Twelfth Night

Stratford Festival
2017 Study Guide
Twelfth Night

TWELFTH NIGHT BY WILLIAM SHAKESPEARE
DIRECTOR MARTHA HENRY

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THE
STRATFORD
STORY

That Stratford, Ontario, is the home of the largest classical repertory theatre in North America is ultimately attributable to the dream of one man, Stratford-born journalist Tom Patterson.

In the early 1950s, seeing the economy of his home town endangered by the withdrawal of the railway industry that had sustained it for nearly 80 years, Patterson conceived the idea of a theatre festival devoted to the works of William Shakespeare. His vision won the support not only of Stratford City Council and an enthusiastic committee of citizens, but also of the legendary British actor and director Tyrone Guthrie, who agreed to become the proposed festival’s first Artistic Director. The Stratford Shakespearean Festival of Canada was incorporated as a legal entity on October 31, 1952. A giant canvas tent was ordered from a firm in Chicago, and in the parklands by Stratford’s Avon River work began on a concrete amphitheatre at the centre of which was to be a revolutionary thrust stage created to Guthrie’s specifications by internationally renowned theatrical designer Tanya Moiseiwitsch.

From the balcony of that stage, on the night of July 13, 1953, actor Alec Guinness spoke the opening lines of Richard III: “Now is the winter of our discontent/ Made glorious summer by this sun of York.” Those words marked the triumphant end to what had sometimes seemed a hopeless struggle against the odds to turn Patterson’s dream into a reality – and the beginning of an astonishing new chapter in Canadian theatre history. The other production of that inaugural six-week season, a modern-dress version of All’s Well That Ends Well, opened the following night, confirming the opinion of celebrated novelist Robertson Davies that the new Festival was an achievement “of historic importance not only in Canada, but wherever theatre is taken seriously – that is to say, in every civilized country in the world.”

Time proved the truth of Davies’ words, for the Festival’s pillared, porticoed thrust stage revolutionized the performance of classical and contemporary theatre in the latter half of the 20th century and inspired the design of more than a dozen other major venues around the world, including the Guthrie Theatre in Minneapolis, the Beaumont Theatre at Lincoln Centre and, in England, the Chichester Festival Theatre, the Crucible Theatre in Sheffield and the Olivier Theatre at the Royal National Theatre in London. Over the years, the Festival has made some amendments to the original design of Moiseiwitsch’s stage, without changing its essential format.

At the end of the 1956 season, the giant canvas tent that had housed the Festival’s first four seasons was dismantled for the last time to make way for a new and permanent facility to be erected around
the existing stage. Designed by architect Robert Fairfield, the new building would be one of the most distinctive in the world of the performing arts: its circular floor plan and crenellated roof paying striking tribute to the Festival’s origins under canvas.

In the years since its first season, the Stratford Festival has set benchmarks for the production not only of Shakespeare, Molière, the ancient Greeks and other great dramatists of the past, but also of such 20th-century masters as Samuel Beckett, Bertolt Brecht, Anton Chekhov, Henrik Ibsen, Eugene O’Neill and Tennessee Williams. In addition to acclaimed productions of the best in operetta and musical theatre, it has also showcased—and in many cases premièred—works by outstanding Canadian and other contemporary playwrights.

Its artists have included the finest actors, directors and designers in Canada, as well as many from abroad. Among the internationally renowned performers who have graced its stages are Alan Bates, Brian Bedford, Douglas Campbell, Len Cariou, Brent Carver, Hume Cronyn, Brian Dennehy, Colm Feore, Megan Follows, Lorne Greene, Paul Gross, Uta Hagen, Julie Harris, Martha Henry, William Hutt, James Mason, Eric McCormack, Loreena McKennitt, Richard Monette, John Neville, Nicholas Pennell, Christopher Plummer, Sarah Polley, Douglas Rain, Kate Reid, Jason Robards, Paul Scofield, William Shatner, Maggie Smith, Jessica Tandy, Peter Ustinov and Al Waxman.

Drawing audiences of more than 400,000 each year, the Festival season now runs from April to November, with productions being presented in four unique theatres. It offers an extensive program of educational and enrichment activities for students, teachers and other patrons, and operates its own in-house school of professional artist development: The Birmingham Conservatory for Classical Theatre.

Stratford Festival performances take place in four distinct stages:

**Festival Theatre**

**Avon Theatre**

**Tom Patterson Theatre**

**Studio Theatre**

THE PLAYWRIGHT: WILLIAM SHAKESPEARE

Born in Stratford-upon-Avon, a small Warwickshire town, in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but baptismal records point to it being the same as that of his death, April 23. He probably attended what is now the Edward VI Grammar School, where he would have studied Latin literature, and at 18, he married a farmer’s daughter, Anne Hathaway, with whom he had three children: Susanna, born in 1583, and, two years later, the twins Hamnet (who died in childhood) and Judith.

Nothing further is known of his life until 1592, when his earliest known play, the first part of Henry VI, became a hit in London, where Shakespeare was now working as an actor. Soon afterwards, an outbreak of the plague forced the temporary closure of the theatres, and Shakespeare turned for a while to writing poetry. By 1594, however, he was back in the theatre, acting with the Lord Chamberlain’s Men. He quickly established himself as one of London’s most successful dramatists, with an income that enabled him, in 1597, to buy a mansion back in Stratford. In 1599 he became a shareholder in London’s newly built Globe Theatre.

In 1603, Shakespeare’s company was awarded a royal patent, becoming known as the King’s Men. Possibly as early as 1610, the playwright retired to his home in Stratford-upon-Avon, living there – and continuing to invest in real estate – until his death on April 23, 1616. He is buried in the town’s Holy Trinity Church.

In the first collected edition of his works in 1623, fellow dramatist Ben Jonson called him a man “not of an age, but for all time”. Not only did Shakespeare write some of the most popular plays of all time, but he was a very prolific writer, writing 38 (canonically accepted) works in 23 years. His work covered many subjects and styles, including comedies, tragedies, histories and romances, all bearing his hallmark expansive plots, extraordinary language and humanist themes. Shakespeare enjoyed great popularity in his lifetime, and 400 years later, he is still the most produced playwright in the world.
ABOUT Twelfth Night

A SHAKESPEAREAN TIMELINE

1558  Elizabeth I crowned.
1564  William Shakespeare born.
1572  Actors not under the protection of a patron declared rogues and vagabonds.
1578  James VI (later James I of England) takes over government of Scotland.
1579  Publication of North’s English translation of Plutarch’s Lives of the Noble Grecians and Romans.
1580  Francis Drake returns in triumph from his voyage around the world; travelling players perform at Stratford.
1582  Shakespeare marries Anne Hathaway; Susanna is born six months later and the twins Hamnet and Judith in 1585.
1587  “The Rose” theatre opens in London. Mary Queen of Scots is executed.
1588  Spanish Armada defeated.
1589  Shakespeare finds work as an actor in London; he lives apart from his wife for 21 years.
1590-1591  The Two Gentlemen of Verona, The Taming of the Shrew.
1591  2 Henry VI, 3 Henry VI.
1592  Thousands die of plague in London; theatres closed. *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 Night’s Dream.*
1596  Shakespeare’s son, Hamnet, dies.
1596-1597  *King John, The Merchant of Venice, 1 Henry IV.*
1597-1598  *The Comedy of Errors.*
1598-1599  *Henry V, Julius Caesar.*
1599-1600  *As You Like It.*
1600-1601  *Hamlet, Twelfth Night.*
1601  Shakespeare’s patron arrested for treason following the Essex rebellion; he is later pardoned.
1602  *Troilus and Cressida.*
1603  Queen Elizabeth dies and is succeeded by James I; Shakespeare’s theatre company becomes the King’s Men.
1603  *Measure for Measure, Othello.*
1604  Work begins on the King James bible.
1604-1605  *All’s Well That Ends Well, Timon of Athens, King Lear (Q)*
1606  *Macbeth, Antony and Cleopatra.*
1607  *Pericles, Prince of Tyre.*
1608  *Coriolanus.*
1609  *The Winter’s Tale.*
1610  *King Lear (F), Cymbeline.*
1610  Shakespeare retires to Stratford-upon-Avon.
1611  *The Tempest.*
1611  King James version of the bible published.
1613  *Henry VIII (All is True), The Two Noble Kinsmen.*
1613  “The Globe” theatre burns down.
1616  Shakespeare dies in Stratford-upon-Avon.
1623  The first folio of Shakespeare’s collected plays is published.

* some dates are approximate
ABOUT Twelfth Night

SYNOPSIS OF THE PLOT

Shipwrecked in a storm at sea, twins Viola and Sebastian are washed ashore on different parts of the coast of Illyria, each believing the other drowned. To protect herself in this unknown land, Viola disguises herself as a young man, taking the name Cesario.

Viola’s disguise proves all too effective, however, when she enters the service of the lovesick Duke Orsino, who makes “Cesario” his go-between in his persistent suit to the unresponsive Countess Olivia. Viola loyally fulfills this task, despite her own growing feelings for her employer – only to realize to her alarm that Olivia, while still disdaining the duke, has fallen in love with his seemingly male emissary.

The misunderstandings multiply with the arrival on the scene of Viola’s twin brother, Sebastian: though the siblings do not yet meet, they are inevitably mistaken for each other, with consequences perplexing to them both.

Meanwhile, Olivia’s reprobate uncle, Sir Toby Belch, holds nightly revels with Sir Andrew Aguecheek, another hopeless suitor for Olivia’s hand. Rebuked by Malvolio, Olivia’s stern and self-righteous steward, Sir Toby retaliates by joining with the maid Maria and the clown Feste in a practical joke: tricking Malvolio into thinking that Olivia is in love with him.

Acting on what he believes to be Olivia’s instructions, Malvolio makes such a fool of himself that he is confined as a madman. Confusion reigns until Viola and Sebastian are reunited, Malvolio is freed and all is explained. Orsino asks Viola to be his wife, and Olivia, finding a substitute for Cesario in Sebastian, makes plans to host a lavish double wedding.
ABOUT Twelfth Night

SOURCES AND ORIGINS

Like Romeo and Juliet, the plot of Twelfth Night was likely drawn from the tales or Novelles of Matteo Bandello (1480 to 1562). The Bandello story was adapted by Barnabe Riche in a collection of stories titled Riche his Farewell to Militarie Profession conteining verie pleasantaunt discourses fit for a peaceable tyme (published in 1581).

The play also draws on an Italian worked titled Gl’ingannati (“The Deceived Ones), which was written in Siena in 1531.

In England at the time, Twelfth Night marked the end of the Christmas season and the Lord of Misrule reigned over festivities that saw traditional roles reversed, both hierarchical and gender.

In his introduction to the RSC edition of Twelfth Night, editor Jonathan Bate considers the role of twins in the plays of Shakespeare and in his personal life. The father of twins – Hamnet and Judith – Shakespeare experienced the death of his son at the age of eleven. Bate writes:

Though we should always be wary of inferring authorial autobiography from the words of fictional characters in a play, there is an inescapable poignancy to the images of loss in Twelfth Night: when Fester sings of sad cypress (“Come away, death”) or Viola alludes to a funeral monument, it is tempting to think of Shakespeare’s own lost son.

Bate goes on to discuss Viola’s ability to play Cesario, suggesting

Viola plays Cesario so effectively because of her prior knowledge and love of Sebastian…it is tempting to speculate that the [idea] was sown by Shakespeare’s observation of the intuitive understanding between his twins as they learned to speak and to play together.

STAGE HISTORY

It is believed that the play was written in 1601-02 to celebrate the “Twelfth Night” of the annual Christmas revels. Although it may have played at Court on Twelfth Night 1602, the first recorded performance is February 2, 1602 (Candlemas) in Middle Temple Hall, one of the four ancient Inns of Court in London. It was later performed at Court in 1618 (at Easter) and at Candlemas in 1623.

The play was not published until the First Folio of 1623 where it bore the full title Twelfth Night, Or what you will.
The play was performed soon after the theatres reopened following the Restoration in an adaptation by Sir William Davenant (1661) that featured Thomas Betterton as Sir Toby Belch. An adaptation called Love Betray’d, or, The Agreeable Disappointment was performed in London in 1703.

Shakespeare’s original text was revived at Drury Lane in 1741.

The Sadler’s Wells Theatre was reopened after a long closure in 1931 with a production featuring John Gielgud as Malvolio and Ralph Richardson as Sir Toby Belch. The play also reopened the Old Vic following extensive damage from the war in 1950 with Peggy Ashcroft as Viola.

Shakespeare’s Globe in London revived the practice of an all-male cast with a production in 2002, directed by and featuring Mark Rylance as Olivia. The production was revived in 2012, later travelling to Broadway, directed by Tim Carroll with Mark Rylance again as Olivia and Stephen Fry as Malvolio.

In 1940 the play began a long Broadway run with Maurice Evans as Malvolio and Helen Hayes as Viola.

OTHER PERSPECTIVES

A silent movie short was produced in 1920 but the first major film based on the play was Trevor Nunn’s 1996 version featuring Imogen Stubbs (Viola), Helena Bonham Carter (Olivia), Toby Stephens (Orsino), Ben Kingsley (Feste), Imogen Staunton (Maria) and Nigel Hawthorne (Malvolio).

An adaptation set in a prep school was released as She’s the Man (2006).

In Shakespeare in Love, first a film and later a play (which was presented at the Festival in 2016), the love interest of Will Shakespeare is Viola de Lesseps who forms the inspiration for the Viola of Twelfth Night.

In 1937, the BBC broadcast a 30-minute excerpt from Twelfth Night, the first work of Shakespeare known to have been performed on television. It featured Greer Garson and was performed live to broadcast.

Two years later, a full version of the play featuring Peggy Ashcroft was broadcast.

It has subsequently been televised many times including an adaptation of Kenneth Branagh’s stage production. In 1998, PBS broadcast a Live from Lincoln Center production featuring Helen Hunt (Viola), Paul Rudd (Orsino), Kyra Sedgwick (Olivia) and Philip Bosco (Malvolio).
Twelfth Night was the first complete play by Shakespeare broadcast on radio in a BBC production in 1923. A CBS radio play in 1937 featured Orson Welles (Orsino) and Tallulah Bankhead (Viola). The play continues to be broadcast over the BBC and its 2012 version featured David Tennant (Malvolio).

STRATFORD FESTIVAL PRODUCTION HISTORY

1957: Festival Theatre. Directed by Tyrone Guthrie and designed by Tanya Moiseiwitsch.

1966: Festival Theatre. Directed by David William and designed by Brian Jackson.

1967: Tour to Vancouver, Winnipeg, Calgary, Victoria, Fredericton, Charlottetown, St. John’s, Ottawa. Directed by David William and designed by Brian Jackson.

1975: Festival Theatre. Directed by David Jones and designed by Susan Benson.


1985: Festival Theatre. Directed by David Giles and designed by Christina Poddubiuk.

1985: Tour to Los Angeles, Seattle, Chicago, Palm Beach, Fort Lauderdale, Washington D.C. Original production directed by David Giles; restaged for the tour by John Hirsch. Designed by Christina Poddubiuk.


NOTE: A DVD of the Twelfth Night is available through the Festival’s online shop: http://store.stratfordfestival.ca/Twelfth-Night-CBC-1986-Stratford-Shakespeare-Festival-Production-DVD-520709/


1994: Festival Theatre. Directed by Richard Monette and designed by Debra Hanson; Antoni Cimolino was the assistant director.

2001: Festival Theatre. Directed by Antoni Cimolino with sets by Peter Hartwell and costumes by Francesca Callow.

2006: Festival Theatre. Directed by Leon Rubin and designed by John Pennoyer.
2011: Festival Theatre. Directed by Des McAnuff and designed by Debra Hanson; Rachel Slaven was the assistant director. The production featured Andrea Runge (Viola), Trent Pardy (Sebastian), Sara Topham (Olivia), Mike Shara (Orsino), Tom Rooney (Malvolio), Cara Ricketts (Maria), Brian Dennehy (Sir Toby Belch), Stephen Ouimette (Sir Andrew Aguecheek) and Ben Carlson (Feste). Michael Roth and Des McAnuff were the composers, Michael Roth was the musical director, Michael Walton was the lighting designer, Todd Charlton was the sound designer, Todd Campbell was the fight director, Nicola Pantin was the choreographer and Jacob Gallagher-Ross was the dramaturge.

For detailed information about actors, set and costume designs, etc. for previous productions, please contact the ARCHIVES DEPARTMENT at the Stratford Festival
www.stratfordfestival.ca/AboutUs/OurHistory/ArchivesServices
519.271.4040

*
ABOUT *Twelfth Night*

**Curriculum Connections**

1. **All grades**: Language/English (Listening to Understand, Speaking to Communicate, Reading for Meaning)
2. **All grades**: Drama, Music, Visual Art
3. **Grades 4–12**: Health and PE (Healthy Living: Bullying and Abuse)
4. **Grades 4–12**: Health and PE (Human Development and Sexual Health: Emotional, Social Impact; Personal Stresses; Understanding Healthy Relationships; Conflict Management; Mental Health)
5. **Grade 12**: Canadian and World History (The World: Social, Economic and Political Context)

**Topics**

*Shakespeare*
- Who he was, his body of work, his significance in English drama and literature
- Dramatists of the Renaissance
- Early modern drama

*Elizabethan England*
- Social and economic structure (class systems, playhouses, plays and players)
- Values and beliefs (humours, the Great Chain of Being, etc.)
- Conventions of early English drama (comedy, tragedy, pastoral, five-act structure)
- Festivals and holidays (Twelfth Night, etc.)

*Language*
- Imagery, blank verse

*Illyria*
- As Utopia, Neverland, Xanadu, Arcadia, Shangri-La, etc.

**Themes and Motifs**

- Love (courtly vs. romantic, unrequited)
- Appearance vs. reality
- Acting and theatre
- Madness and melancholy
- Time
- Revenge and reconciliation
- Self-indulgence, fun and excess
- Disguise
- Survival
- Gender identity
- Folly of ambition
- Letters, messages, tokens
- Society and class
- Lies and deceit
ABOUT Twelfth Night

2017 Stratford Festival Production
May 13 to October 21 – opens May 29

Director    Martha Henry
Designer    John Pennoyer
Lighting Designer   Louise Guinand
Composer and Sound Designer Reza Jacobs
Fight Director John Stead
Movement Director Valerie Moore
Associate Director Graham Abbey

Cast in Alphabetic Order

Viola    Sarah Afful
Malvolio    Rod Beattie
Sebastian    Michael Blake
Sea Captain, Priest Matthew G. Brown
Feste    Brent Carver
Valentine    Mac Fyfe
Orsino’s attendant    Farhang Ghajar
Fabian, Sailor    Gordon S. Miller
Rose (Olivia’s attendant)    Mercedes Morris
Maria    Lucy Peacock
Fuchsia (Olivia’s attendant)    Monice Peter
Sir Andrew Aguecheek    Tom Rooney
Antonio    Stephen Russell
Orsino    E.B. Smith
Second Officer,    Johnathan Sousa
Orsino’s attendant
Olivia    Shannon Taylor
Curio, First Officer    Emilio Vieira
Lily (Olivia’s attendant)    Brigit Wilson
Sir Toby Belch    Geraint Wyn Davies
Sailor, Orsino’s attendant    Tim Ziegler
Imaginative Ways to Approach the Text

Twelfth Night - Creating the Images

Students will explore some of the images in the play as a source of meaning and significance in the telling of the story. By physicalizing Shakespeare's language this will give life to action and enhance the student's understanding.

Overview

Grade Level: 4-12
Subject Area: English, Drama
Curriculum Expectations and Learning Outcome:
- Analyse the text, focusing on the ways in which it communicates info, ideas, and themes and influences the listener's/viewer's response;
- Use tableau to explore, develop and represent themes, ideas, characters and feelings in dramatic works;
- Make and explain inferences about the text, supporting their explanations with well-chosen, stated and implied ideas from the text.

Time Needed: 1 class Period
Space: Desks moved to the sides, use open spaces for exploring the text
Materials: Attached handouts of Activities

Stratford Festival
Twelfth Night
2017 Study Guide
CREATING THE IMAGES

This activity allows students to participate in understanding the images in the play. Once students can enjoy exploring the images, they’re then free to focus on the characters and the language of the play. This activity can be done at the beginning of the unit, as a way of introducing the play, and may be repeated at the end, as a way of recapping the story.

- Tell students they are now going to explore some of the images of the play they will be studying.
- Define “tableau” (a frozen picture that tells the story – no moving, no talking).

The Activity

- Divide students into five groups. There should be five to eight students per group.
- Hand out tableau cards, two or three per group.
- Groups work independently to tableau the quotation on the cards for 10 minutes. NOTE: everybody in the group must be in the tableaux (they may play a person or an object).
- Travel around the room and coach. Remind the students of things like:
  - deciding where the “front” is
  - levels
  - choosing a freeze they can maintain for a while
  - Remember there are no wrong interpretations, just use your imagination!
- After 10 minutes, call the students back. Have them sit facing the playing area.
- Students present their tableaux in chronological order. The teacher reads the card while the students take the freeze.
- Ask the students to hold the freeze while you discuss it.
  - Ask students in the “audience” to discuss what images they see and why.
  - Ask them to infer what this might tell you about the story of the play.
- **NOTE:** After you finish reading the play or when you come across the various lines while reading the play, ask the students to recall their earlier tableaux:
  - Would they revise their images after reading the play?
  - What surprised them after reading the line in the play?
  - Did the meaning of the line change?
Below are lines from the play. Cut them up as individual cards to hand out to the students in groups.

<table>
<thead>
<tr>
<th>Act I, scene 1</th>
<th>Act I, scene 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>If music be the food of love, play on.</td>
<td>‘Tis not so sweet now as it was before.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act I, scene 1</th>
<th>Act I, scene 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courage and hope both teaching him the practice.</td>
<td>When my tongue blabs, then let mine eyes not see.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act I, scene 2</th>
<th>Act I, scene 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conceal me what I am.</td>
<td>I have unclasped to thee the book even of my secret soul.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act I, scene 5</th>
<th>Act II, scene 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Better a witty fool than a foolish wit.</td>
<td>Poor lady, she were better love a dream.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act II, scene 2</th>
<th>Act II, scene 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>O time, thou must untangle this, not I.</td>
<td>My masters, are you mad?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act II, scene 4</th>
<th>Act II, scene 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>It gives a very echo to the seat where love is throned.</td>
<td>She sat like Patience on a monument, smiling at grief.</td>
</tr>
</tbody>
</table>
Below are lines from the play. Cut them up as individual cards to hand out to the students in groups.

<table>
<thead>
<tr>
<th>Act II, scene 5</th>
<th>Act II, scene 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>What dish o’ poison has she dressed him.</td>
<td>Some are born great, some achieve greatness, and some have greatness thrust upon ‘em.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act III, scene 1</th>
<th>Act III, scene 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>This fellow is wise enough to play the fool.</td>
<td>The clock <em>upbraids</em>¹ me with the waste of time.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act III, scene 1</th>
<th>Act III, scene 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>O what a deal of scorn looks beautiful in the contempt and anger of his lip!</td>
<td>This was a great argument of love in her toward you.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act III, scene 4</th>
<th>Act IV, scene 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>He does nothing but smile.</td>
<td>Maintain no words with him, good fellow.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act V, scene 1</th>
<th>Act V, scene 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>How have you made division of yourself?</td>
<td>Alas, poor fool, how have they baffled² thee!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act V, scene 1</th>
<th><strong>Glossary:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>I’ll be revenged on the whole pack of you!</td>
<td>1. <em>upbraids</em> ~ find fault 2. <em>baffled</em> ~ badly treated</td>
</tr>
</tbody>
</table>

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Twelfth Night 
2017 Study Guide 
Stratford Festival
Imaginative Ways to Approach the Text

Twelfth Night - Love, Crush or Obsession (Act I, scene 1)

Overview

Students will analyse Duke Orsino's soliloquy to decipher whether he is truly a man in love or infatuated.

Grade Level: 4-12
Subject Area: English, Drama
Curriculum Expectations and Learning Outcome:
- Develop and explain interpretations of the text using the language of the text and oral and visual cues to support their interpretations;
- Use a variety of expressive voice and movement techniques to support the depiction of the character;
- Evaluate the effectiveness of a variety of presentation strategies used in the oral text, and suggest other strategies that could be used effectively.
Time Needed: 1-2 class periods
Space: Desks moved to the sides, use open spaces for exploring the text
Materials: Attached handouts of Activities
**Twelfth Night – Love, Crush or Obsession?**

*Your task is to discover if Duke Orsino is truly in love or is simply infatuated.*

**ACTIVITY**

◊ Divide the class into 3-4 groups.

◊ Read the speech several times together aloud.

◊ Assign a line or two to each person and create three different versions of reading the text (for example, you may want to read it as if you are giddily happy, or in a thoughtful, reflective manner, or depressingly, sarcastically, in a snobbish conceited manner, or in a silly way, etc. – you choose and create your own interpretation – be imaginative!).

◊ After trying out the different versions with your group, which interpretation seemed to work for you? Why?

◊ How would your version of Duke Orsino move about the space?

◊ Perform your selected version to the rest of the class.

**For Discussion:**

◊ What is it about the language Orsino uses, makes you believe he’s either in love, has a crush or is simply infatuated?

⇒ **What's in a name?**

    ○ Did you know that the name “Orsino” is Italian for “bear-cub”?

    - Discuss what that suggests about this character and his emotional temperament.
Twelfth Night – Love, Crush or Obsession?

Act I, scene 1 (excerpt)

While calling for and listening to music, Duke Orsino reflects on love.

Each student will take a line and read the following speech in three different ways (for example, in a giddily happy way, or thoughtful, reflective manner, depressingly, sarcastically, in a snobbish or conceited manner, or in a silly way, etc. – be imaginative!).

DUKE ORSINO

1. If music be the food of love, play on;

2. Give me excess of it, that, surfeiting, over-indulging (in food or sex)

3. The appetite may sicken, and so die. hunger, sexual craving

4. That strain again! it had a dying fall: play that again /fading rhythm, cadence

5. O, it came o'er my ear like the sweet sound, of a breeze

6. That breathes upon a bank of violets,

7. Stealing and giving odour! Enough; no more:

8. 'Tis not so sweet now as it was before.

9. O spirit of love! how quick and fresh art thou, alive and vigorous, hungry

10. That, notwithstanding thy capacity small size, ability to contain

11. Receiveth as the sea, nought enters there, without limit

12. Of what validity and pitch soe'er, high value

13. But falls into abatement and low price, is lessened

14. Even in a minute: so full of shapes is fancy imaginary forms /love, desire

15. That it alone is high fantastical. Intensely imaginative
Imaginative Ways to Approach the Text

Twelfth Night - Examining Viola’s Soliloquy (Act II, scene 2)

Students will explore Viola’s soliloquy to understand her conflicted feelings by turning the speech into a debate between two people.

Overview

Grade Level
6-12

Subject Area
English, Drama

Curriculum Expectations and Learning Outcome
Analyse the text, focusing on the ways in which it communicates info, ideas, and themes and influences the listener’s/viewer’s response;

Demonstrate an understanding of the nature and function of the forms, elements, conventions, and techniques associated with a Shakespearean play;

Identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them appropriately.

Time Needed
1-2 class Periods

Space
Desks moved to the sides, use open spaces for exploring the text

Materials
Attached handouts of Activities
**Activity**

**STEP 1**

- Working in pairs, you will read the soliloquy several times [WORKSHEET # 1].
- You will then turn her soliloquy or monologue below into a duologue.
  - Every time you get to a full stop, exclamation mark or question mark, switch reader.
- Look at the soliloquy again and create your own duologue, deciding how and where you will break up the lines [WORKSHEET # 2].
- Stage your scripted scene and present it to the rest of the class. Feel free to play around with your tone, pace, pitch, and volume and see what happens!

**Questions~**

- What did you discover about Viola’s soliloquy?
- Why is Viola full of questions?
- What is your reaction to all these questions?

**STEP 2**

- Re-read the soliloquy again and mark where you think Viola has a change of thought, a realization, a decision or an action [WORKSHEET # 1].
- Write a title for every section that sums up what it is about.

**Questions~**

- Examine each section, what do you notice about how Viola tries to make sense of the events that have taken place?
- When Viola examines Olivia, what does she notice?
- What words and images does Viola use to describe Olivia?
- What are Viola’s options in the end?
Olivia’s steward, Malvolio, has delivered a ring to Viola from Olivia. Viola realizes that Olivia has fallen in love with her (disguised as the boy, Cesario).

**VIOLA**

I left no ring with her: what means this lady?

Fortune forbid my outside have not charmed her!

She made good view of me; indeed, so much,

That methought her eyes had lost her tongue,

For she did speak in starts distractedly.

She loves me, sure; the cunning of her passion

Invites me in this churlish messenger.

None of my lord's ring? Why, he sent her none;

I am the man; if it be so, as 'tis,

Poor lady, she were better love a dream.

Disguise, I see, thou art a wickedness,

Wherein the pregnant enemy does much.

How easy is it for the proper-false

In women's waxen hearts to set their forms!

Alas, our frailty is the cause, not we,

For such as we are made of, such we be.

How will this fadge? My master loves her dearly;

And I, poor monster, fond as much on him;

And she, mistaken, seems to dote on me.

What will become of this? As I am man,

My state is desperate for my master's love;

As I am woman,—now alas the day!—

What thriftless sighs shall poor Olivia breathe!

O time, thou must untangle this, not I;

It is too hard a knot for me t’untie!
**EXAMPLE**

This is a possible breakdown of the soliloquy as a duologue. Re-write the soliloquy or monologue as a duologue and decide who will say what - be creative and come up with your own interpretation.

Reader # 1: I left no ring with her.

Reader # 2: What means this lady?

Reader # 1: Fortune forbid my outside have not charmed her!

Reader # 2: She made good view of me.

Reader # 1: Indeed, so much, that methought her eyes had lost her tongue,

Reader # 2: For she did speak in starts distractedly.

Reader # 1: She loves me.

Reader # 2: Sure, the cunning of her passion invites me in this churlish messenger.

Etc....
Twelfth Night

ADDITIONAL ACTIVITIES

Acting Out

In Twelfth Night, as in many of Shakespeare’s comedies, the use of disguise leads to much chaos and confusion. Examine the following scenes:

- The “Make me a willow cabin” scene between Cesario and Olivia (Act I, scene 5, lines 210 – end).
- The “Patience on a monument” scene between Cesario and Orsino (Act II, scene 4, lines 78 – end).
- Act IV, scene 1, with Sebastian, Feste, Sir Toby, Sir Andrew and Olivia.

How do the scenes support Viola’s assertion “Disguise, I see thou art a wickedness”? Discuss the complications that arise from disguise in these scenes. Divide into groups according to the number of characters in each scene. (You may add a director if you wish.)

- Decide exactly where your scene occurs. Is it inside? In a hallway? In a bedroom? In a kitchen? Is it outside? In a garden? In a playground? In the street? It can be anywhere. You decide – but be specific.

- Devise a list of five objects present in your scene according to your setting (chair, bed, book, sword, sink, lamp etc.).

- In your group, act out the scene, keeping in mind your location and objects. Make sure that each character “uses” at least two of the objects in some way.

- Work through the scene again, keeping in mind the character’s motivation or intention in “using” the objects. For example, if you have decided that at some point in your scene Olivia sits down in a chair, you must be able to explain why. Is she tired? Is she ending the conversation? Or what? Rehearse the scene again in preparation for presentation to the class.

- As an extension, make a drawing of your set according to the decisions you have made about location, set pieces etc.

Extension:

The Stratford Festival stage is a “thrust” stage which means the audience sits on three sides. How would you: a) design your scene using this type of stage (note – be very careful of sight-lines, large objects or set pieces cannot be placed downstage otherwise the audience cannot see); b) act out the scene you’ve chosen, but remember now you have the audience on
3 sides so how and where you stand are important, ensuring the audience can see you.

**Intervention in Illyria**

Illyria, the setting of *Twelfth Night*, is a land of Shakespeare’s invention. It would seem that residents of Illyria all suffer from various ailments or afflictions. Consider Malvolio, of whom Olivia notes, “You are sick of self-love.” Olivia herself would seem to be excessively attached to mourning. Since her brother’s recent death, she has vowed to hide her face, abjure the company of men and spend the next seven years of her life crying over him daily. Sir Toby’s affliction is drink; Orsino is in love with love. The list goes on.

- In pairs, pick a character and find support in the text for the character’s “illness” or affliction. Discuss possible cures or solutions.

- Things have reached such a point that an intervention is required in Illyria! Set up a talk-show scenario with the teacher in role as host. Pick students who will act as the characters, who are all guests on the show and have come to discuss their problems and afflictions. Students in the “audience” may ask questions and offer advice.

- As an extension, pick a character and prepare a collage expressing that character’s “illness.”

**If Music Be the Food of Love**

Divide the class into three groups. Each group will receive a copy of one of the following songs from *Twelfth Night*: “O mistress mine” (Act II, scene 3, lines 37 – 50), “Come away death” (Act II, scene 4, lines 50 – 65) or “When that I was” (Act V, scene 1, lines 386 – 404).

- As a group, read through your song a few times and make a list of the images that strike you. Choose your favourite image and, as a group, make a tableau or frozen picture of the image. Choose a title for your tableau and present it to the class.

- Each group will then create a choral reading of their song. Groups may experiment with single voices and groups of voices speaking different lines. Try using variations in volume, pitch and repetition to emphasize certain words or phrases, or to create appropriate sound effects. You may also incorporate the use of “found” musical.
**DISCUSSION TOPICS FOR YOUR CLASS**

**For classes reading the play before seeing it:**

1. What do you expect to see on stage at the Stratford Festival? Have each student make a list of predictions about what they expect. Save these predictions. After your Stratford trip, revisit them to see how they compared to the actual production.

2. Write in role, as either Viola or Sebastian, after seeing each other for the first time since the shipwreck and talk about your first impressions and reactions.

3. Make a story map or a story board outlining the main events of the play. (This may be used later in group activities.)

**After your Stratford trip:**

1. Identify all the mistaken identities and disguises in the play. Why do you think this is important to the plot development?

2. What function do the comic characters (e.g. Sir Toby, Sir Andrew, Maria and Feste) serve in the play?

3. Do you think Malvolio was treated unfairly by Sir Toby, Maria and Feste? If so, what do you think Shakespeare is trying to tell us about how we treat one another?

4. How many different kinds of love did you see in this play? Describe them.

For more classroom activities, complete with instructions, materials and Ontario curriculum expectation links, visit stratfordfestival.ca/teachingmaterials.

You can also check out the following:

- **The Forum**, a series of remarkable events to enrich the play-going experience: www.stratfordfestival.ca/forum/.
- Stratford Festival’s **YouTube channel** for behind-the-scenes videos, photos and interviews: www.youtube.com/user/stratfordfestival
- Stratford Festival’s **Flickr pages**: www.flickr.com/photos/stratfest/
- Stratford Festival **Twitter**: twitter.com/stratfest
- Stratford Festival **Facebook**: www.facebook.com/StratfordFestival
Resources

SELECTED BIBLIOGRAPHY for *Twelfth Night*

**SHAKESPEARE: HISTORY, CRITICISM AND BIOGRAPHY**

Brown, John Russell. *Shakespeare and his Theatre*.

**TEACHING SHAKESPEARE**


**TWELFTH NIGHT**


**ONLINE RESOURCES**

BookRags.com Homepage, http://www.bookrags.com
Mr. William Shakespeare and the Internet, shakespeare.palomar.edu
Encyclopaedia Britannica presents: Shakespeare and the Globe: Then and Now, search.eb.com/Shakespeare
MIT Shakespeare Homepage: The Complete Works of William Shakespeare, the-tech.mit.edu/Shakespeare/
Shakespeare’s Life and Times, web.uvic.ca/shakespeare/Library/SLT/intro/introssubj.html
Shakespeare Online, www.shakespeare-online.com
Movie Review Query Engine, www.mrqe.com
Internet Movie Database, www.imdb.com

**TWELFTH NIGHT ON FILM, VIDEO AND DVD**


For information on Stratford Festival HD series *From Page to Screen* go to www.stratfordfestival.ca/WatchandExplore/OnDemand