



Twelfth Night

By William Shakespeare

a study guide

compiled and arranged by the
Education Department
of The Shakespeare Theatre
of New Jersey

The
SHAKESPEARE
Theatre of
New Jersey

Twelfth Night

a support packet for studying the play and attending The Shakespeare Theatre of New Jersey's Main Stage production

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The Shakespeare Theatre of New Jersey is an independent, professional theatre located on the Drew University campus.

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CLASSROOM

FOR TEACHERS AND STUDENTS

What we hear most from educators is that there is a great deal of anxiety when it comes to Shakespeare; seeing it, reading it and especially teaching it. One of the principal goals of The Shakespeare Theatre of New Jersey's education programs is to demystify Shakespeare, take him "off the shelf" and re-energize his work for students and teachers alike. Toward these goals, this Study Guide provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to the Shakespeare Theatre.

The information included in this study guide will help you expand your students' understanding of Shakespeare in performance, as well as help you meet many of the New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in this study guide to your students as is possible. The following are some suggestions from teachers on how you can utilize elements of the study guide given limited classroom time.

Many teachers have found that distributing or reading the one-page "BRIEF SYNOPSIS" has greatly increased students' understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.

When more class time is available prior to your visit, we recommend incorporating the background information on William Shakespeare and the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the study guide. Using a copy of the corresponding study guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period. I am told that the reading of Old English and Middle English texts was "quite entertaining and very informative."

Using the questions found in the "TOPICS FOR DISCUSSION," many teachers will opt to take a class period after the trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

One school spent two days working through performance-based activities (a few of which are suggested in the "FOLLOW-UP ACTIVITIES" section) with a particularly "difficult and rowdy" class. They were astounded with the results. Their students took the opportunity to "ham it up," and discovered a great joy and understanding from performing Shakespeare.

To learn more about these and many other suggestions for engaging your students, I encourage you to join us this summer for our acclaimed summer professional development institute for teachers, *ShakeFest*. Again, we hope you will incorporate as many portions of this study guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the study guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

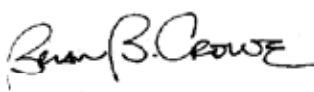
"What's My Line?" Promoting Active Listening

Teacher-tested, student-approved! Try this exercise with your students:

Before attending the production, give each student one line from the play for which to listen. Discuss the meaning of the line and encourage their input in deciphering what Shakespeare meant by the line. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?

Happy Teaching,



Brian B. Crowe, Director of Education



ACTIVITIES

Shakespeare: Helpful Tips For Exploring & Seeing His Works

“Just plunge right in

(to Shakespeare). See a play, read it aloud, rent a video, listen to a tape. It’s up to you. When you look at Shakespeare close up, he’s not as intimidating as when he’s seen from afar.”

Norrie Epstein
The Friendly Shakespeare

Tragedy can have humor, and great comedy always has elements of the tragic.

Eighteenth-century critics complained that Shakespeare’s tragedies weren’t consistently serious enough. According to the classic rules, tragedy should be uniformly somber. Shakespeare’s use of humor in his tragedies prevents us from becoming washed away in a dense fog of emotion. Rather, it forces us out of the “tragic” long enough to appreciate the level to which the play’s passions have taken us.

“Some of the plays have taken on mythic proportions. By myths, I mean we grow up knowing certain things about [Shakespeare’s] characters but we don’t know how we know them.

There are lots of
SHAKESPEAREAN MICROCHIPS
lodged in our brains.”

Charles Marowitz, director

“It was Olivier’s *Henry V* that made me realize that

Shakespeare is about real people and that his language wasn’t simply beautiful poetry.”



Robert Brustein, director

“My advice to anyone seeing Shakespeare:

Don’t worry so much!

Just make sure your ears are clean and your eyes are sharp. Listen and look and watch.

Look at the distance people stand from each other; look at the relationships being developed.

Stay with it.

Don’t negate the move that Shakespeare will make toward your gut, toward your soul—

because he will touch you there, if you allow yourself to be touched.”

David Suchet, actor

“There are some parts of the plays you’ll never understand. But excuse me, I thought that’s what great art was supposed to be about.

DON’T FREAK OUT OVER IT!”

Peter Sellars,
Director

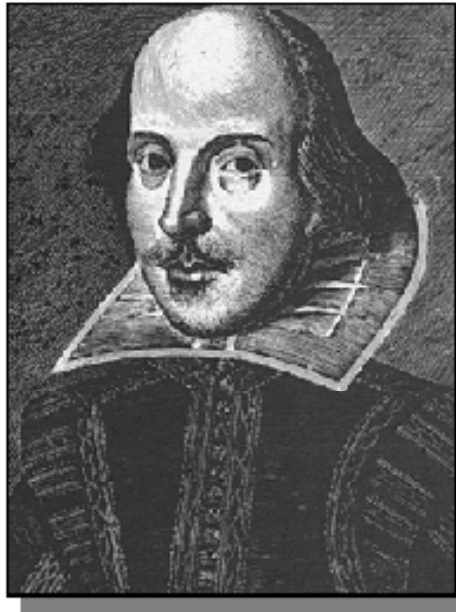
Don’t be afraid to LISTEN, WATCH AND REACT; laugh, cry, and be moved.

Shakespeare wrote for a live and active audience. Both audience and actor must be involved to create a truly winning performance.

The Life of William Shakespeare

William Shakespeare, recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-on-Avon in Warwickshire, England. Shakespeare's father was a prominent local merchant, and Shakespeare's childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582 he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-on-Avon and went to London around 1588. By 1592 he was a successful actor and playwright. He wrote 38 plays, two epic poems, and over 150 sonnets. His work



was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While they were well-liked, Shakespeare's plays were not considered by his educated contemporaries to be exceptional. By 1608 Shakespeare's involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare's plays found their first major publication in 1623, seven years after Shakespeare's death, when two of his fellow actors put the plays together in the First Folio. Other early printings of Shakespeare's plays were called quartos, a printer's term referring to the format in which the publication was laid out. These quartos and the First Folio texts are the sources of all modern printings of Shakespeare's plays.

Shakespeare's London

London, in the late 16th and early 17th centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare's plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare's day.

The Globe Theatre, the resident playhouse for Shakespeare's company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their social popularity, actors maintained a relatively low status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy's desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare's acting company was originally named "Lord Chamberlain's Men"

after their patron, Henry Carey, Lord Chamberlain. Later, under the patronage of King James I, they were known as "The King's Men," an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government were all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London.



The Sonnets

You might have thought that Shakespeare wrote the sonnets earlier in his career, as a type of "stepping stone" to his plays. However, Shakespeare actually penned most of his sonnets during the various outbreaks of the plague in London, when the theatres were closed.

Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English [“thee” and “thou” instead of “you”] and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle and Modern English.

What did Shakespeare sound like?

While we may associate Shakespeare with the “refined” British accent of an Ian McKellen or Judi Dench, linguistic scholars say that the closest approximation to the London accent of Shakespeare’s day is the accent heard nowadays in the Appalachian region of the United States.

Old English (500 - 1150 CE)

When Julius Caesar invaded Britain in BCE 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales) and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

selection from *Beowulf*

author unknown, ca 800 CE

Oft Scyld Scefing sceaðena prëstum,
 monegum mægðum meodo-setla oftëah,
 egsode eorlas. Syððan æret wearð
 fëasceaft funden, hë hæc frofre gebåd,
 wëox under wolcnum, weorð-myndum þah,
 oð-þæt him aeghwylc ymb-sittendra
 ofer hron-råde hýran scolde,
 gomban gyldan. þæt wæs god cyning!

*Often Scyld the Scefing from squadroned foes,
 from many a tribe, the mead-bench tore,
 awing the earls. Since first he lay
 friendless, a foundling, fate repaid him:
 for he waxed under welkin, in wealth he throve,
 till before him the folk, both far and near,
 who lived by the whale-path, heard his mandate,
 gave him gift: a good king he!*

Middle English (1150 - 1450 CE)

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

selection from *The Canterbury Tales*

by Geoffrey Chaucer, ca 1390 CE

But natheless / while I haue tyme and space
 Er that I ferther / in this tale pace
 Me thynketh it acordant to resoun
 To telle yow / al the condiciun
 Of eeche of hem / so as it seemed to me
 And whiche they weere / and of what degree
 And eek in what array / that they were inne
 And at a knyght thanne wol I first bigynne.

IN MODERN ENGLISH TRANSLATION:

*But nonetheless, while I have time and space
 Before I continue in this story
 I think it appropriate to speak of,
 To tell you, the condition
 Of each of them, as it seemed to me.
 And who was who, and of what degree,
 And in what fashion each was dressed.
 And with a knight then I will begin.*

Modern English (1450 - present day)

With the invention of the printing press in the 15th century, the English language began to develop and mutate at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French and Portuguese were being translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence”: daring, experimental, innovative and irreverent.

selection from *Romeo and Juliet* by William Shakespeare, ca 1595 CE

Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man’s, yet his leg excels all men’s; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...

Twelfth Night: A Synopsis

Viola, a young noblewoman, is on a sea voyage with her brother Sebastian when a storm sinks their ship. She is washed up on the shores of a foreign land, Illyria, believing that her twin brother has drowned in the shipwreck. With no money and no protection, Viola decides to disguise herself as a young man, “Cesario,” and seek employment at the court of Duke Orsino, the ruler of Illyria.

We discover that Orsino is pining for the love of the noblewoman Olivia, who has vowed to live in seclusion for seven years in mourning for her brother, who died almost a year before. Orsino decides that the charming, gentle manners of Cesario may help convince Olivia of his love, and so he sends the disguised Viola to woo Olivia on his behalf.

In spite of her vows, Olivia is immediately attracted to Cesario, gives “him” a ring, invites him to return to her house, and after Cesario’s departure, admits that she has fallen in love. Olivia is unaware that her new beloved is, in fact, a woman. To complicate matters further, Viola has fallen in love with Duke Orsino.

Meanwhile, Olivia’s excessive grief has thrown her household into turmoil. Her steward, the gloomy and puritanical Malvolio, has daily oversight of the household and has attempted to impose a somber atmosphere. He is opposed, however, by Olivia’s rowdy, fun-loving uncle, Sir Toby Belch, who with the aid of his foolish (but wealthy) friend Sir Andrew Aguecheek is celebrating nightly with drinking, music and revels. Olivia’s fool, Feste, and her maid, Maria, have been chafing under Malvolio’s overly-moralistic rule, and are only too happy to join with Toby and Sir Andrew in plotting a practical joke against the self-righteous steward.

Maria, imitating Olivia’s handwriting, leaves a suggestive letter where Malvolio will find it. As the conspirators watch in amusement, Malvolio reads the letter and convinces himself that Olivia has fallen in love with him. He decides to follow the letter’s instructions, which include dressing up in a ridiculous outfit and smiling continuously at Olivia.

Meanwhile, Olivia woos Cesario, and Viola (disguised as Cesario) attempts to hint to Orsino that she is not who she seems to be. Elsewhere, Sebastian makes his own way to Illyria with his rescuer, the sea captain Antonio. Because Antonio is a fugitive in Illyria, he loans Sebastian some money

and stays behind at their inn while Sebastian explores the city.

Malvolio’s inexplicable behavior has convinced Olivia that he has gone mad. She tells Maria to have Sir Toby take care of him, never imagining that they will take this as an opportunity to confine him to a dark room. Looking for new sport, Toby decides to manipulate Sir Andrew and Cesario into a duel for the right to woo Olivia. Toby convinces each of them that the other is a deadly opponent, and both are left terrified of the impending duel.

Before they can harm each other, however, Antonio, who has slipped out of the inn to seek Sebastian, encounters them and rushes to Cesario’s aid, believing “him” to be Sebastian. The commotion that ensues attracts the Duke’s guards, who arrest Antonio for his past crimes against Orsino.

As Andrew attempts to regain his honor with a second attack on Cesario, he mistakenly attacks Sebastian. Olivia rushes in to stop the fight, believing, like the others, that Sebastian is Cesario. Believing that Cesario was fighting for her honor, she proposes to him. Bewildered but flattered, Sebastian accepts, and a priest is immediately called to perform the marriage ceremony.

Orsino, with Viola/Cesario, arrives at Olivia’s house to plead his love to her once more and finds a scene of confusion and chaos. His guards have arrived with their prisoner Antonio, who is insisting that Cesario is the friend who accompanied him to Illyria. Olivia enters, addresses Cesario as “husband,” and calls on the priest to verify that he has just married them. Toby and Andrew stagger in and accuse Cesario of wounding them in a duel. Finally, Sebastian

enters and everyone is amazed to see the twins side-by-side at last. Viola and her brother are reunited, and Viola reveals that she is actually a woman. Orsino realizes that he is actually in love with her and not Olivia, and Olivia decides that Sebastian is everything that she thought Cesario was. Toby, we hear, has married his fellow prankster Maria. At the last minute, Olivia remembers Malvolio and asks for him. The practical “joke” is revealed and Malvolio is released. Disheveled and furious, he is humiliated in front of everyone as he realizes how he has been duped. Olivia asks him to forgive the plotters and join them in celebration, but the bitter Malvolio leaves, vowing revenge.



Olivia, engraving by Charles R. Leslie from Charles Knight's 1873-76 two-volume Imperial Edition of *The Works of Shakespeare*.

Sources and History of the Play

Most of Shakespeare's plots were borrowed from popular stories or actual historical persons and events. *Twelfth Night* was no exception. Plays about twins who were mistaken for one another have been popular since the time of the ancient Greeks. Shakespeare used the same device himself some years earlier in *The Comedy of Errors*. When John Manningham saw *Twelfth Night* on February 2, 1602, he noted in his diary the similarity between Shakespeare's play and an Italian comedy by Nicolo Secchi called *Gl' In-gannati*. Secchi's play also used disguised twins to create comic confusions among lovers. Most scholars believe that the romantic lovers' plot was based on a story by Barnabe Rich called "Of Apolonius and Silla." The subplot, however, about how the arrogant Malvolio gets his comeuppance was, scholars believe, entirely created by Shakespeare.

Sir Edmund Chambers has suggested that though Shakespeare was "too wise a dramatist to meddle in affairs of state," he may have touched on a bit of backstairs-gossip in the portrayal of Malvolio. The character may have concerned Sir William Knollys, Comptroller of the Royal Household, regarded as a pompous and unpopular official, whose sleeping quarters adjoined those of some of the maids of honor. Apparently, the giggling of the girls kept him awake at night, and he made himself the subject of ridicule trying to curb their gaiety. The character of Malvolio is so like that of Sir William that it is hard to resist the belief that some courtier had supplied Shakespeare with the material for a caricature that would have brought peals of laughter from everyone except Sir William.

The occasion on which *Twelfth Night* was first performed is unknown, but Professor Leslie Hotson published a book attempting to prove that the play was written for the festivities in Queen Elizabeth's palace at Whitehall on Twelfth Night, January 6, 1601, when she was entertaining Virginio Orsino, Duke of Bracciano, an emissary from Italy. Despite the many connections that Prof. Hotson makes, Shakespeare's "Orsino" would hardly be perceived as a compliment to the visiting emissary. This ingenious and skillfully reasoned theory, has been discarded by many scholars as impractical.

Whatever the occasion of the first performance, *Twelfth Night* was undoubtedly popular with both the court and the public from the beginning. In both 1618 and 1623, it had revivals at court. Few plays in the history of English drama have enjoyed such continuous popularity. Its humor is timeless, as the best humor must be, and it is as profound as human nature, which Shakespeare comprehended in all of its complexity and richness. *Twelfth Night* is considered by many to be Shakespeare's comic masterpiece, in part because it is filled with much more than just silliness, wit and physical comedy. The character of Feste, the fool, carries the burden of the darker, more melancholy strains and themes that run through the play, lending it much more depth and astute observations about love, life and humanity than are found in most comedies.



The Duel Scene from Twelfth Night, engraving from an 1843 painting by William Frith, reproduced from Charles Knight's 1873-76 two-volume Imperial Edition of *The Works of Shakespeare*.

Shakespeare's Common Tongue

alack- expression of dismay or shock

anon- soon, right away

ere- before

hath- has

hence- away (from here)

henceforth- from now on

hither- here

lest- or else

naught- nothing

oft- often

perchance- by chance, perhaps, maybe

sirrah- "hey, you" as said to a servant or someone of lower status

thee- you

thence- away, over there

thine- yours

thither- there

thou- you

thy- your

whence- where

wherefore- why

whither- where

... and the "thys" have it

Often Shakespeare will alternate his usage of "thou" for "you", or "thy" for "your", or "thine" for "yours". Though the words are synonymous, there is a great deal of information that can be obtained by looking closely at these choices.

The different use of these pronouns have to do with status, relationship, degrees of intimacy and shifting attitudes. "You" is used in formal situations and conveys respect from the speaker. It is used when addressing royalty and parents. "Thou," used in more informal settings, also can suggest contempt or aggression from the speaker. The use of "thou" places the speaker above the status of the person to whom s/he is speaking. Children are addressed using "thou," "thee" or "thy." In a conversation between two people of equal status, the use of "you" suggests that everything is going along smoothly, whereas "thou" would suggest that there is some kind of upset or unrest in the relationship.

Terms and Phrases Found In *Twelfth Night*

ACT I

hart- the male of a species of red deer that was hunted in England, with an obvious pun on "heart"

cloistress- nun

eye-offending brine- salt water that offends the eyes (i.e. tears)

Elysium- heaven (an allusion to Greek mythology)

perchance- by chance

eunuch- a castrated male servant

"leap all civil bounds"- do not be confined by manners

nuncio- messenger

fool's zany- a fool's assistant, limited to buffoonery and crude physical comedy

crowner- coroner

coz- abbreviation for "cousin," used to refer to any near relative

to con it- to memorize it

willow cabin- a makeshift hut of willow branches and leaves as one might build for camping (willows are traditionally symbolic of sadness, grief and unrequited love)

ACT II

How will this fadge?- How will this turn out?

caterwauling- raucous noise (as of yowling cats)

Cataian- a Chinese person, in Shakespeare's day believed to be especially somber or serious

Peg-a-Ramsey- a foolish character from a comical popular song

consanguineous- related, from the same family

cozier's catches- cobbler's songs (i.e. vulgar material)

"Sneck up!"- "go hang yourself" (from "get his neck up")

gull- a dope or fool, or (as a verb) to make a fool of someone. The word "gullible" has the same root.

Penthesilea- the Queen of the Amazons, a warrior woman

rub your chain with crumbs- Stewards, like Malvolio, typically wore a chain of office to mark their status. Toby suggests that Malvolio go polish up his chain with some kitchen grease.

bide no deny- allow no denial

box-tree- hedge (a tree or shrub trimmed into a squared-off shape)

cross-gartered- with ribbons criss-crossed tightly up from the ankle to the knee, and tied off in a large bow just behind the knee

champain- flat open country

ACT III

music from the spheres- music from the stars

grize- desire

a martial hand- in a military style of handwriting

The Elephant- the name of a fictional inn in Illyria

your store...is not for idle markets- you don't have the money for casual, impulsive purchases

cockatrices- legendary monsters that could kill with a glance

mortal arbitrim- a deadly settlement (i.e. a duel)

virago- a masculine woman (from the Latin "vir," man)

without the perdition of souls- without death

A Man of Many Words

Shakespeare used over **20,000 different words** in his plays and poems. Of these, 8.5% (1700 words) had never been seen in print before Shakespeare used them. To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.

ACT IV

marble-breasted- having a heart of stone, unfeeling

cockney- in Shakespeare's time, a derogatory term for someone pampered or effeminate

malapert- impudent, rude

rudesby- an uncouth, obnoxious person

Lethe- in Greek myth, the river of forgetfulness

hyperbolic- exaggerated

How fell you besides your five wits?- How did you lose your mind?

credit- a note, letter or message

chantry by- nearby chapel

ACT V

minion- pet

when time hath sow'd a grizzle on your case- when you are old enough to grow a beard

woman's weeds- woman's clothing

annoint- to apply ointment to, as in a religious ceremony

ounce- a wildcat

pard- panther

churl- a crude or surly person, a peasant

Commentary and Criticism

Where there is no illusion, there is no Illyria.

Oscar Wilde

No one in his senses would dream of denying that the last of Shakespeare's comedies is also the purest gem of Shakespearean comedy. . . . But it is Shakespeare's farewell to comedy, and as such, it might carry some secret intimation that Shakespeare was beginning to outgrow the pure mirth of the comic vision.

Albert Guerard

Twelfth Night: Critical Essays

Like all the other strongest plays by Shakespeare, *Twelfth Night* is of no genre. It is not of *Hamlet's* cosmological scope, but in its own very startling way it is another 'poem unlimited.' One cannot get to the end of it, because even some of the most apparently incidental lines reverberate infinitely.

Harold Bloom

Shakespeare: The Invention of the Human

It is no doubt the realistic life of the characters and their society that makes the play so clear and soactable. And yet *Twelfth Night* is also poetry, and it is the poetic impression which we remember, like a tune, long after we forget the realistic details. Miss Marianne Moore's famous definition of poetry, 'an imaginary garden with real toads in it,' fits *Twelfth Night* perfectly. The people are the kind we know; they have their share of vanity, greed, and foolishness. But by the music of his language, the make-believe of his actors, and the use of actual music, Shakespeare creates an 'imaginary garden' for them, the poetic realm of Illyria. It is in that realm that we see them while the play lasts; and it is the realm that we remember when the play is over.

Francis Fergusson

Shakespeare: The Pattern in his Stagecraft

This is not a play rich in great speeches touching on universal human themes. Instead of a soliloquy on folly, or a protracted exchange about the meaning of love, the play offers comments on life by steeping the reader in action, in the immediacy of the story's details. As a result, tempo is crucial.

Leslie Dunton-Downer and Alan Riding
The Essential Shakespeare Handbook

We have, on the one hand, a world of madness and dream, a relatively familiar world of mistaken identity and playing and disguises, like that found in *The Comedy of Errors* or *Love's Labour's Lost*, and, on the other hand what amounts to an invasion from without... a sea world invading a land world... In *Twelfth Night* the "outsiders" not only bring the comic elements of energy, desire and fruitfully mistaken identities; they also bring key elements from another literary genre: romance. The world of romance invades the world of comedy.

Marjorie Garber
Shakespeare After All

Twelfth Night was the last warm comedy Shakespeare was to write for many years. The shadows closed in and for a decade he wrote somber tragedies and bitter non-tragedies (scarcely comedies). Why this should have been so, we can only speculate.

Isaac Asimov

Asimov's Guide to Shakespeare

With a lavish estate, plenty of amorous intrigues, upstairs-downstairs plotting, and two cases of mistaken identity, *Twelfth Night* is like an Edwardian house party where no one goes home. Yet there is something sweetly sad, unsettling, even bitter about this play. *Twelfth Night* is about love and grief, their pains and their pleasures, and how the two emotions are often indistinguishable.

Norrie Epstein

The Friendly Shakespeare



A fool, as depicted in German scholar Sebastian Brant's 1494 satirical allegory *Das Narren Schiff* (*The Ship of Fools*). This much-read work was available in English translation in Shakespeare's time and may have influenced the depiction of fools in his plays.

Aspects of Twelfth Night

With the writing of *Twelfth Night*, Shakespeare very possibly reached his highest achievement in comedy. *Twelfth Night*, however, is much more than a simple comedy of confusion and mistaken identities. Written after Shakespeare's other gender-bending romantic comedy, *As You Like It*, and before his much darker tragedy *Hamlet*, *Twelfth Night* contains elements of both plays. It is at times hilarious in its mix-ups, manic in its desires, and melancholy in its bitter realities.

Twelfth Night, or... What?

There is much debate surrounding the title of this play. Many scholars believe that Shakespeare's play was commissioned by Queen Elizabeth for the royal Christmas festivities in 1601. The Epiphany, also known as Twelfth Night, is a religious festival held twelve days after Christmas (January 6) in commemoration of the coming of the Magi to the infant Jesus in Bethlehem. In Elizabethan England, this was the climactic holiday of the Christmas season, full of feasting and entertainment.

Nevertheless, it seems terribly simplistic, and even odd, that a playwright would entitle his play solely based on the date of the "opening night." Others contest that the title reflects the nature of the mythical Illyria, where the festivities never seem to stop; a world in which no one works, not even the servants. Orsino is free to endlessly lament his unrequited love; Olivia can endlessly mourn her brother's death; Toby, Andrew, Feste and Maria are allowed to turn every day into a non-stop holiday party, full of pranks and merriment. This is another viable explanation for Shakespeare's title.

Another possible insight into the title may lie in the multiple meanings of "epiphany." As a generic noun, it also means "a revelation; a sudden, striking understanding." The resolutions in this play all come in a sudden flash of clarity: "they are twins," " 'he' is really a 'she'," "someone forged the love letter." It is through these lightning-like realizations that the confusions of Illyria are resolved.

Interestingly, this is the only play in Shakespeare's canon with a subtitle: *Twelfth Night, or What You Will*. "Will" in Shakespeare's time frequently meant "desire" (specifically of the sexual or erotic variety). Variations of the Italian word for desire, *volio*, appear in some of the characters' names. *Malvolio* translates as "bad desire." Olivia and Viola's names look very much like anagrams not only of each other, but of *volio*, possibly signifying disguised or mixed-up desires. In this play, desires run amuck. Characters fall in love outside of their social class (messengers marry dukes, knights marry servants, etc.), and Illyria seems to be a world fueled by uninhibited desires.

Double Your Fun

Shakespeare forces the audience to take an active role in all the scenes of mistaken identity. The actors playing Viola and Sebastian cannot look exactly alike, of course. In real life, in fact, no male and female, even twins, could realistically be mistaken for one another to the degree that Shakespeare suggests in *Twelfth Night*. Shakespeare makes it very clear, however, that the audience must believe in this convention, and, for the sake of enjoying the fun of the play, audiences do. This process is sometimes called "a willing suspension of disbelief." The audience is asked to remove from their minds the reality that we know, and to accept the reality of the world that is presented on stage.

Sound unlikely? Consider what one does when watching popular television programs or movies. *Star Trek* is a wonderful example of

this. Gene Roddenberry created a world in which everyone speaks the same language thanks to an omnipresent "universal translator," a world in which once a week a starship comes into contact with new and exciting alien life-forms, and a world in which one is able to "beam" to any desired location with the use of a "transporter." Though these technologies do not exist in real life, audiences suspend their disbelief for the duration of the program, accept the reality of the world presented, and thereby allow themselves to be entertained. *Star Trek* wouldn't be nearly as enjoyable if one questioned every "truth" on which that world is based. The same holds true for theatre. As you watch *Twelfth Night*, consider what other "suspensions of disbelief" the play asks of the audience.

"Marry, sir, sometimes he is a kind of Puritan."

Elizabethan custom prescribed ways of "making merry" at numerous holidays such as Shrove Tuesday, May Day, Midsummer Eve, and Twelfth Night. The communal festivity on these days included activities such as morris-dances, sword-dances, wassailings, mummings, masquerades, and plays. These celebrations framed the cycle of the year and brought communities together. Given that Elizabethans frequently lacked the basic advantages that we take for granted in the 21st century: adequate food, shelter, clothing and protection from deadly disease, to engage in festivity was to celebrate life itself. In a rigidly stratified society, holidays also offered a release from the inhibitions and tensions of daily life.

Not everyone in Shakespeare's time took such a positive view of holiday festivities, however. Some English Protestants felt strongly that English Church and culture should be "purified" of its Catholic and pagan remnants (among which they listed most of the dancing and feast-making associated with the holidays). These Protestants came to be called Puritans, and they grew increasingly more powerful during the successive reigns of Queen Elizabeth and King James.

The Puritans took a very strict view of their own virtue and the vices of others. They advocated for harsh punishments for any form of immorality, vice or crime, however inconsequential. Furthermore, their definition of immorality was so broad that it frequently took in the popular pastimes of many English people, particularly residents of the London metropolis.

Shakespeare may have held a grudge against Puritans since they frequently denounced the theatres as places of sin, vice and idleness, and lobbied for their closure. Thus he may have been taking a measure of satirical revenge on Puritanism in writing the role of Malvolio. Malvolio, in the festive world of *Twelfth Night*, is clearly out of place. His moral censoriousness is progressively exposed as egotism and hypocrisy, earning him ridicule, scorn and in the end, expulsion. As the play closes, a helpless, tattered Malvolio impotently proclaims "I'll be revenged on the whole pack of you!"

While festivity prevails at the end of *Twelfth Night*, historically the Puritans indeed got their revenge on Shakespeare. A Puritan-dominated Parliament rose in revolt against King Charles I in 1642, precipitating the English Civil War. After years of fighting, the King was executed in 1649 and the Puritans established their own government. Among the new laws introduced was one which banned theatrical performance throughout England. Public theatre did not return to England until 1660, when the Puritan-led government collapsed and King Charles II was restored to the throne.

Twelfth Night: Food For Thought

What's In A Name?

TOBY BELCH's surname suggests his earthiness, and his affinity for food and drink. Like Sir Andrew, his name is also much more English than the Italianate names of many of the other characters.

ANDREW AGUECHEEK's name indicates his cheek has the habit of trembling (like one with a fever, or “ague”), either due to his cowardice, his drinking, or both.

FESTE's name suggests the Italian word for “holiday” or “party.”

MALVOLIO's name literally means “ill will”— the opposite of Benvolio (“good will”) in *Romeo and Juliet*.

Boy, Oh Boy!

In Shakespeare's England, it was against the law for women to perform on the public stage. For this reason, the female roles in plays were always performed by males, usually teenage boys who were of slighter stature than the other actors, had higher voices and no beards. (Shakespeare jokes about this in *Midsummer*, when Flute tries to be excused from playing Thisbe on the grounds that his beard has begun to come in). Juliet, Lady Macbeth, and Rosalind were all played by boys. When reading or watching this play, consider how the tone of the performance might be different with two boys playing Viola and Olivia.

A New Kind of Fool

Around 1600, the principal comic actor of Shakespeare's company, Will Kempe (who originated roles like Bottom in *A Midsummer Night's Dream*) left the company, and was replaced by Robert Armin, a successful comic actor and author in his own right. Where Kempe had specialized in physical slapstick and raunchy, country humor, Armin brought with him a new style of comedy based on clever, biting wordplay.

Shakespeare quickly embraced his new company member, writing a brilliant and fascinating role specifically for Armin into play after play. The “licensed fools” that appear in so many Shakespeare plays in the latter half of his career— Lear's Fool, Touchstone, and *Twelfth Night's* Feste— as well as the Porter in *Macbeth*, Autolycus in *The Winter's Tale*, and Thersites in *Troilus and Cressida*, were all written to take advantage of Armin's particular talents, which included a fine singing voice.

Thanks to his familiarity with both high society and the often-shunned life of the mentally-deficient (so-called “natural fools”), Armin may have been one of Shakespeare's most influential collaborators. “If any player breathed who could explore with Shakespeare the shadows and fitful flashes of the borderland of insanity,” the critic Leslie Hotson suggests, “that player was Armin.” In his own writing and performance, as well as his work with Shakespeare, Armin pioneered a comedy that exposed the absurdity in much “wisdom” as well as the wisdom in absurdity. He was the comic predecessor of Charlie Chaplin, the Marx Brothers, and Monty Python, among others.

Where on Earth is Illyria?!

Geographically, Illyria refers to the coastal region of the Western Balkan mountains, along the eastern shores of the Adriatic Sea, just across from Italy. In Shakespeare's time, what had once been known as Illyria was ruled by the Ottoman Empire. Pockets of the coast, however, were controlled by Venice and were Italian in culture.

Today, the ancient region of Illyria is divided among many countries, including Croatia, Bosnia, Kosovo, Serbia and Albania.

Like Bohemia in *The Winter's Tale* or the Forest of Arden in *As You Like It*, however, the Illyria which Shakespeare presents is a convenient shorthand for a mythical “land far, far away” that exists nowhere but in the play. It has little or no connection to the real landscape or history of Eastern Europe.

Art Anymore than a Steward?

Malvolio seems to have been one of the original scene-stealing roles of the Jacobean theatre. In 1623, shortly after Shakespeare's death, *Twelfth Night* was revived at the royal court under the title *Malvolio*. A 1640 poem by Leonard Digges attests to the phenomenal popularity of the character:

The Cockpit galleries, boxes, are all full

To hear Malvolio, that cross-gartered gull.

While modern critics tend to see Malvolio as a quasi-tragic figure, Shakespeare's contemporaries seem to have been less tender-hearted towards the steward, relishing his humiliation with uproarious laughter.



Maria overhears the raucous singing of Feste, Sir Toby and Sir Andrew in this illustration from Robert Chambers' 1869 *Book of Days*.

Additional Topics for Discussion

About the Play

1. *Twelfth Night* is a comedy in which the subject is love. How does love affect the characters in the play differently? The play ends with three couples either married or engaged. What brought about each of these marriages? Are each of the couples truly in love? What other reasons might they have to get married? How successful do you believe each of these marriages will be?
2. Choose a character in the play and describe why, and by what means, he or she is made the object of ridicule. How much do you sympathize with the character of your choice? Is there any character in the play that is not in some way, directly or indirectly, ridiculed or deceived?
3. Consider the use of disguises in this play. Which characters present themselves to be something or someone they are not? What roles do assumed and confused identities play in *Twelfth Night*?
4. Why does Olivia fall in love with Viola (disguised as Cesario)? Is Olivia foolish for doing so?
5. What role does festivity and celebration play in *Twelfth Night*? Is celebration a necessity in life or an extravagance? What do you think Shakespeare was attempting to say on this subject?
6. Does the ending of the play seem contrived? Why does the play end with three separate marriages? Why is marriage so important to Shakespeare, especially in his early comedies? Do the marriages at the end of this play imply a happy ending?

About this Production

1. *Twelfth Night* is set in Illyria, a semi-mythical “land far, far away” from Shakespeare’s England. This has given directors and designers more license to depict the setting in creative and unusual ways. For this production the director, Bonnie J. Monte, also designed the scenery. She conceived of an abstract, metaphorical landscape which was substantially composed of shredded paper. What do you think inspired her design? How did the visual landscape of this production enhance your understanding or appreciation of the story?
2. Shakespeare seems to have intended music to be an integral element of *Twelfth Night*, giving the character of Feste, in particular, multiple songs which are included in the script of the play. What was the role of music in this production? How did it enhance your understanding or appreciation of the story?
3. The Shakespeare Theatre of New Jersey is producing *Twelfth Night* close to the holiday season, which may in fact be when Shakespeare’s original production opened. Does this play (and this production in particular) have anything to say about holidays in our culture? Theatregoing is also a kind of public festivity— what value do public, social, celebratory events such as these hold for our society?

Follow-up Activities

1. *Review* Write a review for *Twelfth Night*. Be sure to include specific information about the production, such as the set, lights, costumes and sound, as well as the actors and the text itself. Include your own reaction to the play. How did you respond to each of the characters? Which aspects of the production did you find effective or ineffective? Which themes jumped out at you in particular? When you are finished, submit your review to the Shakespeare Theatre of New Jersey’s Education department, or see if you can print it in your school newspaper.
2. *Character Web* Much of the laughter and drama in this play are generated by the complex familial and social relationships of the characters. Map these out graphically in a “character web” that shows how all the characters are connected to one another. Discuss the complexity and variation in these relationships (romantic attachments, economic bonds, social status) and how they affect the events of the play.
3. *The Sequel* This play ends with a bit of suspense and unresolved tension, as Malvolio promises to be revenged on the “whole pack” of the other characters. If Shakespeare had written a sequel, how might it have turned out? Do the three couples remain happily wed? Does Malvolio really return for his revenge? What becomes of the hapless Sir Andrew? Write a short story, playscript or plot summary of your proposed sequel.
4. *Alert the Media!* Surprising events and near-scandals abound in Illyria as *Twelfth Night* unfolds. Select a series of events from the play, and “cover” them in the style of a newspaper or television journalist: the disappearance at sea of eligible bachelor Sebastian of Messaline and his sister, a feature story on Sir Andrew Aguecheek (*So He Thinks He Can Dance?*), “Dread Pirate Antonio Captured!” etc. How is your version of these events like or unlike Shakespeare’s?

Teachers:

Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to info@ShakespeareNJ.org, and we will share them with other teachers, or maybe even include them in future study guides.



What Did He Say?

This is an opportunity to test your comprehension of Shakespeare’s language. Below you will find passages from *Twelfth Night*. Answer the questions for each passage as specifically as possible.

ORSINO There is no woman’s sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman’s heart
So big to hold so much; they lack retention.
Alas, their love may be called appetite—
No motion of the liver, but the palate—
That suffers surfeit, cloyment, and revolt;
But mine is all as hungry as the sea
And can digest as much. Make no compare
Between that love a woman can bear me
And that I owe Olivia.

1. To whom is Orsino speaking?
2. Where in the play does this speech occur?
3. Define “surfeit,” “cloyment” and “revolt” in this context.
4. What point is Orsino trying to make?
5. Why does Orsino compare his love to the sea?
6. How would you characterize Orsino’s passion for Olivia? Is it justified?
7. Do you agree with his argument? Why? Why not?

VIOLA Make me a willow cabin at your gate
And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Halloa your name to the reverberate hills
And make the babbling gossip of the air
Cry out “Olivia!” O, you should not rest
Between the elements of air and earth
But you should pity me!
Nothing but that, move still, still so,
And own no other function.

1. To whom is Viola speaking? Is she disguised as Cesario for this speech? What affect does her appearance have on the receptor of this speech?
2. What is Viola trying to accomplish with this speech? Is she successful?
3. Where in the play does this speech occur?
4. Define “loyal cantons of contemned love.”
5. What is a willow cabin? What is Viola trying to suggest with this image?
6. Viola speaks about love with deep longing in this speech. Is she in love herself? What motivates her to speak so intensely?

Who Said That?

Match the spoken line to the character who speaks it. Two characters have two quotes. One character has no quote listed.

- | | |
|--|----------------------|
| A. “If music be the food of love, play on.” | OLIVIA |
| B. “Methinks sometimes I have no more wit than a Christian or an ordinary man has. But I am a great eater of beef, and I believe that does harm to my wit.” | VIOLA/CESARIO |
| C. “I left no ring with her, what means this lady? Fortune forbid my outside have not charmed her!” | MARIA |
| D. “O, you are sick of self-love, Malvolio, and taste with a distempered appetite.” | DUKE ORSINO |
| E. “If you desire the spleen, and will laugh yourself into stitches, follow me.” | MALVOLIO |
| F. “Dost thou think, because thou art virtuous, there shall be no more cakes and ale?” | SEBASTIAN |
| G. “This is the air; that is the glorious sun; This pearl she gave me, I do feel’t and see’t...” | ANTONIO |
| H. “When that I was and a little tiny boy, With hey, ho the wind and the rain...” | FESTE |
| I. “Some are born great, some achieve greatness, and some have greatness thrust upon ‘em.” | SIR TOBY |
| J. “O Time, thou must untangle this, not I; It is too hard a knot for me t’untie!” | SIR ANDREW AGUECHEEK |
| K. “Foolery, sir, does walk about the orb like the sun; it shines everywhere.” | |

Meeting Core Curriculum Standards

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world's greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that "language is an *active process* for constructing meaning," that "language develops in a *social context*," that language ability increases as learners "engage in texts that are *rich in ideas and increasingly complex in language*," and that learners achieve mastery not by practicing isolated skills but by "*using and exploring language* in its many dimensions." In the practice of theatre, we merge all areas of the language arts, as the standards suggest, "in an integrated act of rehearsal, reflection, and learning." Using the visual and performing arts to motivate and enhance language arts learning is explicitly recommended by the CCCS, citing extensive research.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 3.1: All students will apply the knowledge of sounds, letters and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension.
Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary (3.1.C/F); demonstrate understanding by performing a scene from the play (3.1.G); compare and contrast literary elements in the play with another text being studied (3.1.H)

STANDARD 3.2: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.
Write a new ending for the play in blank verse or in modern prose (3.2.D), write a critique of the play which will be workshopped and published in a classroom setting (3.2.A/B/D)

STANDARD 3.3: All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.
Participate in a post-show discussion (3.3.A/B), memorize and perform a monologue or scene from the play (3.3.D)

STANDARD 3.4: All students will listen actively to information from a variety of sources in a variety of situations.
Select a speech from the play and compare its stage and film performances (3.4.A/B)

STANDARD 3.5: All students will access, view, evaluate and respond to print, nonprint, and electronic texts and resources.
Discuss how the play expresses cultural values of the playwright's time (3.5.A); compare and contrast the printed and staged version (3.5.B)

VISUAL AND PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and "experience with and knowledge of the arts is a vital part of a complete education." In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre and visual art.
Discuss the use of metaphor in the text and the design of the production; discuss how the play expresses cultural values of its period

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theatre and visual art.
Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.
Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between playtext and production design

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.
Write a review of the production using domain-appropriate terminology; develop a class rubric for effective theatrical presentations; compare and contrast the play with work by other artists

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.
Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods

Sources for this study guide (and other resources):

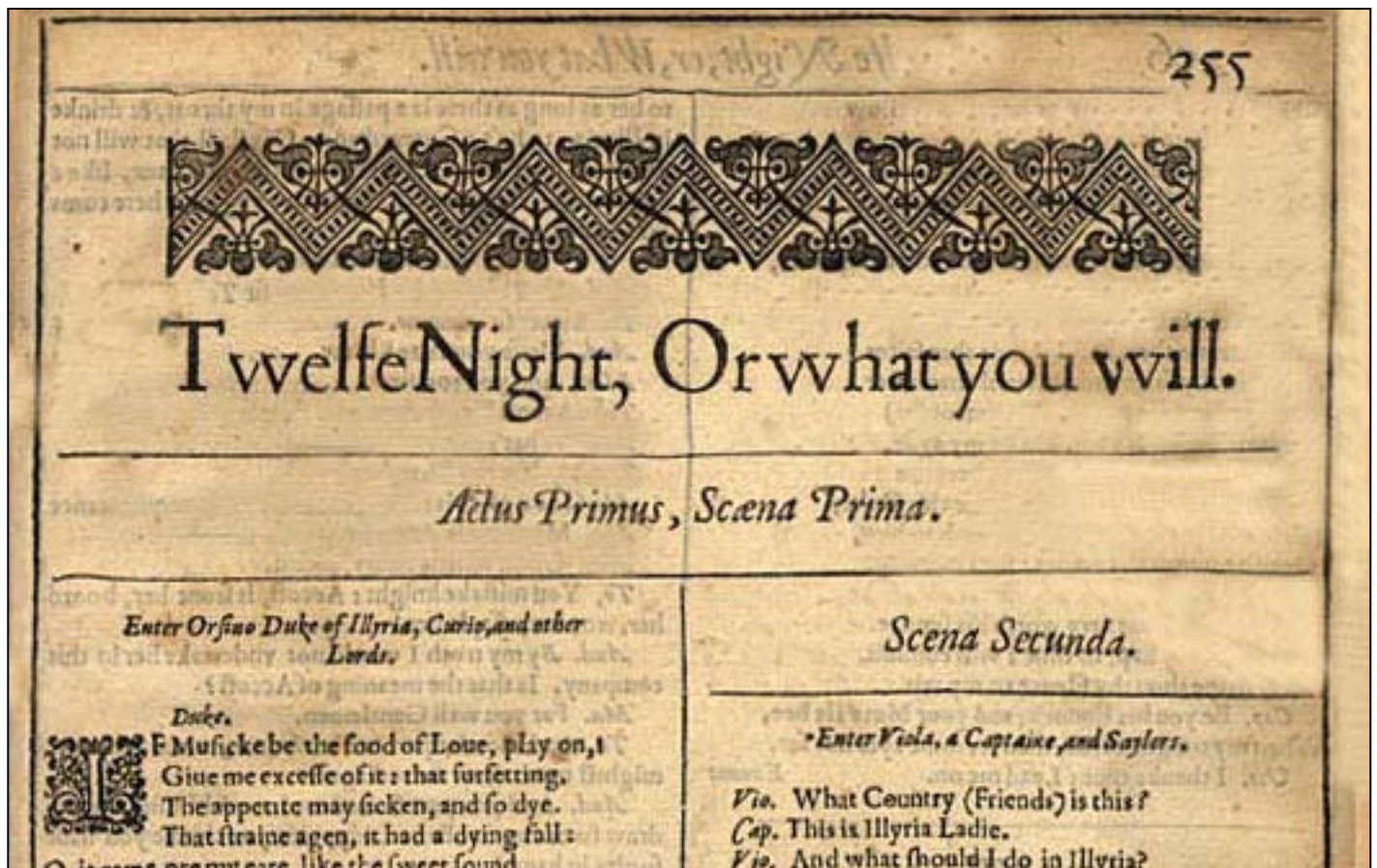
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- THE ARDEN SHAKESPEARE: TWELFTH NIGHT, edited by Keir Elam
- ASIMOV'S GUIDE TO SHAKESPEARE by Isaac Asimov
- THE COMPLETE IDIOT'S GUIDE TO SHAKESPEARE, by Laurie Rozakis
- FREEING SHAKESPEARE'S VOICE by Kristin Linklater
- THE FRIENDLY SHAKESPEARE by Norrie Epstein
- THE MIRACLE OF LANGUAGE by Richard Lederer
- SHAKESPEARE A TO Z by Charles Boyce
- SHAKESPEARE AFTER ALL by Marjorie Garber
- SHAKESPEARE FOR BEGINNERS by Brandon Toropov
- SHAKESPEARE FOR DUMMIES by Doyle, Lischner, and Dench
- SHAKESPEARE'S IMAGERY by Caroline Spurgeon
- SHAKESPEARE IN PERFORMANCE, Consultant Editors Keith Parsons and Pamela Mason
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- SHAKESPEARE OUR CONTEMPORARY by Jan Kott
- THEATRE: A WAY OF SEEING, Third Edition by Milly S. Barranger
- THE ESSENTIAL SHAKESPEARE HANDBOOK, by Leslie Dunton-Downer and Alan Riding
- SHAKESPEARE SET FREE, edited by Peggy O'Brien
- SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell Schumacher

Who Said That? Answer Key

- | | |
|---------------|--------------|
| A. Orsino | G. Sebastian |
| B. Sir Andrew | H. Feste |
| C. Viola | I. Malvolio |
| D. Olivia | J. Viola |
| E. Maria | K. Feste |
| F. Sir Toby | |



Olivia, an illustration by Edmund Blair Leighton from the London weekly newspaper *Graphic's* 1888 series *Shakespeare's Heroines*.



The first page of the play as it appeared in the First Folio of Shakespeare's plays, published in 1623, showing the full title.

About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey (formerly called “New Jersey Shakespeare Festival”) is one of the leading Shakespeare theatres in the nation. Serving nearly 100,000 adults and children annually, it is New Jersey’s only professional theatre company dedicated to Shakespeare’s canon and other classic masterworks. Through its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the east coast, The Shakespeare Theatre of New Jersey marks its 47th season in 2009.

In addition to producing and presenting classic theatre, the Theatre’s mission places an equal focus on education— both for young artists and audiences of all ages. The Theatre nurtures emerging new talent for the American stage and cultivates future audiences by providing extensive student outreach opportunities. Through our work, we endeavor to promote literacy, civilization, community, cultural awareness, the theatrical tradition, and a more enlightened view of the world in which we live and the people with whom we share it.

The Shakespeare Theatre of New Jersey is one of 20 professional theatres in the state of New Jersey. The company’s dedication to the classics and commitment to excellence sets critical standards for the field. Nationwide, the Theatre has emerged as one of the most exciting “new” theatres under the leadership of Artistic Director Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

Other Opportunities for Students... and Teachers

SHAKESPEARE LIVE! EDUCATIONAL TOURING COMPANY

Shakespeare LIVE! is the educational touring company of The Shakespeare Theatre. This dynamic troupe of actors brings exciting, artistically-exceptional abridged productions of Shakespeare’s plays and other world classics directly into schools each spring.

THE JUNIOR AND SENIOR CORPS

Two- and three-week summer acting intensives, geared for students in grades 6 through 12, these programs offer professional-caliber instruction and performance opportunities for young people who have developed a serious interest in theatre. Admission to this program is through audition and/or interview.

SUMMER PROFESSIONAL TRAINING PROGRAM

For graduating high school seniors and for university students, the 11-week Summer Professional Training Program offers acting apprenticeships and professional internships, providing academic training and hands-on experience in acting, technical, artistic and arts management areas.

SHAKEFEST: SUMMER SHAKESPEARE INSTITUTE FOR TEACHERS

Designed for elementary and secondary teachers of Shakespeare, *ShakeFest* is an weeklong professional development intensive filled with myriad practical ways to conquer “ShakesFear” and excite students about the Bard. In hands-on sessions, experienced teaching artists model active and exciting performance-oriented techniques to get students on their feet and “speaking the speech.”

SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare together as both actors and audience. The *Shakespeare: NJ* Festival celebrates the power of performance as a teaching tool on a statewide scale.

For more information about these and other educational programs
at The Shakespeare Theatre of New Jersey,
log onto our website,
www.ShakespeareNJ.org
or call **(973) 408-3278**