



CLASSROOM ACTIVITIES GUIDE

The Shakespeare Theatre of New Jersey's production of

Twelfth Night

By William Shakespeare

Directed by Jason King Jones

The
SHAKESPEARE
Theatre of
New Jersey





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About This Guide

The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to the evolving standards of modern education. One of the principal goals of The Shakespeare Theatre of New Jersey's education programs is to demystify the classics, take them "off the shelf," and re-energize them for students and teachers alike. Toward these goals, this Classroom Activities Guide, used in conjunction with our Audience Guide, provides educators with tools to both allay their own concerns and to enrich the theatre-going experience for their students beyond the field trip to The Shakespeare Theatre. 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 and Social Emotional Learning.

The information included in this guide will help you expand your students' understanding of classic literature in performance, as well as help you meet many NJ Student Learning Standards. We encourage you to impart as much of the information included in the Classroom Activities Guide and the Audience Guide to your students as possible. The following are some suggestions from teachers on how you can best utilize elements of these guides given limited classroom time.

- **JUST THE BASICS:** Many teachers have found that distributing or reading the **SYNOPSIS** and **WHO'S WHO** pages from the Audience Guide 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 simply take the last five minutes of a class period to do this with very positive results.
- **MINI TEAM-RESEARCH PROJECTS:** When more class time is available prior to your visit, we recommend incorporating the background information on the era in which the play is set as well the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in this guide as well as the Audience Guide. Using a copy of the corresponding Audience 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.
- **POST-SHOW DISCUSSION:** Using the questions found in the "**TOPICS FOR DISCUSSION**," many teachers will opt to take a class period *after* their 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.
- **GET ON YOUR FEET:** 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.

Again, we hope you will incorporate as many portions of this guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the Audience 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.

Happy Teaching,

Brian B. Crowe,
Director of Education

"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 to listen for. Discuss the meaning of the line and encourage their input in deciphering what the intention of the line might be. 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?



The Life Of William Shakespeare



National Portrait Gallery, London

William Shakespeare, widely 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-upon-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-upon-Avon and went to London around 1588. By 1592, he was a successful actor and playwright. He wrote approximately 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 the plays were well-liked, Shakespeare's work was 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.



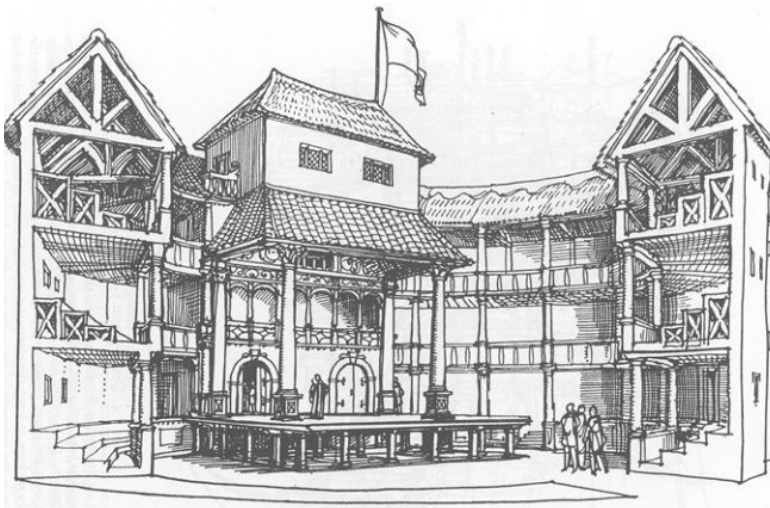
The Shakespeare Family
Coat of Arms



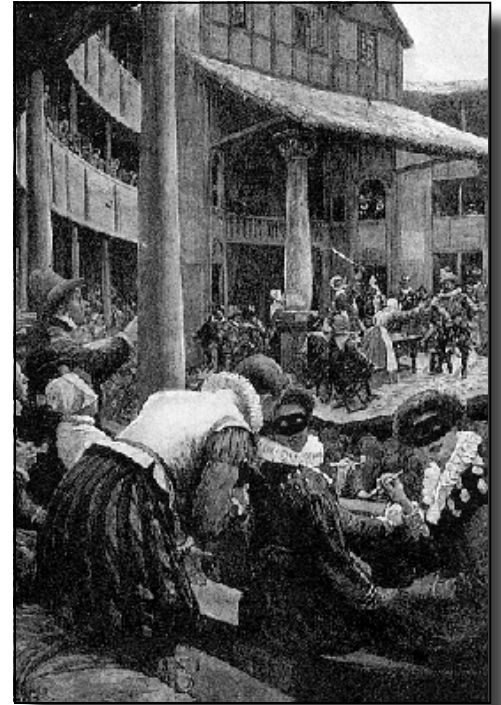
Shakespeare's London

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 appealing 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. It was not until the reign of Charles II (1660-1685) that the theatre was 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 popularity, actors maintained a relatively low social 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, spurred 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, the 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 Death (the bubonic plague) frequently erupted, killing thousands of citizens. Theaters, shops, and the government 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 at that time.



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.

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 Scèfing sceaðena prèstum,
 monegum mægðum meodo-setla oftèah,
 egsode eorlas. Syððan ærert wearð
 fèasceaft funden, hè þæs frofre gebàð,
 wèox under wolcnum, weorð-myndum þàh,
 oð-þæt him aeghwylc ymb-sittendra
 ofer hron-ràde hýran scolde,
 gomban gyldan. þæt wæs god cyning!

MODERN ENGLISH TRANSLATION:

*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.

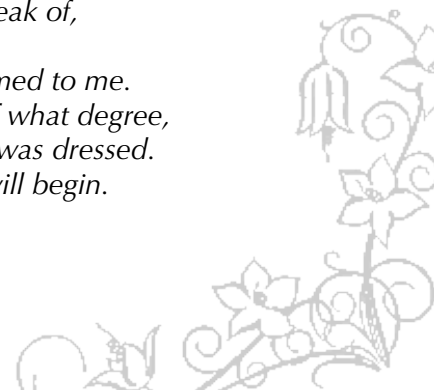
Selection from **THE CANTERBURY TALES**

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.

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 alter 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 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 & 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...

A MAN OF MANY WORDS

Shakespeare used over **20,000 different words** in his plays and poems. Of these, 8.5% (1,700 words) had never been seen in print before Shakespeare used them.

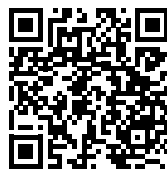
To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.



To hear how Old and Modern English sound, follow these links:

OLD ENGLISH

(*Beowulf*):



<https://www.youtube.com/watch?v=0zorjzrrvA>

WHAT DID SHAKESPEARE SOUND LIKE?

While we may associate Shakespeare with the “refined” British accent of Sir Ian McKellen or Dame Judi Dench, linguistic scholars suggest 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.

Follow this link to hear how Shakespeare’s language might have sounded:

<https://www.youtube.com/watch?v=gPlpphT7n9s>



MIDDLE ENGLISH

(*The Canterbury Tales*):



<https://www.youtube.com/watch?v=QE0MtENfOMU>

THE HEART OF THE POETRY

Shakespeare most often wrote in a style known as **blank verse**, an unrhymed regular verse structure, specifically referring to unrhymed **iambic**

pentameter. This structure typically includes five (*penta*) feet of alternating unstressed and stressed syllables called *iamb*s. Each 10-syllable verse line has a distinctive sound similar to the beating of a human heart: da-DUM-da-DUM-da-DUM-da-DUM-da-DUM.



Shakespeare's Common Tongue

alack — expression of dismay or shock
anon — soon, right away
ought — nothing
avaunt — go 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
prithee — please (used to convey a polite request)
sirrah — [pronounced SEER-uh] “hey, you” as to someone of lower status
thee — you
thence — away, over there
thine — yours

thither — there
thou — you
thy — your
troth (by my troth) — true-oath; truth; faith or loyalty when pledged in a solemn agreement
whence — where
wherefore — why [literally: “where is the ‘for’ or ‘reason?’ ”]
whither — where

Terms and Phrases Found in the Play

ACT I

Elysium - in Greek mythology, where the blessed go after death.
Arion on the dolphin's back - Arion (a poet and musician in Greek mythology) was saved from drowning when his music charmed the dolphins.
hart - a stag, deer; plays off the word “heart”
cloistress - a religious figure whose devotion requires that they remain within their convent
eunuch - a castrato, or male soprano
quaffing - to drink heartily, especially an alcoholic drink
viol-de-gamboys - *viola de gamba*, predecessor of the modern cello
allay - to diminish or put to rest
cup of canary - a glass of sweet wine
kickshaws, galliard, caper - all refer to types of dances
nuncio - an ambassador from the Pope
a good lenten answer - a weak or poor answer
Quinapalus - a fictional philosopher, invented by Feste
cuckold - a man whose wife is unfaithful
zanies - lesser fools; they usually imitate more skilled fools
I have taken great pains to con it - I have worked hard to memorize it.

ACT II

malignancy - evil influence
peevishly - in an irritated manner
thrifless - useless
mellifluous - sweet or musical; pleasant to hear
knave - a dishonest or unscrupulous man
consanguineous - relating to or denoting people descending from the same ancestor

gull - to deceive; to take advantage of
Penthesilea - Amazonian Queen known for her bravery, wisdom, and skill with weapons
melancholy - a feeling of pensive sadness
bide no denay - accept no denial
I'll cudgel him - to hit with a short, thick stick
cross-gartered - wearing ribbons tied around the knees

ACT III

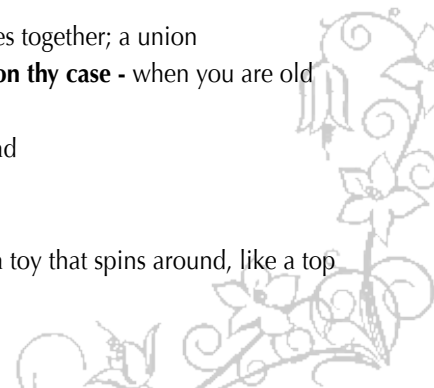
wanton - changeable, ambiguous; immoral
not a grize - not a step; not a bit
maugre all my pride - despite your scorn and my feelings
cubiculo - a chamber or lodging
midsummer madness - extreme folly; extravagant; absurd
be yare in thy preparation - be quick to make ready
firago - a domineering, violent, or bad-tempered woman
'slid - expletive, literally “God’s eyelid”

ACT IV

ungird thy strangeness - remove this falsehood
you are well fleshed - you are ready and eager for battle
the old hermit of Prague - a character invented by Feste

ACT V

joinder - the act of bringing parties together; a union
When time hath sow'd a grizzle on thy case - when you are old and have gray hair
bloody coxcomb - a bleeding head
sot - a habitual drunkard
geck and gull - to dupe or fool
whirligig - to spin continuously; a toy that spins around, like a top or pinwheel



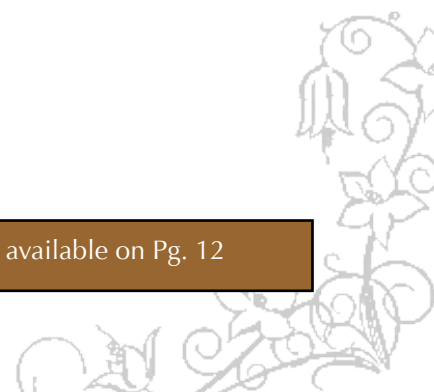


Who Said That?

Match the spoken line to the character who speaks it.
Some characters match more than one line, some match none.

- | | |
|---|----------------------|
| A. "If music be the food of love, play on." | VIOLA / CESARIO |
| B. "I left no ring with her. What means this lady?" | ORSINO |
| C. "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" | OLIVIA |
| D. "Some are born great, some achieve greatness, and some have greatness thrust upon 'em." | MALVOLIO |
| E. "For Monsieur Malvolio, let me alone with him. If I do not gull him into a nayward and make him a common recreation, do not think I have with enough to lie straight in my bed." | SIR TOBY BELCH |
| F. "My masters, are you mad?...Do you make an ale house of my lady's house?" | SIR ANDREW AGUECHEEK |
| G. "Wit an't be thy will, put me in good fooling! Those wits that think they have thee do very oft prove fools, and I that am sure I lack thee may pass for a wise man." | MARIA |
| H. "I have many enemies in Orsino's court, Else would I very shortly see thee there. But come what may, I do adore thee so That danger shall seem sport, and I will go." | FESTE |
| I. "Yet come again, for thou perhaps mayst prove That heart, which no abhors, to like his love." | ANTONIO |
| J. "This is the air; that is the glorious sun." | SEBASTIAN |
| K. "I'll be revenged on the whole pack of you." | FABIAN |
| L. "But that's all one, our play is done, And we'll strive to please you every day." | VALENTINE |
| | CURIO |
| | PRIEST |

Answers available on Pg. 12





What Did They 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 suffer 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? Who does he *think* he is speaking to? Why is this distinction important?
2. What are the circumstances that led up to this speech?
3. According to Orsino, who is more capable of feeling love? Why? Do you agree or disagree with his theory? Why?
4. How do his words affect the person to whom he's speaking?

VIOLA

If I did love you in my master's flame,
 With such a suffering, such a deadly life,
 In your denial I would find no sense.
 I would not understand it.

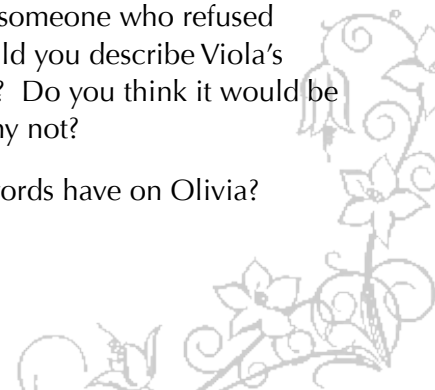
OLIVIA Why, what would you?

VIOLA

Make me a willow cabin at your gate
 And call upon my soul within the house,
 Write loyal cantons of contemnèd love
 And sing them loud even in the dead of night,
 Hallow your name to the reverberate hills
 And make the babbling gossip of the air
 Cry out "Olivia!" O, you should not rest
 Between the elements of air and earth
 But you should pity me.

OLIVIA You might do much.

1. Viola refers to "my master." Who is she talking about?
2. Based on her description, how strong are her master's feelings for Olivia?
3. Olivia asks Cesario (Viola in disguise) how "he" would woo her. How is Viola's response different than Orsino's method of wooing? How is her perspective of love different than Orsino's?
4. Remember, Viola is not wooing Olivia, only stating what she do to woo someone who refused to see her. How would you describe Viola's approach to wooing? Do you think it would be successful? Why, why not?
5. What effect do Viola's words have on Olivia?

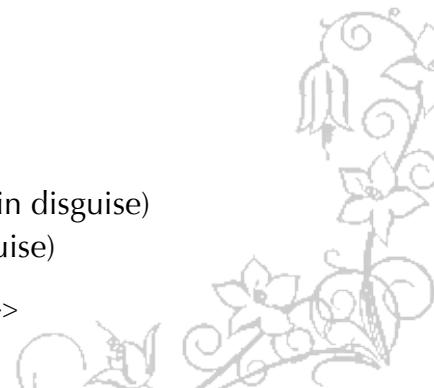




Test Your Understanding

Circle the letter that BEST answers the question.

- Shakespeare primarily wrote in what language?
 - Old English
 - Middle English
 - early modern English
 - Latin
- Orsino opens the play with what famous line?
 - "If music be the food of love, play on."
 - "To be or not to be, that is the question."
 - "Friends, Romans, Countrymen, lend me your ears."
 - "Romeo, Romeo, wherefore art thou Romeo?"
- When we first meet Orsino at the beginning of the play, he is pining for _____.
 - Viola
 - Olivia
 - Rosalind
 - Maria
- Valentine tells Orsino that Olivia will not receive suitors and will remain cloistered in her home for seven years. What is the reason she gives?
 - to avoid a dangerous outbreak of the plague
 - to study philosophy
 - to mourn the recent death of her brother
 - to mourn the recent death of her lover
- Shipwrecked on the shore of _____, Viola disguises herself and takes on the name _____.
 - Arden / Aliena
 - Arden / Ganymede
 - Ephesus / Sebastian
 - Illyria / Cesario
- Which of the following characters do NOT work in Olivia's household?
 - Andrew
 - Malvolio
 - Fabian
 - Maria
- What is Olivia wearing when Cesario visits her the first time?
 - shackles
 - a pointy hat
 - bandages
 - a veil
- The name "Malvolio" literally means _____.
 - "an evil sorceress or dragon"
 - "ill will"
 - "player of violin or other stringed instrument"
 - "born of violence"
- Olivia unexpectedly falls in love with _____.
 - Cesario (Sir Andrew in disguise)
 - Ganymede (Rosalind in disguise)
 - a Friar (the Duke in disguise)
 - Cesario (Viola in disguise)





Test Your Understanding

CONTINUED

10. After Cesario leaves her, Olivia orders Malvolio to “return” what to the messenger?
- a) a coin purse
 - b) a locket with her picture
 - c) a ring
 - d) a ceremonial sword
11. Seeking revenge against her superior, Maria drops a letter for him to find. Just as she planned, upon reading the letter, _____ becomes convinced that _____ has fallen in love with him.
- a) Andrew / Olivia
 - b) Malvolio / Olivia
 - c) Orsino / Olivia
 - d) Toby / Maria
12. What is unusual about Malvolio’s appearance when he appears before Olivia?
- a) He is smiling and wearing red and yellow striped trousers
 - b) He is frowning and wearing a yellow rain slicker
 - c) He is smiling and wearing yellow cross-gartered stockings
 - d) He is smiling and wearing blue cross-gartered stockings.
13. Who stops the fight between Andrew and Cesario, only to be arrested himself?
- a) Orsino
 - b) Sir Toby Belch
 - c) Antonio
 - d) Sebastian
14. Olivia unknowingly marries _____, thinking he is _____.
- a) Sebastian / Cesario
 - b) Andrew / Sebastian
 - c) Feste / Orsino
 - d) Orsino / Cesario

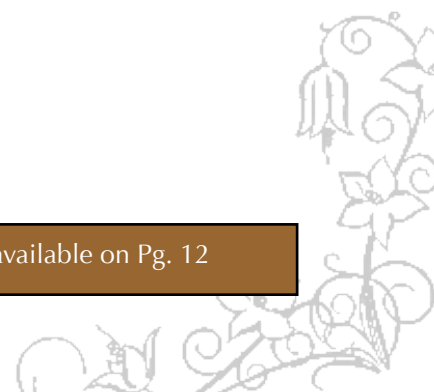
Boy, Oh Boy!

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 *A Midsummer Night’s Dream*, 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.

15. Shakespeare’s plays are most often written in_____.

- a) rhyming couplets
- b) Old English
- c) blank verse (iambic pentameter)
- d) prose (no poetic structure)

Answers available on Pg. 12





Topics for Discussion

ABOUT THE PLAY:

1. Illyria is a world in which characters live life to excess: Orsino loves Olivia to excess, Olivia mourns to excess, Toby and Andrew “make merry” to excess. Why do you think Shakespeare created such a world for his play? How does the arrival of Viola (disguised as Cesario) upset (or correct) the balance of the world? Support your answer with examples from the play.
2. Viola spends most of the play disguised as Cesario. Why do you think it is important for Viola to enter Illyria in disguise? How does this disguise affect her interactions with others? Does she speak more openly and honestly, or more reserved? Be specific and use examples from the play. How would scenes have played differently if Viola was not disguised?
3. Feste and Viola are the only two characters to interact with all the other major characters in the play. Describe the manner in which they navigate the world of Illyria differently; as a “local” and as an “outsider.”
4. Feste speaks his mind freely throughout the play. Why does he, more than any other character, have the ability to speak so openly?
5. Viola and Olivia have both lost their fathers and their brothers at the opening of the play. How does their profound grief affect them and their actions in the play? They also both fall in love with individuals who do not return their affections. What different approaches do they take to win their unrequited loves?
6. Though *Twelfth Night* contains a great deal of silly humor, many scholars consider it a dark comedy. Why do you think it has garnered this classification? Cite specific examples from the play.

ABOUT THIS PRODUCTION:

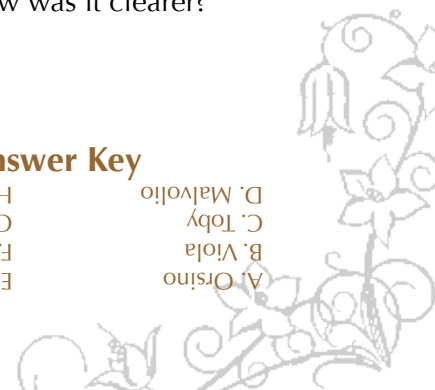
1. The scenery for this production is not a literal depiction of each of the locations in the play. What are the predominant visual elements of the set design. Consider color and texture, as well as structure. How are the scenic elements transformed throughout the show to depict different locations? Are there any surprises in the set? Why do you think these choices were made by the director and scenic designer? How does this approach to the show engage the audience, and encourage them to use their imaginations?
2. How are costumes used to help tell the story? What era and region influences the costumes? Is it set in modern times? Does it look like Shakespeare’s London? How has the designer used color and textures to suggest status? How are costumes used to denote changes in characters through the play; consider the outfits worn by Orsino, Olivia, and Viola in particular. Support your answer.
3. There is a significant amount of music in this play. Though Shakespeare included the lyrics in his play, the melodies and arrangements for this production were all composed by the artist playing Feste. Describe the quality of the music and the instrumentation. How is music used to advance the story? How is music used to set the tone of a scene?
4. How does this production compare and contrast with what you visualized when reading the play? Were any characters different than you pictured? How so? Was there a part of the story you found confusing when reading the play, but that was much clearer seeing it performed? If so, what, and how was it clearer?

TEST YOUR UNDERSTANDING Answer Key

1. c 4. c 7. d 10. c 13. c
 2. a 5. d 8. b 11. b 14. a
 3. b 6. a 9. d 12. c 15. c

WHO SAID THAT? Answer Key

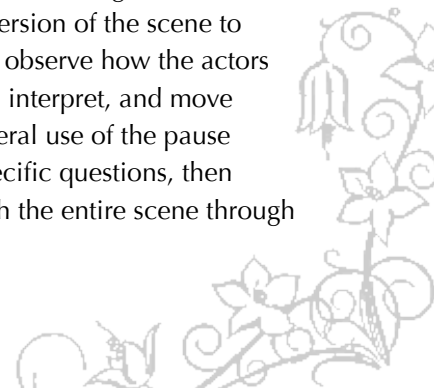
1. Olivia J. Sebastian I. Olivia
 2. Feste K. Malvolio L. Feste
 3. Toby H. Antonio G. Feste
 4. Orsino F. Malvolio E. Maria
 5. Viola B. Viola A. Orsino
 6. Malvolio D. Malvolio C. Toby





Follow Up Activities

1. **“Critics’ Corner”** Write a review of this production of *Twelfth Night*. Be sure to include specific information and your own reactions to both the acting and the design elements (set, costumes, lighting, and sound). Explain what you liked and disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey’s Education Department, or see if it can be published in your school newspaper.
2. **“Alert the media!”** If Illyria had a cable news network, it would have featured 24-hour coverage of the events in this play, either as legitimate news or as pop news and gossip. Details of ships lost at sea, Orsino’s rule, and the return of the sea captain Antonio may be headline news; while the list of Olivia’s suitors, Orsino’s courtship of Olivia, and some opinions about Malvolio may show up in society and culture stories. Assign these topics and other events of the play to members of the class. Create appropriate television or newspaper coverage.
3. **“I learn by this letter...”** Write a letter or diary entry from the point of view of one of the characters, discussing an event or situation in the play. For example, Orsino’s or Andrew’s love letters to Olivia, a letter from Olivia to Orsino explaining why she can’t return his affection, a letter from Antonio to the Duke asking for pardon, or a letter from Malvolio to Olivia proclaiming his affections. Alternatively, write a sonnet or other love poem.
4. **“15-minute Shakespeare”** Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare’s words. Choose carefully the lines from your act that carry the most important information to advance the story. When each group is done, you will have a 15-minute version of *Twelfth Night* which you can perform for one another. Afterwards, discuss both the process of adaptation and how your “abridgment” compares to the more modest cuts which the director made for this production.
5. **“A Director Prepares”** *Twelfth Night* has long captured the imaginations of directors and designers for stage and screen. Individually or in small groups, come up with your own scenic or costume designs for the play. Find a line or image expressed in the play as your “launch pad.” You can use drawings and collage as well as writing to explain and justify your designs to the class.
6. **“Speak the Speech...”** In small groups, work to present a small piece of the text to the class. Orsino, Viola, Olivia, Malvolio, and Sebastian all have speeches that would work well for this exercise. Each group should come up with its own unique presentation: different rhythms, echoing or underscoring key words or phrases, simple props, movement, etc. After each group has presented its interpretation of the text, discuss what was successful about each one. From this, the class can develop a rubric for what makes a successful performance.
7. **“Girl Power!/Boy Power!”** Choose one of the scenes from the play that has both male and female characters and act it out in class three times: once with an all-male cast, once with an all-female cast, and once with the roles assigned according to gender. How does it affect the scene? Discuss this in light of the fact that in Shakespeare’s time women were not permitted to perform on stage. At that time, Olivia, Viola, and Maria would have been played by boys and men.
8. **“Play/Pause/Rewind”** Available versions of *Twelfth Night* on video include the 1996 film (Helena Bonham Carter and Ben Kingsley), the 2017 National Theatre production, and the 2021 Globe Theatre production (Mark Rylance and Stephen Fry), among others. Choose two versions of the same scene, such as the first meeting of Olivia and Cesario, and show each version of the scene to the students. Ask them to observe how the actors in each production speak, interpret, and move to the language. Make liberal use of the pause button to stop and ask specific questions, then rewind and let them watch the entire scene through uninterrupted.





Sources and Further Reading

THE ANNOTATED SHAKESPEARE, Introduction by
A.L. Rowe

ASIMOV'S GUIDE TO SHAKESPEARE by Isaac Asimov

THE COMPLETE IDIOT'S GUIDE TO SHAKESPEARE,
by Laurie Rozakis

THE ESSENTIAL SHAKESPEARE HANDBOOK, by
Dunton-Downer and Riding

FREING SHAKESPEARE'S VOICE by Kristin Linklater

THE FRIENDLY SHAKESPEARE by Norrie Epstein

A READER'S GUIDE TO SHAKESPEARE by Muriel B.
Ingham

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 IN PERFORMANCE, Consultant Editors
Parsons and Mason

SHAKESPEARE: THE INVENTION OF THE HUMAN by
Harold Bloom

SHAKESPEARE OUR CONTEMPORARY by Jan Kott

THEATRE: A WAY OF SEEING, Third Edition by Milly S.
Barranger

SHAKESPEARE SET FREE, edited by Peggy O'Brien

SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell
Schumacher

Plays by William Shakespeare:

–in order written by category–

THE HISTORY PLAYS

Henry VI, Part I

Henry VI, Part II

Henry VI, Part III

Richard III

King John

Richard II

Henry IV, Part I

Henry IV, Part II

Henry V

Henry VIII

THE COMEDIES

The Comedy of Errors

The Taming of the Shrew

*The Two Gentlemen of
Verona*

Love's Labour's Lost

*A Midsummer Night's
Dream*

The Merchant of Venice

*The Merry Wives of
Windsor*

Much Ado About

Nothing

As You Like It

*Twelfth Night, or What
You Will*

Troilus and Cressida

All's Well That Ends Well

Measure for Measure

THE TRAGEDIES

Titus Andronicus

Romeo and Juliet

Julius Caesar

Hamlet

Othello

King Lear

Macbeth

Anthony and Cleopatra

Coriolanus

Timon of Athens

THE ROMANCES

Pericles

Cymbeline

The Winter's Tale

The Tempest

*The Two Noble Kinsmen**

THE POEMS

Venus and Adonis

The Rape of Lucrece

The Phoenix & the Turtle

A Lover's Complaint

The Sonnets

*Over the years, scholars have alternately classified *The Two Noble Kinsmen* as a Romance and as a Comedy.





About The Shakespeare Theatre of New Jersey

Our Mission:

The Shakespeare Theatre of New Jersey's mission is two-fold: to bring new, relevant life to the world's classics for a diverse audience; and to use those masterworks to provide transformative experiences on stage and in classrooms. As a teaching theatre, the company is dedicated to using the classics as interdisciplinary teaching tools for artist training and arts education.

A Brief History:

Founded in 1963 by Paul Barry and Philip Dorian, The Shakespeare Theatre of New Jersey is one of the oldest and most prestigious classical theatres in the nation, serving approximately 75,000 children and adults annually. The longest-running Shakespeare theatre on the East Coast, the company marks its 60th season in 2022.

Designated a Major Arts Institution by the New Jersey State Council on the Arts, the company is a member of the New Jersey Theatre Alliance, the statewide association of professional theatres; and a member of ArtPride New Jersey, the Shakespeare Theatre Association, and the Madison Arts and Culture Alliance.

For six decades, The Shakespeare Theatre of New Jersey has worked tirelessly to preserve dramatic masterworks, contribute to the vitality of our community, and serve the unique needs of artists, students, and members of the general public. We advocate for the public value of the arts in everything we do and endeavor to relay



The F.M. Kirby Shakespeare Theatre. Photo © Andrew Murad, 2008

the message that the classics are relevant and meaningful for everyone. As we continue to celebrate our artistic distinction and the massive impact we have had in the education arena, we are mindful of the responsibilities that come with our longevity and status in the community, and we'll continue to strive for excellence in all of our programming.

Each year we present five to six productions on our Main Stage, the F. M. Kirby Shakespeare Theatre, located on the bucolic campus of Drew University in Madison, and each summer we offer an additional production at our Outdoor Stage, the Greek Theatre at St. Elizabeth University in neighboring Florham Park. The company is also a preeminent provider of theatre education programs in New Jersey, offering numerous distinct opportunities that serve students, teachers, emerging artists, and members of the general public; all promote literacy, community, collaboration, creativity, and cultural advancement.

The Shakespeare Theatre of New Jersey's programs are made possible, in part, by funding from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts, as well as funds from the National Endowment for the Arts. Additional major support is received from the F.M. Kirby Foundation, The Shubert Foundation, The Hearst Foundations, The Edward T. Cone Foundation, CTW Foundation, The Samuel H. Scripps Foundation, The Geraldine R. Dodge Foundation, The Blanche and Irving Laurie Foundation, Bank of America, Shakespeare in American Communities: National Endowment for the Arts in partnership with Arts Midwest, E.J. Grassmann Trust, Hyde and Watson Foundation, Union Foundation, The Merrill G. and Emila E. Hastings Foundation, Turrell Fund, The Jack K. Ayre & Frank Ayre Lee Theatre Foundation, The John R. Eckel Jr. Foundation, and the Howard Gilman Foundation, as well as contributions from numerous other foundations, corporations, government agencies, and individuals.



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment of the Arts.



The Shakespeare Theatre of New Jersey is proud to be a member of The Shakespeare Theatre Association (STA). For more information visit www.stahome.org.



Additional Opportunities for Students and Teachers

As a leader in arts education, The Shakespeare Theatre of New Jersey is committed to providing compelling education programs for all ages, with a special focus on developing future generations of audiences and artists.

Taking over the reins of the company in 1990, artistic director Bonnie J. Monte conceived and implemented a major initiative to make education a vital component of the Theatre's mission. Today, The Shakespeare Theatre of New Jersey offers a variety of interdisciplinary programs for students, educators, artists-in-training, and the general public. Many of these programs are interconnected, designed to lead participants through ascending levels of discovery and potential. After more than 30 years and over 700,000 young people directly impacted by this initiative, the stories abound of children and teachers for whom one of these programs was the springboard for personal growth, transformation, and inspiration.



SHAKESPEARE LIVE! TOURS AND WORKSHOPS

Our acclaimed touring program brings dynamic and visually engaging one-hour productions of Shakespeare's classics directly into the schools. Each performance includes a comprehensive study guide and a post-performance discussion with the actors. Fun and interactive workshops give students a chance to explore the actor's approach to bringing Shakespeare's language to life. In 2023 we will be offering productions of *A Midsummer Night's Dream* and *Macbeth*!



STUDENT MATINEE PERFORMANCES

Field trips to our beautiful F.M. Kirby Shakespeare Theatre allow students to see world-class theatre in their own backyard.



PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES

Residencies provide an opportunity for classroom English teachers in grades 4–8 to partner with the Theatre's skilled teaching artists to explore Shakespeare's text in-depth, in an exciting, performance-based technique that promotes collaboration, self-confidence, and creativity, while always strengthening Language Arts skills.



THE JUNIOR / SENIOR SHAKESPEARE CORPS

Fun, fast-paced, and engaging! Each summer the Shakespeare Corps combines actor training, classic literature, and creativity for kids ages 10-18.

www.ShakespeareNJ.org/Education

