each question.

1. Identify at least two examples of imagery that Shakespeare uses in the scene. What metaphors or similes does Shakespeare employ?
2. How does Shakespeare use comparison and contrast to advance the story? How does he use it to add to the humor of the scene?
3. In what ways does Shakespeare utilize verbal word play to add to the wit and irony of the scene by recalling the shipwreck that was the inciting incident of the story?
4. How does disguise add to the suspense and comedy of the scene? What role does confusion play?

How do the actors and director create comedy in *Twelfth Night*, Act V, Scene 1, lines 207-275?:

Comic Staging?

Comic Timing?

Comic Physicality?

Comic Vocal Delivery?

Twelfth Night

Lesson Plan: Page to Stage

Comparing reading a scene from *Twelfth Night* to watching a scene from *Twelfth Night*.

Similarities

Differences

Impact on the audience due to the difference between reading and watching:

Twelfth Night

Activities: Shakespeare Taboo

From “assassination” to “zany,” Shakespeare has given us words that we encounter every day. It is almost impossible to discuss such diverse subjects as advertising, business, law, medicine, or even dinner engagements and romance without using a word first penned by the Bard.

In this activity, students will be introduced to some of these terms and gain a new appreciation for Shakespeare. Each card contains a word first penned by Shakespeare, its definition, derivation, and the play(s) in which it first appeared.

You will need:

Shakespeare Taboo cards, a one minute timer

Instructions:

1. Print the next three pages of this Study Guide and cut them into cards, each with one word that Shakespeare coined.
2. Divide class into two teams, sitting on opposite sides of the room.
3. Decide which team will go first. Each team has one minute.
4. One person from that team is the "giver," who takes the top card and attempts to prompt his or her teammates to guess the word at the top.
5. While the giver is prompting the teammates they may make as many guesses as they want with no penalties for wrong guesses.
6. Once the team correctly guesses the word exactly as written on the card, the giver sits down and the next person from his/her team moves on to the next word on the next card, trying to get as many words as possible in the allotted time.
7. A player may choose to “pass,” and give the next player from their team their card. When time runs out, play passes to the other team.
8. The playing team receives one point for correct guesses.
9. When you’ve gone through all of the cards, the team with the best score wins.

Rules:

Unlike traditional Taboo, the "giver" may use any information on the card as well as break the word down into syllables or get his teammates to say words that rhyme with the word or a syllable in the word. For instance, if the word is “dwindle”, the student may say, “This word means to decrease or shrink. It has two syllables. The first syllable rhymes with thin. The second syllable sounds like a word for not sharp (dull).” The giver may only use speech to prompt his or her teammates; gestures, sounds (e.g. barking), or drawings are not allowed.



Twelfth Night

Activities: Shakespeare Taboo

AROUSE (v)

To stir or waken; to excite

Shakespeare added the prefix *a-*. *arouse* is formed from the verb *rouse* which in Middle English had as its original sense "to shake the feathers" describing the behavior of hawks trained for hunting.

2 Henry VI, The Two Noble Kinsmen

SWAGGER (v)

To bluster or walk arrogantly; to act superior; to bully

Perhaps from the Norwegian word *svagga* ("to sway in walking")

A Midsummer Night's Dream, Troilus and Cressida, 2 Henry IV

CRITIC (n)

One who passes judgement or expresses a reasoned opinion; reviewer

From the Greek verb *krinein*, "to judge or decide."

Love's Labors Lost

ASSASSINATION (n)

Murder of a prominent person

The noun *assassin* appeared in English in the 13th c deriving from an Arabic word denoting a sectarian group whose members took hashish or marijuana before killing a king or public figure. From the Arabic root of *assassin*, meaning "eater of hashish."

Macbeth

MOONBEAM (n)

Ray of reflected light from the moon

Shakespeare was the first to coin the compound word

A Midsummer Night's Dream

EMPLOYER (n)

One who makes use of or hires.

Shakespeare added the suffix *er*. From the Latin *implicare* ("to enfold or involve"). In some Shakespeare texts, the noun is spelled *imploier*.

Much Ado About Nothing

PUKE (v)

To vomit

Possibly from the Old English *spiwan* ("to spew or spit") and the modern German verb with the same meaning, *spucken*.

As You Like It

BUMP (n)

Swelling or raised spot on a surface

Both noun and verb are probably onomatopoeic, reflecting the sound of a blow. Shakespeare's *bump* is a swelling that might be caused by a blow.

Romeo and Juliet

FARMHOUSE (n)

Farmer's home; rural dwelling

Farm is from the fourteenth century from the Old French term meaning "lease," based on the Latin verb *firmare*, "to make firm." Shakespeare coined the compound word, hyphenating it as *farm-house*.

The Merry Wives of Windsor

BEDROOM (n)

Space for sleeping; area in or for a bed

Shakespeare uses *bed-room* to mean "room or space within a bed," not the modern "room with a bed."

A Midsummer Night's Dream

CIRCUMSTANTIAL (adj)

Indirect; dependent upon circumstances or situation

Shakespeare added the suffix *ial-* to the noun *circumstance*, which refers to the incidental or "surrounding" details (such as time, place, manner or occasion) or an action

As You Like It

FLAWED (adj)

Imperfect; showing a weakness or imperfection

Shakespeare coined the adjective, based on the Middle English *flaw*, meaning "flake or chip."

King Lear, Henry VIII

Twelfth Night

Activities: Shakespeare Taboo

FORTUNE-TELLER (n)

Seer or prophet; one who professes to see the future

Shakespeare was the first to coin the compound word.

The Comedy of Errors, The Merry Wives of Windsor

MIMIC (n)

Performer skilled at imitating or aping

From the Greek mimos for “mime or actor.”

A Midsummer Night's Dream of Errors, The Merry Wives of Windsor

DWINDLE (v)

To decrease or shrink; to become less

Probably based on Middle English *dwine*, meaning “to waste away”.

1 Henry IV, Macbeth

FRUGAL (adj)

Sparing; thrifty or economical

Based on the Latin *frugalis*, derived from *frux* for “fruit” or “value.”

The Merry Wives of Windsor, Much Ado About Nothing

ADDICTION (n)

Leaning or inclination; devotion to a habit

From the Latin *addicere*, meaning “to favor.”

Henry V, Othello

MANAGER (n)

One who controls or directs; person in charge

From the Latin *manus*, “hand.”

Love's Labor's Lost, A Midsummer Night's Dream

GENEROUS (adj)

Of noble birth; kind; freely giving or liberal

From the Latin *genus* (“birth” or “decent”).

Love's Labors Lost

LUGGAGE (n)

Something lugged; baggage belonging to a traveler

From the verb *lug*, from Middle English *luggen*, “to pull or drag by the hair or ear.”

1 Henry IV, The Tempest

PREMEDITATED (adj)

Contemplated or thought about beforehand; planned

From the Latin prefix *prae-*, “before,” and the verb *meditari*

1 Henry VI, A Midsummer Night's Dream

LONELY (adj)

Having no companionship; feeling cut off or desolate

Coined from alone, from the Old English combination of *al* (“all”) and *an* (“one”).

Coriolanus, The Winter's Tale

EYEBALL (n)

Rounded capsule that forms the eye; organ for vision

Eye may be traced back to Old English and Germanic roots. Shakespeare was the first to use the compound word.

A Midsummer Night's Dream, The Tempest

UNAWARE (adv)

Unknowingly; suddenly; without warning

From the Old English *waer*, “careful or wary.”

Venus and Adonis, 3 Henry VI

Twelfth Night

Activities: Shakespeare Taboo

GLOOMY (adj)

Dark and dismal; depressing

Shakespeare coined the adjective from the earlier verb *gloom*, meaning “to look, feel or act sullen or despondent.”

1 Henry V

WORTHLESS (adj)

Having no value or merit; contemptible

Shakespeare added the suffix to the Old English root *weorth* (“worthy”)

3 Henry VI, The Two Gentlemen of Verona, Titus Andronicus, 1 Henry VI, 2 Henry VI

SHOOTING-STAR (n)

Meteor appearing like a streak of light

Shakespeare coined this compound word

Richard II

HURRY (v)

To rush or move quickly
Of unknown origin.

The Comedy of Errors, Venus and Adonis

SKIM-MILK (n)

Milk with its cream removed

Shakespeare coined this compound word

1 Henry IV, A Midsummer Night's Dream

VULNERABLE (adj)

Immune to harm or injury, having no weakness

From the Latin, *vulnerare*, “to wound or injure.”

Invulnerable: *King John, Hamlet, The Tempest*
Vulnerable: *Macbeth*

Twelfth Night

Activities: Paraphrasing

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

In *Twelfth Night*, when lovestruck Orsino says,

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

He figuratively means, "Make me fall in love so many times that it makes me sick and I stop falling in love."

Exercise:

In Act 2, Scene 5, Malvolio woos Olivia, saying...

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



Write your own paraphrasing of Malvolio's words in modern day speech in the bubble above.

Twelfth Night

Activities: Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *Shakespeare in Love*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score - Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

The audience – What ways did the audience respond to particular moments?

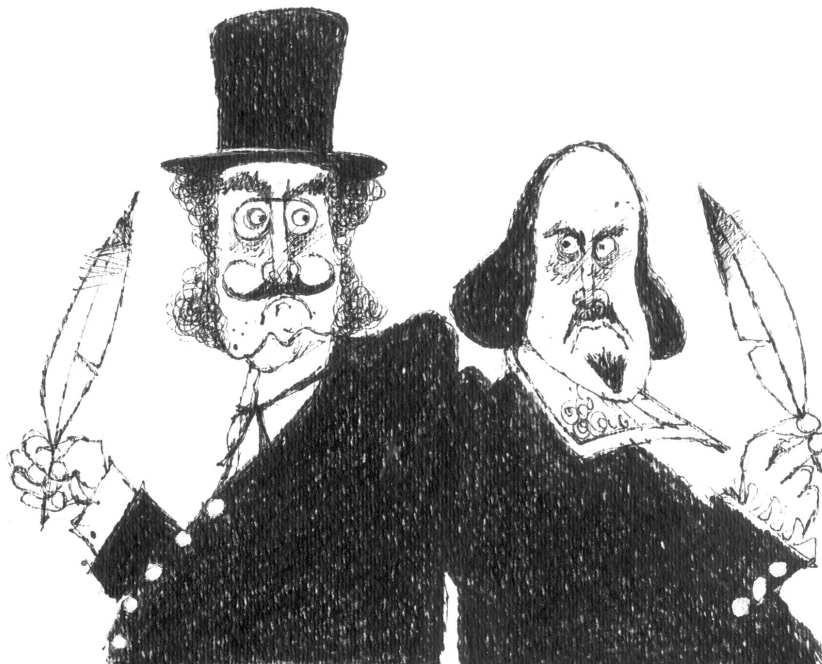
Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic

ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc



Twelfth Night

Discussion & Themes

1. Vanity or "Self Love" - Who demonstrates vanity? How does it end up hurting them? Do they overcome it? How does each character's "self love" manifest itself?
2. Masks and Disguises - Who disguises themselves and why? What disguises are literal and what are they meant to protect the person from? What other kind of masks do characters wear? When do they come off and why?
3. Fools and Ambition - There are many kinds of Fools in *Twelfth Night*. What is the difference between each kind? How does each characters' ambition make them act like a fool? Who is made a fool in the play? What does this say about the characters?
4. Gender Confusion - In Shakespeare's time, women were not allowed to perform on stage. So, all of the roles were performed by boys. This means that Olivia was played by a young boy. Viola was a boy, pretending to be a girl, pretending to be a boy! Imagine what a job that must have been! How does Shakespeare make this clear to us as an audience? How does he use it to humorous effect?
5. Love and Suffering - How closely related are the ideas of love and suffering? Does anyone fall in love in this play who doesn't suffer? How does this relate to your own life? Do some of the characters even

Madness & Foolery

Foolery, Sir, Does Walk About The Orb, Like The Sun; It Shines Everywhere.
Feste, (Act 3, Scene 1)

Now, The Melancholy God Protect Thee, And The Tailor Make Thy Doublet Of Changeable Taffeta, For Thy Mind Is A Very Opal.
Feste (Act 2, Scene 4)

Alas, Poor Fool, How Have They Baffled Thee!
Olivia (Act 5, Scene 1)

Desire And Love

Make Me A Willow Cabin At Your Gate
And Call Upon My Soul Within The House,
Write Loyal Cantons Of Contemnèd Love,
And Sing Them Loud Even In The Dead Of Night;
Hallow Your Name To The Reverberate Hills,
And Make The Babbling Gossip Of The Air
Cry Out 'Olivia!'
Viola (Act 1, Scene 5)

Melancholy

If Music Be The Food Of Love, Play On;
Give Me Excess Of It; That, Surfeiting,
The Appetite May Sicken, And So Die. —
Orsino, (Act 1, Scene 1)

Information courtesy of folger.edu, www.william-shakespeare.info, online-literature.com, playshakespeare.com, bard.org, enotes.com, famousshakespearequotes.net, osfashland.org, shmoop.com, Coined by Shakespeare by Stanley Malles, Jeffrey McQuain, R. O. Blechman