

A STUDY GUIDE FOR EDUCATORS



SYNOPSIS OF THE PLAY WHAT COUNTRY, FRIENDS, IS THIS? - VIOLA

After the twins Sebastian and Viola survive a shipwreck, neither knows that the other is alive. Viola goes into service with Count Orsino of Illyria, disguised as a young man, Cesario. Orsino sends Cesario to woo the Lady Olivia on his behalf, but Olivia falls in love with Cesario. Viola, in the meantime, has fallen in love with Orsino.

At the estate of Lady Olivia, Sir Toby Belch, Olivia's kinsman, has brought in Sir Andrew Aguecheek to be her suitor. Olivia's household is rounded out with servants, Maria, Fabia and the Fool, Feste. A confrontation between Olivia's steward, Malvolio, and the partying Toby and his cohort leads to a revenge plot against Malvolio. Malvolio is tricked into making a fool of himself, and, considered a lunatic, he is locked in a dungeon.

In the meantime, Sebastian has been rescued by a sea captain, Antonio. When Viola, as Cesario, is challenged to a duel, Antonio mistakes her for Sebastian, comes to her aid, and is arrested. Olivia. meanwhile, mistakes Sebastian for Cesario and declares her love. When, finally, Sebastian and Viola appear together, the brother and sister recognize one another and are reunited. Sebastian helps to clear the confusion as to who fought and married who. At the end, Orsino and Viola pledge their love, Olivia and Sebastian will remain satisfactorily wed, and Olivia rebukes Belch and Maria for their abuse of Malvolio, who vows his revenge upon the whole lot. Belch agrees to wed Maria to make up for getting her in trouble, and all, except the disgruntled Malvolio, will apparently live happily ever after.

Sources:

https://www.folger.edu/twelfth-night | http://www. bardweb.net/plays/twelfthnight.html



INSIDE OUT

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Lynde RosarioEdit	or
Patrick Elkins-ZeglarskiContributing Writ	er
David Saphier Education Contribut	or

DENVERCENTER.ORG

Administration 303.893.4000 Box Office 303.893.4100



TWELFTH NIGHT BY WILLIAM SHAKESPEARE DIRECTED BY CHRIS COLEMAN

Presented by Alan & Katie Fox, Diana & Mike Kinsey, Singleton Family Foundation



SIGNIFICANT PLOT POINTS

TIME, THOU MUST UNTANGLE THIS, NOT I, IT IS TOO HARD A KNOT FOR ME T' UNTIE. - VIOLA

ACT 1

In this act, we discover some facts about the 'backstories' of the main characters and what has happened to them before the action of the play begins.

ACT 2

Act 2 Scene 4, often known as 'the gulling of Malvolio' is a famous scene in Shakespeare. It uses a theatrical convention known as dramatic irony where the audience know what is happening but one or more characters on stage, in this case Malvolio, do not.

ACT 3

Notice how the main plot and the subplot become more interwoven as Cesario (Viola in disguise) is drawn into the world of Sir Toby when he tricks Sir Andrew into challenging Cesario.

ABOUT THE PLAY'S TITLE

In his insightful writings on Shakespeare's plays, Isaac Asimov observes:

"Twelfth Night is the twelfth day after Christmas - January 6. This is the traditional anniversary of the day on which the infant Jesus was viewed by the Magi and therefore the first manifestation of Jesus to the Gentiles . . . there is no biblical justification for this particular date or for any fixed number of days after the birth of Jesus for the appearance of the Magi. Nevertheless it did afford the people in medieval times the chance of a twelve day celebration following Christmas hence the popular carol, The Twelve Days of Christmas. Twelfth Night was in some way the climax of the festive period. In connection with this, a lawyer's guild seems to have commissioned Shakespeare in 1600 to write them an amusing play for Twelfth Night 1601. The play's title is therefore taken for the occasion and not because of anything in the play itself."

ACT 4

Viola does not appear in this act. Instead Sebastian meets Olivia, Sir Toby, Sir Andrew and Feste, who all speak to him as if he is Cesario.

ACT 5

Act 5 is important because it resolves the confusions set up through the disguises and deceptions of the play. As always with Shakespeare's comedies, audiences are left to wonder what might happen next for the love matches: Viola and Orsino; Olivia and Sebastian; Sir Toby and Maria. How happily ever after will each pair be?

Source:

https://www.rsc.org.uk/twelfth-night/the-plot

Source:

Asimov's Guide to Shakespeare. Asimov, Isaac. 1970.

Twelfth Night is the third in a run of Shakespeare's comedies from the late 1500s to the early 1600s which include Much Ado About Nothing (1598-9) and As You Like It (1599-1600) demonstrating the playwright's maturity of comedic styling. In a surprisingly turn of form and content, Hamlet was also written during this period (1600-01).

Twelfth Night is the only play for which Shakespeare provided an alternative title, *What You Will*. The word 'will' for Elizabethan audiences could mean 'wish', 'inclination', 'irrational desire', 'physical passion' or 'uncontrolled by judgement. '

Twelfth Night was first published in the First Folio of 1623, seven years after Shakespeare's death.

WIT, AN 'T BE THY WILL, PUT ME INTO GOOD FOOLING - FESTE

ABOUT THE PLAYWRIGHT

For all of his fame and celebrity, William Shakespeare's personal history largely remains a mystery. There are just two primary sources of information on the Bard—his works and various legal and church documents that have survived from Elizabethan times—but these tell us little about Shakespeare the man.

William Shakespeare was born in Stratford-upon-Avon, on or about April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William was the son of John Shakespeare, a glover and leather merchant, and Mary Arden, a landed heiress. According to the church register, William was the third of eight children in the Shakespeare household three of whom died in childhood. John Shakespeare had a remarkable run of success as a merchant and later as an alderman and high bailiff of Stratford. on to university, which has stirred some of the debate concerning the authorship of his works. The early modern English language was less than 100 years old in 1590 when Shakespeare was writing. No dictionaries had yet been written and most documents were still written in Latin. He contributed over 3,000 words to the English language because he was the first author to write them down. Of this number more than one tenth or 1,700 were used for the first time.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time and Anne was 26 — and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity. Hamnet died in childhood at the age of 11, on August 11, 1596.

I AM A FELLOW O'TH' STRANGEST MIND I' TH' WORLD. I DELIGHT IN MASQUES AND REVELS SOMETIMES ALTOGETHER. - SIR ANDREW AGUECHEEK

His fortunes declined, however, in the 1570s. There is great conjecture about Shakespeare's childhood years, especially regarding his education. Scholars surmise that Shakespeare attended the free grammar school in Stratford, which at the time had a reputation to rival Eton's. While there are no surviving records to prove this, Shakespeare's knowledge of Latin and Classical Greek tend to support this theory. As a Stratford official, John Shakespeare would have been granted a waiver of tuition for his son. Since the records do not exist. we don't know how long William attended the school, but certainly the literary quality of his works suggest a solid education. What is certain is that William Shakespeare never went

For seven years, William Shakespeare effectively disappears from all records, turning up in London circa 1592. One theory is that he might have gone into hiding for poaching game from the local landlord, Sir Thomas Lucy. Another possibility is that he might have been working as an assistant schoolmaster in Lancashire. It is estimated that Shakespeare arrived in London around 1588 and began to establish himself as an actor and playwright. Evidently, Shakespeare was envied early on for his talent, as related by the critical attack of Robert Greene, a London playwright, in 1592: "an upstart crow, beautified with our feathers, that with his Tiger's heart wrapped in a player's hide, supposes he

is as well able to bombast out a blank verse as the best of you: and being an absolute Johannes factotum, is in his own conceit the only Shakescene in country."

Greene's own bombast notwithstanding, Shakespeare must have shown considerable promise. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, the leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theatre-going public. When the plague forced theatre closings in the mid-1590s, Shakespeare and his company made plans for the Globe Theatre in the Bankside district, which was across the river from London proper.

Shakespeare's success is apparent when studied against other playwrights of his age. His company was the most successful in London.

He had plays published and sold in octavo editions, or "penny-copies" to the more literate of his audiences. It is noted that never before had a playwright enjoyed sufficient acclaim to see his works published and sold as popular literature in the midst of his career. While Shakespeare could not be accounted as wealthy, by London standards, his success allowed him to purchase New House and retire in comfort to Stratford in 1611.

William Shakespeare wrote his will that same year, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left 300 pounds, and to his wife Anne he left "my second best bed." Shakespeare may have died on his birthday, April 23, 1616, but this is probably more romantic myth than reality. He was interred at Holy Trinity in Stratford on April 25.

In 1623 two working companions of Shakespeare's from the Lord Chamberlain's Men, John Heminges and Henry Condell, printed the First Folio edition of the Collected Works, of which half the plays contained therein were previously unpublished.

Sources:

http://www.bardweb.net/man.html | https://www.rsc. org.uk/shakespeare/language/

SHAKESPEAREAN TIMELINE

1564

Shakespeare born in Stratford-upon-Avon

1589

Shakespeare finds work as an actor in London; he lives apart from his wife Anne Hathaway for 21 years.

1590-1591

The Two Gentlemen of Verona and The Taming of the Shrew

1591 2 Henry VI, 3 Henry VI

1592 *1 Henry VI, Titus Andronicus, Richard III*

1593 The Comedy of Errors

1594 Shakespeare becomes a shareholder of his theatre company, The Lord Chamberlain's Men

1594 *Love's Labour's Lost*

1595 Richard II, Romeo and Juliet, A Midsummer's Night's Dream

I596-97 King John, The Merchant of Venice, 1 Henry IV

1597-98 The Merry Wives of Windsor, 2 Henry IV, Much Ado About Nothing

1598 The Globe Theatre is built

1598-99 Henry V, Julius Caesar

1599-1600 As You Like It **1600-01** *Twelfth Night, Hamlet*

1602 *Troilus and Cressida*

1603 *Measure for Measure, Othello*

1604-05 *King Lear, All's Well that Ends Well, Timon of Athens*

1606 Macbeth, Antony and Cleopatra

1607 *Pericles, Prince of Tyre*

1608 Coriolanus

1609 *The Winter's Tale*

1610 *King Lear, Cymbeline*

1611 The Tempest

1613 Henry VIII, The Two Noble Kinsmen

1613 Shakespeare retires to Stratford-upon-Avon

1616 Shakespeare dies in Stratford-upon-Avon

1623 The first folio of Shakespeare's collected works is published

Source: Denver Center Theatre Company *Inside Out. Macbeth.* 2016.

IS THERE NO RESPECT OF PLACE, PERSONS, NOR TIME IN YOU? - *MALVOLIO*

THEMES

Romantic Location

Illyria is an old word for the Dalmatian coast in what we now know as Croatia. Shakespeare frequently sets his comedies in distant locations to better emphasize the ethereal qualities of romance. Illyria was most likely an unfamiliar location to Shakespeare's audience so it is probably used more for the name itself which evokes intrigues and romances as well as suggesting a place rich in melody and song.

Music and Song

To what sorts of characters did Shakespeare assign most of the singing? Servants (both children and adults), clowns, fools, rogues, and minor personalities. Major figures never sing, except when in disguise or in distracted mental states. Most songs, in fact, are addressed to the protagonists themselves. It is reasonable to conclude that Shakespeare both made use of songs that were established in the popular repertoire of the period and composed his own lyrics as well. In both cases, the songs in his plays never seem to be extraneous, though their reasons for being there can be complex.

Although there is very little evidence to be found in the texts themselves to show that Shakespeare had any particular knowledge of the art music of the period, Shakespeare makes no allusions to the magnificent church polyphony being written at the time by William Byrd and his contemporaries or to the brilliantly witty madrigals of Thomas Weelkes and John Wilbye. The complexity of such music was perhaps inappropriate to outdoor theatrical performance and above the heads of most of Shakespeare's audience. Extant Elizabethan and Jacobean theatre music is simple and vivid, almost Baroque in style. Shakespeare may even have had some antipathy for that most famous of melancholic musicians, John Dowland; his portrayal in Twelfth Night of Duke Orsino's rather superficial taste for the "dying fall"

surely must refer to the opening strain of Dowland's *Flow My Tears*. On the other hand, Shakespeare seems to have had a genuine fondness for honest English popular and traditional songs.

Ross Duffin, a historical performance practice professor at Case Western Reserve University in Cleveland observes:

An English scholar named Tiffany Stern, who's done a lot of work on surviving parts of Shakespeare's plays, makes a good case that the players would have received a script, or maybe even just the partial script of their own lines, and, separately, they would have received a sheaf of papers that had the songs on them. Not even the text of the songs might have been in the play script at that time. It was up to the player to fit it to a song tune that worked well with the song text.

"We know that there was a very high level of musicality among players at the time, and so it would have been no problem, I think, for them to have just chosen a tune [for new or rewritten lyrics] and sung the song to the tune."

In many ways, the science of music was still very primitive during Shakespeare's time. While several musical instruments were in existence, they were frequently poorly constructed, such as the lute's strings, which were merely attached with glue; however, this is not to say that music was not a cherished and evolved art form. Musical terminology that was established during the Renaissance is still utilized today, both directly and circuitously. When learning music theory in the modem age, one is still taught strains and phrases that truncate the music into sections consisting of several measures, or as the Elizabethans referred to them, semibreves. The notion of keeping time and a steady tempo was very important in both the realm of public interest and on the Shakespearean stage. The definition of musical "time" today is the same as it was during the 16th century; however, it has now modulated into simpler

categories. Today, music is composed in patterns of twos or threes, whereas in the Renaissance, proportions of time were categorized as *dupla*, *tripla*, *quadruple*, *sesquialtera*, or *sesquitertia*.

All classes of Elizabethan society were exposed to music on a daily basis albeit with differing locations and stipulations. After dinner, in the homes of the nobility, scores of music were passed around and guests were invited to sing their respective alto, tenor, or bass part. These eruptions of song were frequent, but nearly always sight-read, requiring acute ability and skill as well as a strong ear for music. The very way in which music was performed exemplifies Elizabethan society's stress on musical education. Nearly all songs were sung in three part harmony, unaccompanied, often with an additional extemporaneous descant line.

The lower and middle classes also frequented tavern performances, as well as barbershops, where men waiting in line to be shaved would assume an instrument to facilitate the passing of time. Yet, this was a clear denotation of social rank for it was taboo for men and women of noble blood to perform in the public sphere which is one explanation as to why the secondary characters most frequently performed Shakespeare's songs. Elizabethans were consumed by their love for music, and Shakespeare never failed to deliver what his audience wanted.

As noted in *Shakespearean Comedy* by H. B. Charlton: "it is not only that song and music [illuminate] these plays, the important point is that the men and women of the play, and Shakespeare and his audience, are becoming conscious of what the spell of music implies: the recognition of the palpable effect of music and to become aware of the [implication of this]: the soul is susceptible to strange and unaccountable impulses and that responding to them [leads us] into a rich and novel spiritual kingdom."

Songs and musical allusions were directly written into at least thirty-two of Shakespeare's thirty-seven plays while no less than thirty-six contain stage directions for musical cues. Music was most commonly used in Shakespeare's comedies. *As You Like It* and *Twelfth Night* contain no fewer than six songs each.

This production features music composed by Tom Hagerman a musician of multiple talents (violin, accordion, piano) and a member of the award-winning band, DeVotchKa. DeVotchka's work was last seen on DCPA stages in 2016's *Sweeney Todd: The Demon Barber of Fleet Street.*

Sources:

Heart and Music: The Songs of Twelfth Night. Cyperski, Melissa. 2007. | https://www.folger.edu/ shakespeare-unlimited/music-in-shakespeare | https://www.britannica.com/topic/Music-in-Shakespeares-Plays-1369568 | Shakespearean Comedy. Charlton, H.B. 1938.

Honor

During the Renaissance, honor was a delicate sentiment that could easily be lost through slights or insults. A man of honor had to be constantly on guard to defend his stature. Rank was identified with honor, which in turn was identified, for men at least, with a public reputation

I WOULD BE LOATH TO CAST AWAY MY SPEECH, FOR, BESIDES THAT IT IS EXCELLENTLY WELL PENNED, I HAVE TAKEN GREAT PAINS TO CON IT. – VIOLA (AS CESARIO) for courage. For the Renaissance aristocracy, honor, good name, credit, reputation and glory came close to the verv center of their ethical values. There were numerous rules about honor. For example, mostly men of nobility were worthy of honor and thereby could participate in it. Rules were stipulated about whom you could insult (only equals) and who was out of range. There were regulations about the forms of insult. There was the contemptuous insult (belittling another's dignity), the spiteful insult (virulent words said in ways that auestioned the honor of both the insulter and insulted) and the insult of insolence (mistreating everyone in general so as to prove one's superiority).

Sources:

Romeo and Juliet: a Workbook for Students. Hamilton, Rick and Fredi.Olster. 1996. | Shakespeare and the Renaissance Concept of Honor. Watson, Curtis Brown. 1968.

Love

Twelfth Night is a play about love and nearly all the characters have romantic feelings for someone. The ways in which they each express these feelings, through the imagery they use and the structure of their language, reveals a lot about them. There are no two characters who talk about love in exactly the same way but there are some conventions that Shakespeare explores. For example, Orsino speaks about love using the traditional language of courtly love, using verse or poetry. On the other hand, Malvolio speaks almost entirely in prose, even when talking about his love for Olivia.

Viola's disguise as a young man allows her to move between the two households of Orsino and Olivia and to interact with every other character in the play. Her style of language changes according to the situation she is in and who she is speaking to. She can be both witty and passionate in her speeches and moves easily between prose and verse. The play also explores themes of courtly love. The courtly love relationship was modeled on the feudal relationship between a knight and his lord. The knight served a courtly lady with the same obedience and loyalty he owed to his nobleman. She was in complete control of the relationship while he owed her obedience and submission. The knight's love for his lady inspired him to do great deeds in order to be worthy of her love or to win her favor. Thus, courtly love was originally meant as an ennobling force whether or not it was consummated or even if the lady was unaware of the knight's love. The courtly love relationship typically was not between husband and wife, not because the poets and audience were inherently immoral, but because it was an idealized sort of relationship that could not exist within the context of real life medieval marriages. In the middle ages marriages among the nobility were typically based on practical and dynastic concerns rather than on love. Courtly love may have served a useful social purpose: providing a model of behavior for a class of unmarried young men that might otherwise have threatened social stability.

Source:

Denver Center Theatre Company Inside Out. Romeo and Juliet. 2013.

Love as Illness

In many cultures, being in love is sometimes compared to an illness. Orsino's opening speech (1.1) sets the play's paradoxical tone of love as causing both oversaturation and insatiability. When Olivia realizes she has fallen in love with Cesario, she asks 'Even so quickly may one catch the plague?' (1:5). Viola also describes how her father's daughter suffered 'a green and yellow melancholy' (2:4) when talking to Orsino. Sometimes, however, the object of love is seen as curing infection. For example, Orsino says when he first saw Olivia 'Methought she purged the air of pestilence' (1:1).

Source:

https://www.rsc.org.uk/twelfth-night

Disguise

From her first scene with the Captain until the last scene of the play. no character who meets Viola knows who she really is, but the audience knows about her disguise from the start. This gives Viola a special relationship with the audience. Although Viola is the only character in the play who is literally in disguise, many characters are disguising the truth by deceiving others and often themselves. Maria deceives Malvolio by writing the letter as though it comes from Olivia, as seen in 2.5. Sir Toby, Fabian and Sir Andrew are all part of this deception, watching it unfold for their own enjoyment. However, Malvolio is also deceiving himself when he believes that Olivia is interested in him as anything more than her steward. He is very quick to credit the letter, which is why the deception works so well. Viola deceives Olivia into believing she is a young man called 'Cesario', but Olivia is also deceiving herself in believing that Cesario loves her, but is too proud to admit it.

Twelfth Night employs the theatrical convention of the breeches, or pants, role: Viola, a female, disguised as a male, Cesario. Most historians believe that the absence of female performers [on the Elizabethan stage] was a continuation of a medieval English tradition and also a result of the religious attitude toward actresses: it was contended that actresses were little better than whores. In modern theatre, actresses dress as a male; in Shakespeare's time, it would have meant that a young male actor would be playing a female character impersonating a male. Feminist critics have considered the implications of this complex sexual impersonation, arguing that representation of females by males reinforced stereotypes of women. As British theatre history, gender and theatre, and performance theory scholar Tracy C. Davis queries; "were women's gestures,

words, and gowns taken over by men to ridicule what the gowns, words, gestures, and women stood for . . . what could it mean when women were subsequently permitted on the stage . . . do [the roles] always remain male, even when spoken by women?" "The first production in which actresses appeared on the English stage was in 1656 within the opera, *The Siege of Rhodes.*

Source:

https://www.rsc.org.uk/twelfth-night | *Living Theatre: History of the Theatre. 5th Edition.* Wilson, E. and A. Goldfarb. 2004.

Hunting

Hunting with hounds or hawks was a popular activity in Shakespeare's time and often how people got their meat. Images of hunting would have been more readily understood by audiences in Shakespeare's time than our own. When Curio suggests a hunting trip to Orsino in 1.1, Orsino describes himself as a 'hart' or deer, pursued by his desires for Olivia 'like fell and cruel hounds'. In Act 3 Scene 1, Viola compares Feste's skill as a professional fool to a 'haggard' or untrained hawk. Orsino in particular uses hunting imagery to talk about love and courtship and his pursuit of Olivia, suggesting that chasing someone to gain their affection is just as much of a sport or game.

Source:

https://www.rsc.org.uk/twelfth-night

Fool | Foolishness

The words 'fool', 'fools' or 'foolish' appear 80 times in *Twelfth Night.* 'Fool' is often used to address Feste as a professional fool, but there is also a lot of ambiguity in the text around the idea that a professional fool is not foolish but instead has to be clever and witty. The imagery of fools in *Twelfth Night* is used to explore which characters are foolish and which have their wits about them. For example, Maria describes Sir Andrew as a 'foolish knight' (1:3), and Olivia tells Malvolio 'Alas poor fool, how have they baffled thee' (5:1).

Fate

The characters in *Twelfth Night* often refer to a power beyond themselves controlling their lives. When Olivia realizes she has fallen in love with Cesario. she feels this is her fate saying 'Fate, show thy force, ourselves we do not owe. What is decreed must be and be this so' (1:5). When Viola realizes that Olivia has fallen in love with Cesario she talks, not of fate but of how time 'must untangle this, not I. / It is too hard a knot for me t'untie' (2:3). The blasphemy laws in Shakespeare's time meant the Christian God was not allowed to be mentioned on stage, so instead of thanking God, Malvolio thanks Jove, alongside his horoscope, for what he sees as his good luck saying 'Jove and my stars' be praised' (2:5).

Source:

https://www.rsc.org.uk/twelfth-night

Status

Social position and status are very important in the world of *Twelfth Night*. Sir Toby is insulted that Malvolio, a servant, tells him off for his behavior in Act 2, asking 'Art any more than a steward?' Malvolio himself dreams of achieving a higher social status through marrying Olivia at which time he could tell others 'I know my place, as I would they should do theirs.' (2:5). Social status is connected to wealth as well as titles. Viola tells Olivia, while dressed as the servant boy 'Cesario', very clearly 'I am no fee'd post, lady. Keep your purse' (1:5) whereas Feste gladly accepts 'sixpence' from Sir Toby and Sir Andrew to sing in Act 2 Scene 3. This difference in attitude may well be because Viola has come from a different social class, where Feste is used to taking money for his services. How else might this sudden change in her status affect Viola's behavior while dressed as 'Cesario'?

Source:

https://www.rsc.org.uk/twelfth-night

TWELFTH NIGHT STUDY QUESTIONS

Pre-Performance Questions

- 1. What prior knowledge do you have about *Twelfth Night*? Which moments do you expect to see highlighted in the play?
- 2. Have you ever pretended to be someone else to get what you want?
- 3. Do you believe in love at first sight? What are the benefits and problems that may arise from this belief?

Post-Performance Questions

- 1. How do the scenic elements of set design, costuming, lighting, and sound help tell the story? Which are the most effective and why?
- 2. What does the land of Illyria represent? What makes this setting distant and remote?
- 3. How would you describe the relationship between Orsino and Olivia? How would you describe the relationship between Maria and Toby?
- 4. How do the different characters address their mourning for departed relatives?
- 5. How is class and status presented in the play? How would you describe the relationship between the ruling class and their servants?
- 6. Why does Viola change her appearance and name when she arrives in Illyria?
- 7. What does this play say about gender and the roles of gender in society?
- 8. How would you characterize the love stories in the play? How do these relationships change in the play?
- 9. How does Sir Andrew Aguecheek fit into the world of the play? How is he introduced? How would you describe the characters Feste and Fabian? What are their similarities and differences?
- 10. Why do you think Sir Toby Belch, Aguecheek, Maria and Feste treat Malvolio in the way that they do? Is he deserving of this treatment?
- 11. How does the play use outlandish behavior to achieve the characters' objectives?
- 12. How do you think the love stories end for the different characters? Are all things resolved or are there potential problems on the horizon?

TWELFTH NIGHT

Love Poems

Write a love poem from one character to another in the play. In the voice of the character that you choose, include their feelings, their hopes, and how the other character may treat them, and what they might desire from the relationship. Challenge yourself to write the poem in the form of a sonnet. What happens if we change these into tweets or status updates?

Colorado Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes. **Colorado Writing PG:** Write with clear focus, coherent organization, sufficient elaboration, and detail.

The Dating Game

- 1. Divide the class into smaller groups. Each group will focus on one character from the play *Twelfth Night* and will create both a dating profile of the character and a list of potential questions for their suitors.
- 2. To create the dating profile, start with information that you know from the text or from the performance about the character. This would include how the character describes themselves or what others characters say about them. List some of the character's mannerisms and characteristics. Create some fictional facts about the character to fill in some of the blanks about likes and dislikes.
- 3. With your group, create a list of three or more questions that the chosen character would ask to potential suitors. What information would they like to gather about the other characters? What questions could they ask that are designed to explore, compare and contrast what the other character may have in common with them?
- 4. Once the profiles and questions have been created, stage a dating game between the characters and have them ask the questions to the other representative and answer the questions to the best of their ability.
- 5. Discuss what questions and answers surprised them and which questions and answers they agree or disagree.

Colorado Writing PG: Articulate the position of self and others using experiential and material logic. **Colorado Drama and Theatre Arts PG:** Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

Character Mapping

This activity looks at the internal and external characteristics of a certain character. Start with a circle in the middle of a piece of paper. As there will be writing inside and outside the circle, be careful to leave space. If this activity is played before seeing the production, start with generic titles such as "Servant," "Duke," or "Lady" at the top of the page. If playing after the production, place the name of the character, "Maria," Orsino" or "Olivia.

Inside the circle, write descriptive words, phrases, or draw pictures that describe the characters' perceptions of themselves. These descriptions are traits that we know and are the essential characteristics and also those that cannot be changed. For example, Orsino is male, affluent, and loves to be in love.

Outside the circle, write descriptive words to describe how the characters are perceived by the other characters. These would be immediate qualities that are obvious or those traits that characterize the character.

After seeing the production or reading the text, create another circle for a specific character. For example, if the character is Malvolio, in the circle, write quotes that Malvolio uses to describe himself. On the outside of the circle, write quotes that the other characters use to describe him.

Colorado Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes. **Colorado Writing PG:** Write with clear focus, coherent organization, sufficient elaboration, and detail.

Perspective Writing-Personal Narratives for characters

- 1. The other characters in *Twelfth Night* only have a partial view of what is happening during the play. Select an important moment from a play that has more than one person in attendance. For example, Viola dressed as Cesario meets Olivia for the first time. Write a short narrative from Olivia's perspective about this meeting.
- 2. From this moment, the students are to pick a character from the story and to give the character's perspective and attitude of what transpired. Explanations of how they felt about this moment and how it effects them should be explored.
- 3. Each person will write a short monologue describing the moment from the character's perspective of what they experienced.
- 4. Compare the monologues about the event from other characters that were involved. Discuss the similarities and differences that arose during the writing process. Was there general agreement of what happened or marked differences? Why were the moments similar or different? Were they subtle or obvious variations? Did the class agree on what was important to include and why? If not how would the elimination of some elements change the way the story would be understood when read?

Colorado Writing PG: Articulate the position of self and others using experiential and material logic. **Colorado Writing PG:** Write with clear focus, coherent organization, sufficient elaboration, and detail.

WANT TO KNOW MORE?

The Denver Public Library recommends these library resources to enhance your theatre experience.

Read!

The Prince and the Dressmaker by Jen Wang (2018)

Can it be mere coincidence that this Young Adult graphic novel's eponymous Prince shares the name of one of *Twelfth Night's* twins? I think not. The Sebastian in this book has a secret: Sometimes he likes to wear dresses. But while his confidante-cumdressmaker Frances has high hopes to make a name for herself in fashion, as long as the truth behind his alter ego Lady Crystallia remains under wraps, so too must Frances' talent. A light and lively Shakespearean romp complete with thwarted love, mistaken identity, gender norm defiance, and some really excellent gowns.

Watch

Ladies and Gentlemen directed by Kevin Burns (2008).

With narration by RuPaul this Starz Original takes a look at some of the most famous cross-dressing roles in Hollywoods history and interviews some of the key players of the use of drag in film from the Queen himself- RuPaul- to John Waters' personal take on Divine. There is even a nod to the "classic" 90s remake of *Twelfth Night* - "She's the Man." This is a fun bit of fluff for sure!

Listen

Shakespeare's original pronunciation: speeches and scenes performed as Shakespeare would have heard them by Ben Crystal (2012).

For that authentic Shakespearian fan experience, to hear the Bard's lines as they would have been spoken in his lifetime, one would have to roll back the Great Vowel Shift to arrive at Elizabethan-era English. This historic version of spoken English is different enough to our modern ears to be confusing especially when it concerns rhymes and homophones, some of which are shifted well out of tune. This audiobook brings past language to life and sheds new light on Shakespear's rhyming, humor, and original meanings. All clips are performed in Elizabethan-era English with a second take in modern English, for that compare and contrast fun.

Download

All Men of Genius by Lev Rosen (2012)

This steampunk twist of *Twelfth Night* has Violet enrolling in the male-only Illyria College as her twin brother, eager to prove herself. Like Shakespeare's play, the book is simply fun but the author is talented enough to do so while also critiquing the norms of Victorian times. There's a scary basement, mad scientists, automatons galore, and a love triangle to keep you entertained in this comedy of errors.



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ENHANCE YOUR EXPERIENCE

Make your time at the theatre unforgettable when you join us for one of these added experiences:

Post-Show Community Discussions

Sun, Dec 8 at 1:30pm

Join an actor from the cast for a topical panel discussion with local community and academic leaders that explores the themes and issues of *Twelfth Night*.

Cast Perspective

Thu, Dec 19 at 6:30pm

Join a fun and engaging discussion with the actors after the performance.

Personal Captioning Devices

Nov 23 - Dec 22 | All performances

These handheld tablet devices are configured with closed captioning software to enable users to enjoy private captioning services in any seating location. The devices will be available at the performances listed above and may be checked out with a photo ID at the Patron Services desk in the lobby (subject to availability, first-come first-served).

Accessible Performances

Sun, Dec 8 at 1:30pm

We offer American Sign Language (ASL) interpretation and Audio Description services free with paid admission on select performance dates. Before selecting seats, use the appropriate code noted below for the services you require in the Promotional Code box when purchasing online. For optimal service, call the box office at 303.893.4100. Sign Language Interpretation: **ASL** Audio Description: **AUDIO**

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