

CLASSIC STAGE
COMPANY

PRESENTS

SHAKESPEARE'S

TWELFTH NIGHT

★ 2017 ★

STUDY GUIDE

CSC

DEAR TEACHERS,

This study guide from the CSC archives was created by Kathleen Dorman, former CSC Director of Education. It's packed full of information about Shakespeare, his language, the play, and our 2017 production of *Twelfth Night*.

Feel free to photocopy pages for your students!

We've also included bonus lessons that correspond with each of our workshops.

For more updates on CSC, we encourage you and your students to follow us on Instagram, Twitter, and Facebook @classicstage.

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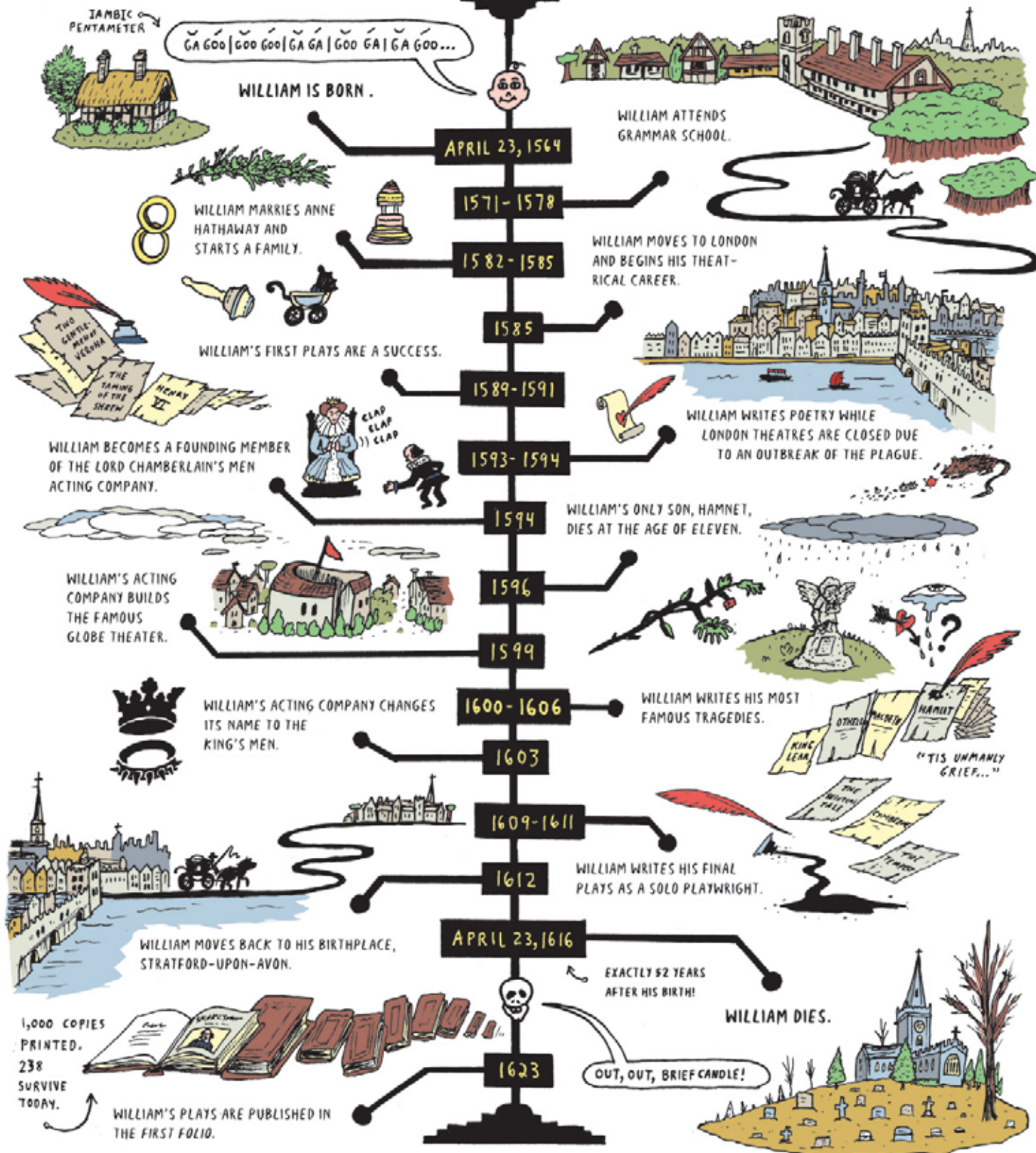
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PART ONE:
SHAKESPEARE'S LIFE AND THEATER

WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



ELIZABETHAN ENGLAND

IN 16TH CENTURY ENGLAND,

religion and politics were one and the same. People believed in the “divine right of kings”—that is, monarchs were given their right to rule directly from God, and were subject to no earthly authority. In 1534, King Henry VIII famously broke from the Catholic Church when they denied him the right to a divorce from his first wife, Catherine of Aragon, who had not produced a male heir. He declared himself head of the new Anglican Church, which eventually became part of the Protestant Reformation. His actions resulted in a time of bitter and violent religious disputes in England, and the crown changed hands frequently in a short period of time.

BY THE TIME SHAKESPEARE WAS BORN IN 1564,

Queen Elizabeth—Henry VIII’s second eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI (crowned at age 9 and dead by age 16) and Mary Tudor (nicknamed “Bloody Mary” for the nearly 300 Protestants she had burned at the stake).

QUEEN ELIZABETH’S REIGN WAS A TIME OF THRIVING CULTURE.

English citizens loved her, nicknaming her “Good Queen Bess”. Because she remained unmarried throughout her rule and did not give birth to an heir, a distant relative, King James VI of Scotland, was named as her successor. Both Elizabeth and James were great patrons of the theater, and enjoyed Shakespeare’s plays. In fact, King James honored Shakespeare’s company of actors with the title of “The King’s Men”, and they performed at court regularly.



ELIZABETHAN TWITTER FEED

A CSC exclusive! We went back in time and got the scoop from the Royals themselves (plus Shakespeare, and his dad!) via Twitter.



King Henry VIII @VIIIKING · 1531

@CatAra you are outta here. This king needs a #maleheir. #kingsgreatmatter



Anne Boleyn @AnnieB · January 25, 1533

@CatAra check me out!!!. You better recognize, I AM THE NEW QUEEN! #cinderellastory



Catherine of Aragon @CatAra · December 1535

The #kingsgreatmatter is literally killing me. Missing my daughter @BloodyMary.



Edward VI @Eddie_the_KING · January 28, 1547

I’m the King of the world!!!! RIP, Dad @VIIIKING #kidsrule #9yearsold #winning



Mary Tudor @BloodyMary · July 19, 1553

Turn down 4 Protestantism. Turn up 4 Catholicism! This one’s for my mom, @CatAra, RIP. #sorrynotsorry



Queen Elizabeth @GoodQueenB · 1560

Philip II, Eric XIV of Sweden, Henry of Anjou...So many suitors. So little time. #singleNready2mingle (i/k I have work to do) #swiperight



John Shakespeare @Stratfor_Dad · April 26, 1564

Baptized my son William today @HolyTrinityChurch! #blessed



William Shakespeare @BillyShakes · 1589

Working on my 1st play! RT with title suggestions. It’s a comedy w/ a lot of errors.



Queen Elizabeth @GoodQueenB · April 23, 1597

Saw a HYSTERICAL play by @BillyShakes! Check out Merry Wives of Windsor! #LoveMeSomeFalstaff #ChamberlainsMen



King James I @Scotty · March 24, 1603

RIP @GoodQueenB, thanks 4 the throne! #transformationtuesday #JacobeanEra



King James I @Scotty · May 19, 1603

Congrats to my boy @BillyShakes and his players. #thekingsmen #royalpatent #Othello #MeasureForMeasure



Anne Hathaway @ShakesWife · April 23, 1616

RIP/Happy birthday @BillyShakes. Thanks 4 the bed. @HolyTrinityChurch



GROWING UP SHAKESPEARE:

Fun, Games, and School

BOYS AND GIRLS began “petty school” around the age of four in order to learn how to read. Girls left school at age six to be taught at home by their mothers, or, if they were rich, a private tutor. If boys belonged to a middle class or wealthy family, they could continue on to “grammar school” after leaving petty school, or they were sent to work in some sort of trade, such as farming. At grammar school boys would study Latin, drama, poetry, and history for long hours with no desks. Learning Latin was important for any boy wanting to enter a career in law, medicine, or the Church. Because Shakespeare’s father made a sustainable living in public and government jobs, Shakespeare was able to attend grammar school where he likely picked up his love of drama and writing.



FOOTBALL—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s hometown. The balls were made from inflated pigs’ bladders! **(LEFT)** Shakespeare makes mention of this sport in *THE COMEDY OF ERRORS*: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.



FESTIVALS occurred at various times of the year. One of the most popular was on May 1st, May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance **(RIGHT)**. This tradition is reflected in *A MIDSUMMER NIGHT’S DREAM*: “They rose early to observe the rite of May.”

RIGHT: Children learned to read using “hornbooks” like these – a piece of wood covered with printed-paper, protected by a transparent sheet of horn.



LONDON CITY LIVING:

Filth, Fashion, and Fighting

IF YOU LIVED IN LONDON during Shakespeare's time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.



ABOVE: Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture in England.



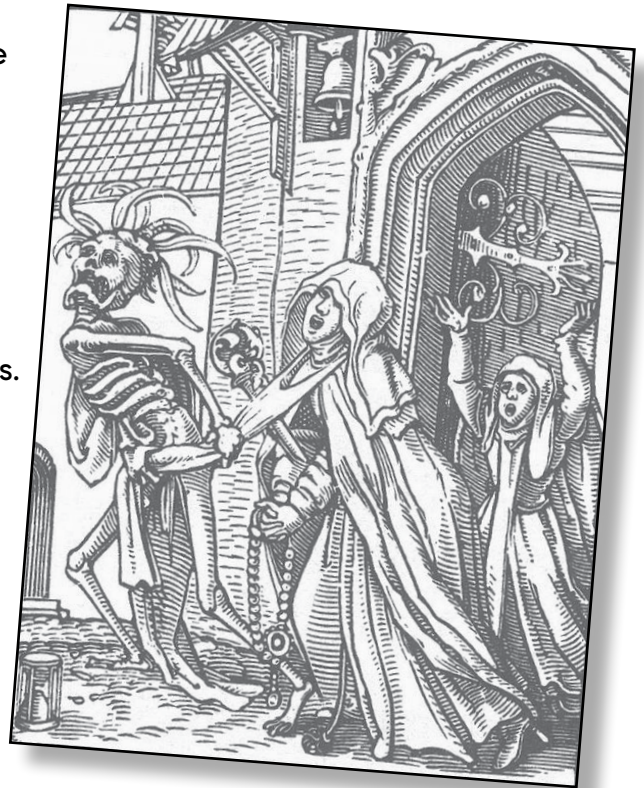
SHAKESPEARE MOVED TO LONDON to work in the theater. But theater wasn't the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

The first theater was built in 1576. Its shape, like The Globe (**ABOVE**), was influenced by bear fighting-rings (**RIGHT**), which were popular in London at the time. Shakespeare referenced this Elizabethan sport in Macbeth when Macbeth states, "They have tied me to a stake; I cannot fly, but bear-like I must fight the course."



OUTBREAKS OF THE PLAGUE were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn't know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

In 1592, the plague forced London theaters to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets for wealthy patrons.



CLOTHING WAS A SIGN OF ONE'S RANK so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.



ABOVE: As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration, and huge "ruff" collars. Wealthy women wore wide padded dresses with puffy sleeves.



RIGHT: The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.



THE COURT



ABOVE: The procession of Queen Elizabeth I. She is surrounded by her courtiers, ladies maids, and favored knights.

FOOLS AND JESTERS were a familiar sight at court. They traditionally wore motley, a colorful patchwork costume, and functioned like resident stand-up comedians or clowns. There were two types of fools: natural, and artificial. In Elizabethan England, mental and learning disabilities weren't understood, but those who had one of these disabilities could earn a living for themselves if they could make people laugh. Fools of this kind were called natural, meaning they were born "foolish." Artificial fools were deliberately foolish or eccentric for the purposes of entertainment, much like the comedians of today.

CHIVALRY, a code of ethics that glorified warfare and armed conflict as well as the pursuit of courtly ladies, was revered by Elizabethan society. They believed that honor was something you attained through physical prowess rather than moral integrity. Some of these values still exist in our culture today—superheroes are often heroic because they have incredible combat abilities. Legendary knights were the superheroes of the Renaissance!



ABOVE: A motley fool! Notice that this fool's motley costume has ass's ears attached, a common symbol of foolishness. He also carries a "ninny stick," a rod with a carved imitation of his own face at the end.

LEFT: One of the most important figures in the history of chivalry was Saint George who, according to legend, tamed and killed a dragon to save a damsel in distress and convert a city to Christianity.



WELCOME TO THE GLOBE THEATRE

LET ME TELL YOU A LITTLE ABOUT "THIS WOODEN O."

THE COMPANY WAS HAVING DIFFICULTY RENEWING THE LEASE ON OUR FIRST THEATER, SO IN 1599 WE TOOK IT DOWN AND MOVED ITS TIMBERS ACROSS THE THAMES RIVER TO THE BANKSIDE AND BUILT THE GLOBE.

THE BANKSIDE IS GREAT—IT'S JUST OUTSIDE THE JURISDICTION OF THE CITY OF LONDON, SO WE'RE SAFE FROM CITY OFFICIALS WHO THINK THAT THE THEATER IS IMMORAL AND WANT TO ABOLISH IT.

THE ORIGINAL GLOBE BURNED DOWN IN 1613 WHEN CANNON FIRE—PART OF A PERFORMANCE OF HENRY VIII—ACCIDENTALLY SET THE THATCHED ROOF AFLAME! OOPS!

WE BUILT A SECOND, MORE ELABORATE GLOBE ON THE SAME SITE, AND IT REMAINED IN USE UNTIL CIVIL WAR BROKE OUT IN ENGLAND IN 1642.

THE FLAG IS FLYING! THAT MEANS WE'VE GOT A PERFORMANCE TODAY.

MY TICKET COST TWICE AS MUCH AS WHAT THAT GENTLEMAN PAID FOR HIS CUSHIONED SEAT. I'M RIGHT ABOVE ALL THE ACTION! EVERYONE CAN SEE THAT I'M A VIP.

THE STAGE ROOF PROTECTS THE ACTORS FROM THE WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL THE "HEAVENS." SEE THE STARRY SKY WE PAINTED?

THE BALCONY IS GREAT FOR WINDOW SCENES.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

DID YOU KNOW JULIET WAS PLAYED BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THRUST" STAGE, MEANING WE HAVE AUDIENCE MEMBERS ON THREE SIDES. JUST LIKE AT CSC!

THIS TRAP DOOR LEADS TO "HELL," THE SPACE BENEATH THE STAGE. IT MAKES A GREAT GRAVE, TOO!

ALAS, POOR YORICK. I KNEW HIM...

MY TICKET COST TWICE AS MUCH AS WHAT THOSE "GROUNDLINGS" PAID TO STAND IN THE YARD BELOW. AND FOR AN EXTRA PENCE, I GET TO SIT ON A CUSHION!

THE GLOBE CAN ACCOMMODATE NEARLY 3,000 AUDIENCE MEMBERS. CSC'S HOUSE ONLY SEATS ABOUT 200.

CHEAPEST SEAT IN THE HOUSE! WELL, IT'S NOT A SEAT, EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDLINGS" SOMETIMES THREW FRUIT AT THE ACTORS IF THEY DIDN'T LIKE A PERFORMANCE!

Joseph B. Redman

DAVID HEATEY



PART TWO: THE PLAY

TWELFTH NIGHT

COMIC STRIP
PLOT SYNOPSIS
by David Hentley



A GENTLEWOMAN NAMED **VIOLA** IS SEPARATED FROM HER TWIN BROTHER SEBASTIAN, AND FINDS HERSELF WASHED ASHORE ON THE FOREIGN LAND OF ILLYRIA.



SHE WORRIES THAT HER BROTHER HAS DROWNED, BUT HOPES HE HAS BEEN SPARED.



THE CAPTAIN OF THEIR SHIP, A FELLOW SURVIVOR FROM THE WRECK, TELLS VIOLA OF THE NOBLE **DUKE ORSINO**, WHO GOVERNS OVER ILLYRIA. SHE DECIDES FOR HER SAFETY TO DISGUISE HERSELF AS A BOY NAMED "**CESARIO**", AND TO SEEK EMPLOYMENT AS A PAGE AT HIS COURT. THE CAPTAIN AGREES TO HELP.



VIOLA'S PLAN WORKS, AND SHE QUICKLY FINDS FAVOR WITH ORSINO.



HE IS DESPERATELY IN LOVE WITH A COUNTESS NAMED **OLIVIA**, AND ENTRUSTS "**CESARIO**" WITH THE TASK OF DELIVERING MESSAGES OF HIS LOVE TO HER.



SHE AGREES, BUT RELUCTANTLY — POOR VIOLA FINDS THAT SHE IS FALLING IN LOVE WITH ORSINO!



THE COUNTESS OLIVIA, IN MOURNING FOR HER DEAD BROTHER, HAS VOWED TO ALLOW NO VISITORS TO HER HOUSE. BUT "**CESARIO**" IS SO PERSISTENT THAT NOT EVEN OLIVIA'S STERN STEWARD **MALVOLIO** CAN TURN HIM AWAY.



OLIVIA INSISTS THAT SHE WILL NEVER LOVE ORSINO, BUT "**CESARIO**" WOOES HER ON HIS BEHALF WITH SUCH A PASSION THAT OLIVIA IS SHOCKED TO FIND THAT SHE HAS FEELINGS FOR... "**CESARIO**"!



AFTER "**CESARIO**" LEAVES, SHE IMPULSIVELY SENDS MALVOLIO AFTER HIM TO RETURN A RING SHE CLAIMS HE GAVE TO HER.



UPON RECEIVING THE RING, VIOLA QUICKLY REALIZES THE TRUE MEANING BEHIND THE GESTURE, AND PITIES OLIVIA FOR HER MISTAKEN AFFECTION.



WHAT A MESSY LOVE TRIANGLE!

MY MASTER LOVES HER DEARLY, I FOND AS MUCH ON HIM, AND SHE SEEMS TO DOTE ON ME... WHAT WILL BECOME OF THIS?



THAT NIGHT AFTER OLIVIA GOES TO BED, SEVERAL MEMBERS OF HER HOUSEHOLD STAY UP LATE.



HER MISCHIEVOUS COUSIN **SIR TOBY BELCH** AND HIS FRIEND **SIR ANDREW AGUECHECK** (WHO HOPES TO BE A SUITOR TO OLIVIA) STIR UP SOME FUN: OLIVIA'S CLOWN **FESTE** PROVIDES MUSIC, AND **MARIA**, HER MAID, BRINGS WINE.



BUT THE PRUDISH MALVOLIO SPOILS THEIR PARTY AND THREATENS TO TATTLE ON THEM.



TO GET EVEN WITH HIM, THEY DECIDE TO PLAY A TRICK ON THE POMPOUS MALVOLIO. THE NEXT MORNING, MARIA COMPOSES AND DROPS A NOTE IN HIS PATH, WRITTEN TO APPEAR TO BE IN OLIVIA'S HANDWRITING.

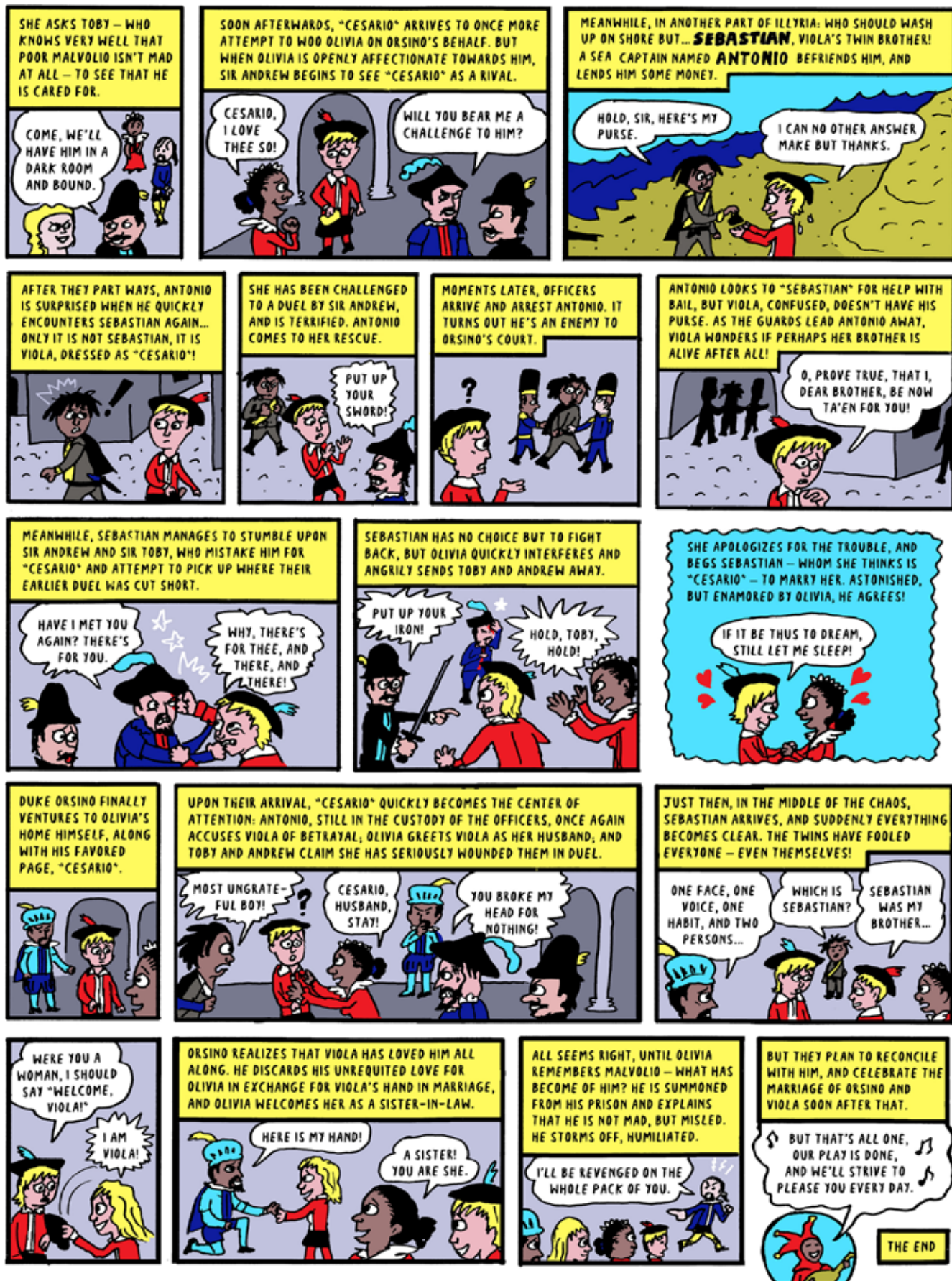


THE NOTE SEEMS TO BE A CONFESSION OF LOVE FOR... MALVOLIO!



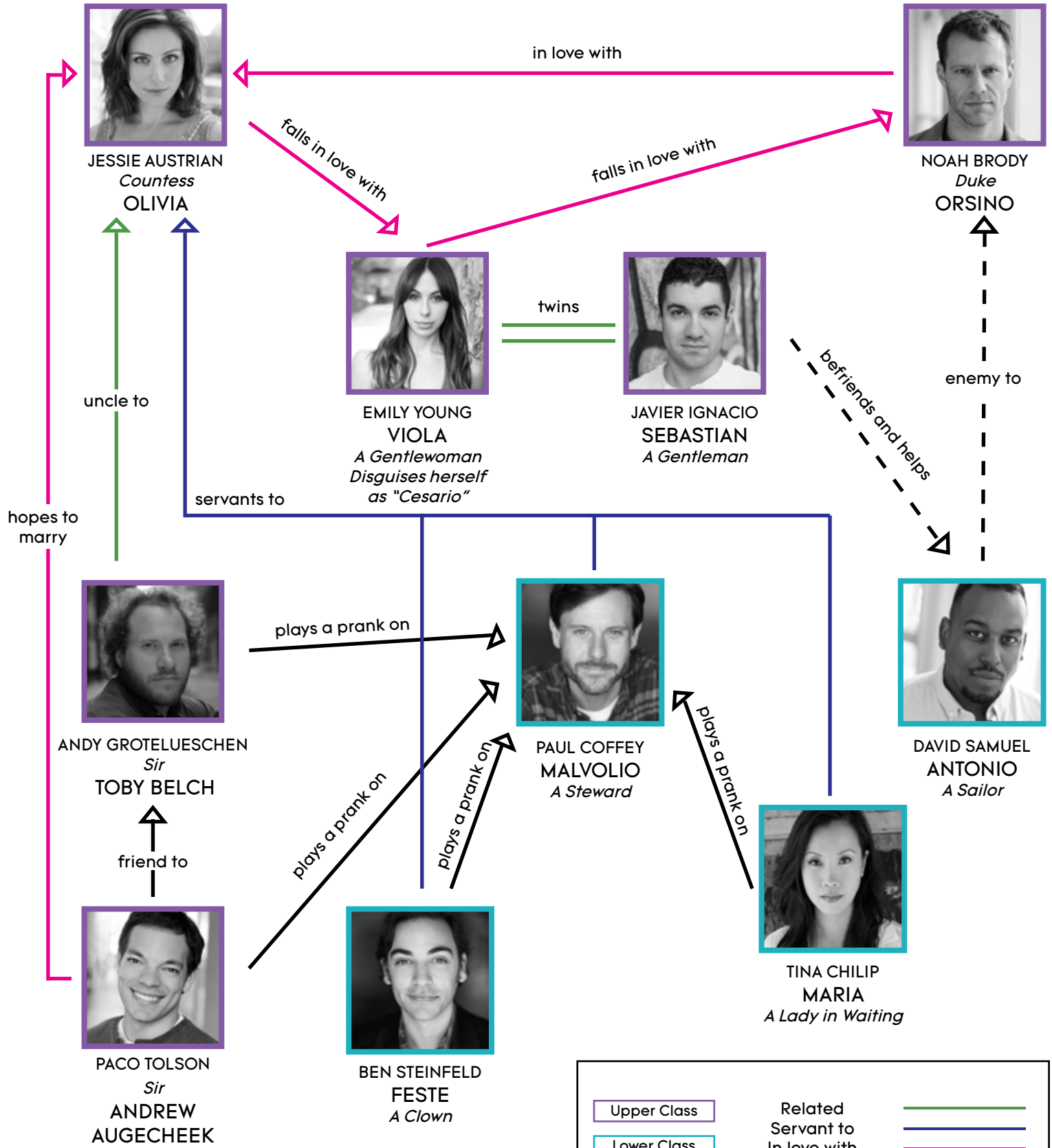
MALVOLIO FALLS FOR THE LETTER, AND THINKS THAT OLIVIA MEANS TO MARRY HIM. BUT WHEN HE APPEARS IN YELLOW STOCKINGS, SMILING AND QUOTING THE LETTER, OLIVIA THINKS HE HAS GONE MAD!





WHO'S WHO

from CSC's 2017 Production



NOTES ON THE PLAY

WELCOME TO THE HOUSE

TWELFTH NIGHT was a play written for a party. While we aren't sure of the exact date and location of its first performance, the title refers to a festival that occurred at the end of the Christian holiday season. Unlike many of Shakespeare's plays, it was most likely performed indoors and not at his company's usual venue, The Globe Theater. Some scholars believe it was commissioned by Queen Elizabeth I to be performed at the palace. Others believe it was written for Middle Temple, a law school at the time. What we do know is that it was first performed in the winter of 1601 or 1602, most likely on January 6th—the "twelfth night" of Christmas.



Middle Temple Hall is still standing in London. How might this performance venue change the way TWELFTH NIGHT was staged?

The vast majority of people in England at the time were Christian, meaning "followers of Christ." While most Christians today celebrate the birth of Christ for one day on December 25th (Christmas), the Elizabethans celebrated for twelve days. For twelve days, people took a break from their responsibilities to have a good time. The twelve days culminated in the wild, masked Twelfth Night Festival.

A STOUP OF WINE, MARIA!

By the time Shakespeare was writing, Twelfth Night had become a true feast of fools. It was a day when the rules of good conduct were suspended, and people wore masks to hide their identity. The European tradition of the Twelfth Night Cake had recently been introduced to the celebrations. This involved an elaborate cake that was baked with a pea or coin concealed inside. Whoever received the slice containing the object was named the "Festus," "Lord of Misrule," or "Bean King," and presided over the night's folly. "Festus" is where Shakespeare's clown, Feste, gets his name. Anyone, no matter what their social status was, could become the "Festus," and the rest of the party impersonated their court.

In what ways do characters' identities change throughout the play? How does festivity play into the action?



While Twelfth Night is not celebrated the same way today, some traditions still survive: in New Orleans, Louisiana and other parts of the United States, people still make a "king cake" with a small present hidden inside following the Christmas holiday.

This painting from 1638 (24 years after Shakespeare died) depicts the crowned "Bean King."



WHAT COUNTRY, FRIENDS, IS THIS?

TWELFTH NIGHT takes place in Illyria, which was once a real country. By the Renaissance, it no longer existed. It was only a name that sometimes was used to refer to a region on the Adriatic coast, and to most Elizabethans, it would have simply been an exotic place in “the East.” Illyria borders the sea, and is where Viola and Sebastian are shipwrecked. The sea figures into classical mythology as a place of rebirth and transformation, an integral theme to the Twelfth Night celebrations and Christian philosophy.

However, the name “Illyria” would have rung a few bells for Shakespeare’s audience. “Illyria” sounds like “Elysium,” the land of the blessed dead according to Greek mythology. It also sounds like “delirium,” a disturbed state of mind that is brought on by fever or intoxication and is characterized by the victim seeing illusions.

What sort of things might happen in a place like Illyria? What kind of people do you think live there?



DID YOU NEVER SEE THE PICTURE OF 'WE THREE'?

A famous image in Elizabethan England was titled “We Three Fools” or “We Three Loggerheads.” It showed two people, often two clowns, and usually was used to advertise a tavern. Who was the third fool, you ask? You were! By viewing the picture, you became part of it.

The question of “who is the fool?” runs throughout TWELFTH NIGHT. When we are introduced to the play’s professional fool, Feste, he wins his place in Olivia’s house by proving her to be a fool as well. At one time or another, all of the characters seem foolish.

What we learn is that foolishness has a dark side. The silly pranks that Sir Toby Belch, Sir Andrew Aguecheek, Feste, and Maria play on Malvolio culminate in Malvolio being cruelly imprisoned in darkness while the rest of the world believes he’s gone mad. Suddenly, we feel pity for Malvolio, although we laughed at him earlier in the play. The joke has gone too far and has become bullying and we, the audience, are complicit in it. As Feste taunts the imprisoned Malvolio, we’ve become the third fool.

This version of “We Three Loggerheads” depicts two well-known fools of Shakespeare’s time: Tom Derry and Muckle John.

As you read the play, what do you think Shakespeare believed about foolishness?
Do you sympathize with Malvolio, or his pranksters?





This portrait is of Olivia in a later production of TWELFTH NIGHT. Notice her veil and black clothing? She is in full mourning.

COME AWAY DEATH

While TWELFTH NIGHT is a comedy, it is a dark comedy. When it was written, Queen Elizabeth I was aging—she would die no more than two years after the play's first performance. A few years earlier, Shakespeare's son, Hamnet, had died, leaving behind a twin sister, Judith. TWELFTH NIGHT also was performed during the winter, a symbol for death in nature.

The beginning of the play is surrounded by death. Olivia is mourning the death of her father and brother, and Viola believes her twin brother has died at sea. While Olivia honors her family by putting herself into seclusion, Viola sacrifices her identity as a woman to keep the image of her twin alive in her disguise as "Cesario."

Shakespeare's London was also constantly at the mercy of the bubonic plague. When there were outbreaks, theaters were closed and victims of the disease were quarantined in their homes. If you were infected, you would generally be dead within days. In TWELFTH NIGHT, Shakespeare uses disease as a metaphor for several ideas, including love, lust, folly, madness, and grief. Even the name of the country, Illyria, sounds like "illness."

All this sickness and death sets the stage for characters to find renewal and resurrection. By the end of the play, most of the characters have found a cure to their "sickness." Viola is reunited with her brother, Olivia has come out of mourning and married Sebastian, and Orsino resolves to stop being lovesick and marry Viola. The only person who seems to remain "sick" is Malvolio, who swears revenge in the final scene.

What other kinds of sickness can you find in the play? When and how do characters find renewal? How is darkness and light used to represent these ideas?

DO I STAND THERE?

TWELFTH NIGHT is full of mirror images, but the mirror is distorted, resulting in characters seeing what they want to see rather than reality. For example, Shakespeare includes separated twins in a few other plays, but TWELFTH NIGHT is the only one where the twins are of the opposite gender (like his own children).

By encountering their mirror images, characters come to terms with their own desires. The full title of the play is TWELFTH NIGHT, OR WHAT YOU WILL, indicating that a running theme throughout the play is wish fulfillment. When Malvolio encounters Maria's forged letter and finds a distorted image of himself, he reads his own desires into a cryptic message. In the end, his desire to rise above his station is his undoing. Malvolio's name literally means "ill-wisher."

Occasionally, mirror images seem to become one, as though one cannot exist without the other. Cesario is a representation of the twins Viola and Sebastian in one person, making the character either both male and female, or neither of the two genders. The ending of the play is both happy and tragic. Most of the characters find renewal and marriage, but few of them receive what they originally desired. Olivia and Orsino both end up married to someone they did not intend, and Malvolio is humiliated.

At the beginning of TWELFTH NIGHT, what do characters want? Does this change? What do you think the play says about desire? What other mirror images can you find? Are the images true representations of each other, or are they distorted?



QUIZ:

WHO ARE YOU IN TWELFTH NIGHT?

1. In your free time, you like to:

- A) Read a book.
- B) Throw on some boots and go exploring.
- C) Listen to sad music.
- D) Imagine that you're obscenely wealthy.
- E) Sing.
- F) Party.

2. If you were going to get married, you would have to marry someone who:

- A) Understands my pain.
- B) Loves me.
- C) I had to fight for. Real love is earned.
- D) Was rich.
- E) I don't think I want to get married.
- F) Can make me laugh.

3. What would you say is your best quality?

- A) Your capacity to love... even if someone doesn't love you back.
- B) Your selflessness. You are usually setting other people's needs before your own.
- C) Your persistence. When you know what you want, you don't give up until you have it.
- D) Your discipline. You follow the rules, and always do what is expected of you.
- E) You're funny. People like to hang out with you.
- F) You know how to have a good time. Hanging out with you is always memorable.

4. More than anything else, you want:

- A) To be left alone.
- B) Your family to all be together.
- C) Pity. It is torture to love someone who doesn't love you back.
- D) Respect. You deserve respect.
- E) To be employed. You'll do what you have to do to get that paycheck.
- F) To never. Stop. Partying.

5. It's your crush's birthday. You:

- A) Give them your school picture... so you're always with them.

- B) Offer to do their homework for them.
- C) Write them a depressing poem... so they'll know how much you love them.
- D) Wear your favorite outfit so they'll notice you.
- E) Sing "happy birthday" to them
- F) Get them a cake.

6. Are you a morning person?

- A) If necessary. It depends on what I have to do that day.
- B) Yes, I can't wait to get the day started.
- C) I have trouble getting out of bed. I have nothing to look forward to.
- D) Yes. People who sleep in are lazy.
- E) I'm more of a night owl.
- F) Absolutely not. I get up at noon.

7. For Halloween, you would dress as:

- A) A princess. I like to feel pretty.
- B) Someone else. I want to try something different
- C) William Shakespeare. That guy just understands me.
- D) Royalty. It would be nice to feel in charge of things.
- E) A ghost. It can be fun to freak people out.
- F) Something ridiculous. Like food.

8. You are walking down the street and trip, falling flat on your face. Everyone around you starts laughing. You:

- A) Get up and smile. If you're not embarrassed, they'll stop laughing.
- B) Get up and keep walking. Maybe no one noticed.
- C) Make an announcement so everyone knows you meant to trip. Anything to get out of an awkward situation.
- D) Yell at everyone that they will pay for their disrespect.
- E) Jump up and take a bow. You put out a hat, hoping they'll give you a few dollars for the entertainment.
- F) Can't stop laughing. That was hilarious.

Turn the page to get your results!



IF YOU ANSWERED MOSTLY:

OLIVIA

Mostly A's: You are OLIVIA. You've been through a lot, but are open to new things. You are skeptical of meeting new people, and you wear your heart on your sleeve, which sometimes scares people away.

VIOLA

Mostly B's: You are VIOLA. You often put other people's needs ahead of your own. You are self-sufficient, and don't like to depend on other people. You can take care of yourself.

ORSINO

Mostly C's: You are ORSINO. You love a good tragic romance. You only want what you cannot have.

MALVOLIO

Mostly D's: You are MALVOLIO. You cannot believe how people behave sometimes. What ever happened to basic politeness and respect? You hate being laughed at and usually think you're better than everyone else.

FESTE

Mostly E's: You are FESTE. People are entertained by you, but also underestimate you. You play your cards close to the chest. You do what you have to do to get what you need, but you value your freedom. You don't like to owe anyone anything.






SIR TOBY BELCH

Mostly F's: You are SIR TOBY BELCH. You are the life of the party. You love practical jokes and chaos. Your behavior may irritate some people, but you choose not to worry about them. No one is going to stop you from having a good time.



Twelfth Night Score Card:

Legend

1	1st Base: Woos a lover		Falls in love	6d	Dons a disguise
	Home run: Marries		Falls in love with the wrong person	+	Reunited with long lost kin
K	Strikeout: Rejected in love		Challenges to a duel	•	Appears in scene
	Shipwrecked	R	Rescues or saves someone's life	"	Famous quote

Characters, in order of appearance

ACT	1					2					3					4					5
	1	2	3	4	5	1	2	3	4	5	1	2	3	4	1	2	3	4	1	2	3
SCENE	1	2	3	4	5	1	2	3	4	5	1	2	3	4	1	2	3	4	1	2	3
Orsino, Duke of Illyria																					
Viola																					
Sir Toby Belch, kinsman of Olivia																					
Maria, maid to Olivia																					
Sir Andrew Aguecheek, friend of Sir Toby																					
Feste, a clown																					
Olivia, a countess																					
Malvolio, steward to Olivia																					
Fabian																					
Sebastian, brother of Viola																					
Antonio, rescuer of Sebastian																					



Keep track of the fun like you would in a baseball game with this score card. Use the symbols below to mark the important actions of each scene. Adapted from *Shakespeare for Dummies* by CSC Artistic Director John Doyle.

How Actors Unpack Shakespeare's Language

IS THIS REALLY WRITTEN IN ENGLISH? Yes, it is! But it's also poetry. Elizabethans used poetry for the same reason we still use it today: to express heightened states of emotion. So the language may be more densely packed with all those great rhetorical devices you learned in English class—metaphors, alliteration, irony—but it's definitely still English.

DID PEOPLE IN SHAKESPEARE'S DAY SPEAK IN VERSE? No, no more than we speak in rap today. But people both then and now enjoy the rhythm and rhyme of verse. It helps us tune in more immediately, more completely to the feelings and choices of the characters.

IS SHAKESPEARE HARDER FOR ACTORS TO PERFORM THAN REGULAR PLAYS? Actually, for most actors, Shakespeare is easier! The rhythm of the language makes it easy to memorize. (You know how song lyrics get stuck in your head, or how you can remember silly little rhymes from when you were a kid? It's like that.) And all those rhetorical devices act as clues to tell the actors how their character feels.

WHAT DO YOU MEAN, “CLUES”? At the start of the rehearsal process, actors do what’s called table work. They sit down with each other and with the director and talk about all the discoveries they’ve made while studying their scenes. They use this information to make choices as they move forward with rehearsals.

Shakespeare invented many words and phrases that we use on a regular basis today. Below are some examples:



Verse or Prose?

All of Shakespeare's language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form.

Blank Verse

Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five ("penta" from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That's ten syllables all together. The pattern flows easily for speakers of English, because the stresses match the human heart beat:

ta DUM, ta DUM, ta DUM, ta DUM, ta DUM

or, a good way to remember the word "iamb" is to think of it as:

i AM, i AM, i AM, i AM, i AM

If you say, "The Yankees and the Mets are famous teams." with natural inflection, you will have spoken a line of iambic pentameter.

The YANK | ees AND | the METS | are FA | mous TEAMS

Here are two more:

I TAKE | the SUB | way EV | ery DAY | to SCHOOL

I CAN'T | go OUT | be CAUSE | my HOME | work's LATE

Now say a line from TWELFTH NIGHT:

ORSINO

If music be the food of love, play on.

if MU | sic BE | the FOOD | of LOVE | play ON

A repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse. An iamb is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: ta DUM.

Prose

Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays.

At first glance, it may seem that Shakespeare used verse and prose to indicate a character's status (rich, powerful, educated characters speak in verse; poor, common, fools speak in prose) but upon closer look, you'll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play. Actors pay close attention to when characters speak in verse and when they speak in prose because Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels. A simple way of thinking about it is that prose comes from a character's **head** and verse comes from the **heart**.

For example, Malvolio spends the majority of his time asserting his superiority over other people, and hiding his feelings for Olivia. He usually speaks from the **head** so most of his lines are in prose.



MALVOLIO

Go hang yourselves, all. You are idle shallow things; I am not of your element.

However, in the final scene of the play, Malvolio has been embarrassed and betrayed. Desperate to know why Olivia would do such a cruel thing, he speaks from his **heart** in verse:

MALVOLIO

Why have you suffered me to be imprisoned,
And made the most notorious geck and gull
That e'er invention played on! Tell me why!

why HAVE I you SUFF | ered ME | to BE | im PRI | soned
and MADE | the MOST | no TOR | ious GECK | and GULL
that E'ER | in VEN | tion PLAYED | on TELL | me WHY

How does your language change depending on who you are speaking to, or what you are speaking about? Where else do you see characters doing this in this play, and what does it tell you about their relationships, and about their opinions?

Irregular Verse

Shakespeare doesn't always write verse in perfect iambic pentameter—you may have even noticed this in Malvolio's lines above. The rhythmic patterns change, and so do the number of syllables. This was pretty innovative stuff in Shakespeare's day. He was one of the first writers to regularly break form. Just like a change from prose to verse is a clue for the actor, so is a variation in the verse pattern.

Feminine Endings

A "feminine ending" is a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the characters feel unsettled about something. Not surprisingly, Viola uses several feminine endings when she is speaking to Orsino about unrequited love.

VIOLA

Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia. You cannot love her;
You tell her so. Must she not then be answered?

say THAT | some LA | dy AS | per HAPS | there IS
hath FOR | your LOVE | as GREAT | a PANG | of HEART
as YOU | have FOR | o LI | via you CA | not LOVE | her
you TELL | her SO | must SHE | not THEN | be AN | swered

The feminine endings at the end of this speech tells an actor that Viola isn't sure what to do about her feelings for Orsino, and that she genuinely wants his opinion.

Shared Lines & Split Lines

Shakespeare sometimes splits a line of verse, so that two characters share the ten syllables. This is called a shared line or a split line, and it helps to show quick thinking or strong emotion, as well as creating a sense of accelerated action. Thus we have both the effect of poetry AND of natural speech.

For example, when Olivia reveals that she believes she has married Cesario (Viola), Orsino and Viola are both very quick to respond!



OLIVIA

Call forth the holy father.

ORSINO

Come, away.

OLIVIA

Whither, my lord? Cesario, husband, stay!

ORSINO

Husband?

OLIVIA

Ay, husband. Can he that deny?

ORSINO

Her husband, sirrah?

VIOLA

No, my lord, not I.

They scan as:

call FORTH | the HO | ly FA | ther COME | a WAY
WHI ther | my LORD | ce SA | rio HUS | band STAY
HUS band | ay HUS | band CAN | he THAT | de NY
her HUS | band SIR | rah NO | my LORD | not I

Shared lines create a realistic pattern of speech when emotions run especially high. Where else in the play might you expect to find a lot of shared lines? How might the timing of shared lines create humor in a play that is a comedy, like this one?

Other Types of Poetry

Shakespeare employs many types of meter in addition to iambs. For example, you might have noticed a couple trochees in the lines above (WHI ther, HUS band). A trochee is the exact opposite of an iamb: TA dum. Compared to an iamb, this feels surprisingly unnatural to speakers of the English language, so Shakespeare often uses trochees for his supernatural characters (the witches in *MACBETH*; Puck in *A MIDSUMMER NIGHT'S DREAM*). He also inserts it into regular lines of iambic pentameter.

For instance, take a look at these lines spoken by Orsino as he urges Cesario (Viola) to woo Olivia for him:

ORSINO

Be clamorous and leap all civil bounds
Rather than make unprofited return.

be CLA | mor OUS | and LEAP | all CI | vil BOUNDS
RA ther | than MAKE | un PRO | fi TED | re TURN

Can you hear the sense of urgency in the lines above? How might an actor take a trochee as a sort of cue from Shakespeare? If you were delivering these lines on stage, how might your voice change when you come upon a trochee, and what effect might it have on the scene?



Missing Feet and Silence

Shakespeare writes in iambic pentameter, which means there are five poetic feet per line: ta DUM, ta DUM, ta DUM, ta DUM, ta DUM. If a line is short, we say it is “missing feet”. This interrupts the flow of the poetry, and forces the actors to find meaning in a moment of silence. When Sebastian and Viola finally meet, they don’t believe their eyes, and need a few moments of silence to take it all in as they test each other:

VIOLA

My father had a mole upon his brow.
my FA | ther HAD | a MOLE | up ON | his BROW

SEBASTIAN

And so had mine.
and SO | had MINE | - - | - - | - - |

VIOLA

And died that day when Viola from her birth
and DIED | that DAY | when VIO | la FROM | her BIRTH
Had numbered thirteen years.
had NUM | bered THIR | teen YEARS | - - | - - |

SEBASTIAN

O, that record is lively in my soul!
O that | RE cord | is LIVE | ly IN | my SOUL |

Notice that Sebastian also uses trochees as he realizes it’s really Viola!

When you see the show, listen for moments of silence. How do the actors use them?

Rhyming Couplets

When two lines of poetry rhyme, it creates a sense of finality for the listener. Characters will often speak in rhyme when it’s the end of an act or they’ve made a decision. At the end of Act I, Olivia makes a decision to surrender to her love for Cesario as the act ends. It makes sense that she rhymes with herself twice in a row.

OLIVIA

I do I know not what, and fear to FIND
Mine eye to great a flatterer for my MIND.
Fate, show thy force, ourselves we do not OWE
What is decreed must be—and be this SO.

When you see the show, listen for rhymes and think about why Shakespeare might have chosen to use them when he did. How does it contribute to the comedy in TWELFTH NIGHT?



WHAT TO WATCH FOR...

Questions and themes to consider as you watch the play

GIFTS

- The Twelfth Night marks the beginning of Epiphany. In the Christian tradition, it is believed that this is when three wise men or kings came to visit the Christ child with gifts that befit the birth of a ruler, even though he was the son of a carpenter. Because of this, the Christmas holiday is celebrated with the giving of gifts. How do characters in TWELFTH NIGHT use gifts? What do you notice about the kinds of gifts they give?

BLAZON

- At the beginning of TWELFTH NIGHT, Orsino is a Petrarchan lover: a man who is tortured by love for an unavailable woman. In poetry and literature, Petrarchan lovers often use a literary device called a blazon, which catalogues elements of a person's body. For example, Orsino describes Olivia's "liver, brain, and heart" as "sovereign thrones" on which he will sit as king. How is blazon used in other parts of the play?
- Traditionally the blazon and the idea of a Petrarchan lover was reserved only for men. In TWELFTH NIGHT, women use blazon language as well. How does this affect your perception of characters and gender in the play?

PORTRAITS

- When Olivia and Cesario meet, Olivia removes her veil as though she's removing the protective curtain over a painting. How else are metaphorical "portraits" used in the play?
- Characters in TWELFTH NIGHT sometimes refer to the difference between who they are inside versus who they seem to be in their outward appearance. What do you think Shakespeare believed about our perception of other people and ourselves?

CLOTHING

- In Elizabethan England, there were very strict rules about what you could and could not wear according to your social status. For instance, velvet could only be worn by royalty or the nobility. What do you learn about characters based on the clothes they choose to wear, or wish they could wear? How does fabric and clothing figure into the language they use?
- At the time Shakespeare was writing, many Christian fundamentalists and puritans criticized the theaters for the way actors dressed. Often actors in a play wore clothes above their station that were donated by the theater's aristocratic patrons. Women were not allowed to perform onstage, so male actors would dress as women to play the female characters. In what ways do characters in TWELFTH NIGHT push the limits of what is acceptable for them to wear?

For more ideas on what to watch for, see NOTES ON THE PLAY on page 15.



PART THREE:

SOURCES

SOURCES

TEACHING SHAKESPEARE

by Rex Gibson

SHAKESPEARE FOR DUMMIES

by John Doyle (Artistic Director, CSC) and
Ray Lischner

THE FRIENDLY SHAKESPEARE

by Norrie Epstein

THE GENIUS OF SHAKESPEARE

by Jonathan Bate

BRUSH UP YOUR SHAKESPEARE!

by Michael Macrone

ESSENTIAL SHAKESPEARE HANDBOOK

by Leslie Dunton-Downer and Alan Riding

WILLIAM SHAKESPEARE AND THE GLOBE

written and illustrated by Alik

EYEWITNESS SHAKESPEARE

written by Peter Chrisp, photographed by
Steve Teague

THE ARDEN SHAKESPEARE: TWELFTH NIGHT – THIRD EDITION

edited by Keir Elam

SHAKESPEARE AFTER ALL

by Marjorie Garber

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Classic Stage Company (CSC) is the award-winning Off-Broadway theater committed to re-imagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected and widely regarded as a major force in American theater, it has become the home to New York's finest established and emerging artists, the place where they gather to grapple with the great works of the world's repertory.



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