

DEPARTMENT OF THEATRE/DANCE STUDY GUIDE



Twelfth NIGHT



University of Wisconsin
Whitewater

College of Arts
and Communication

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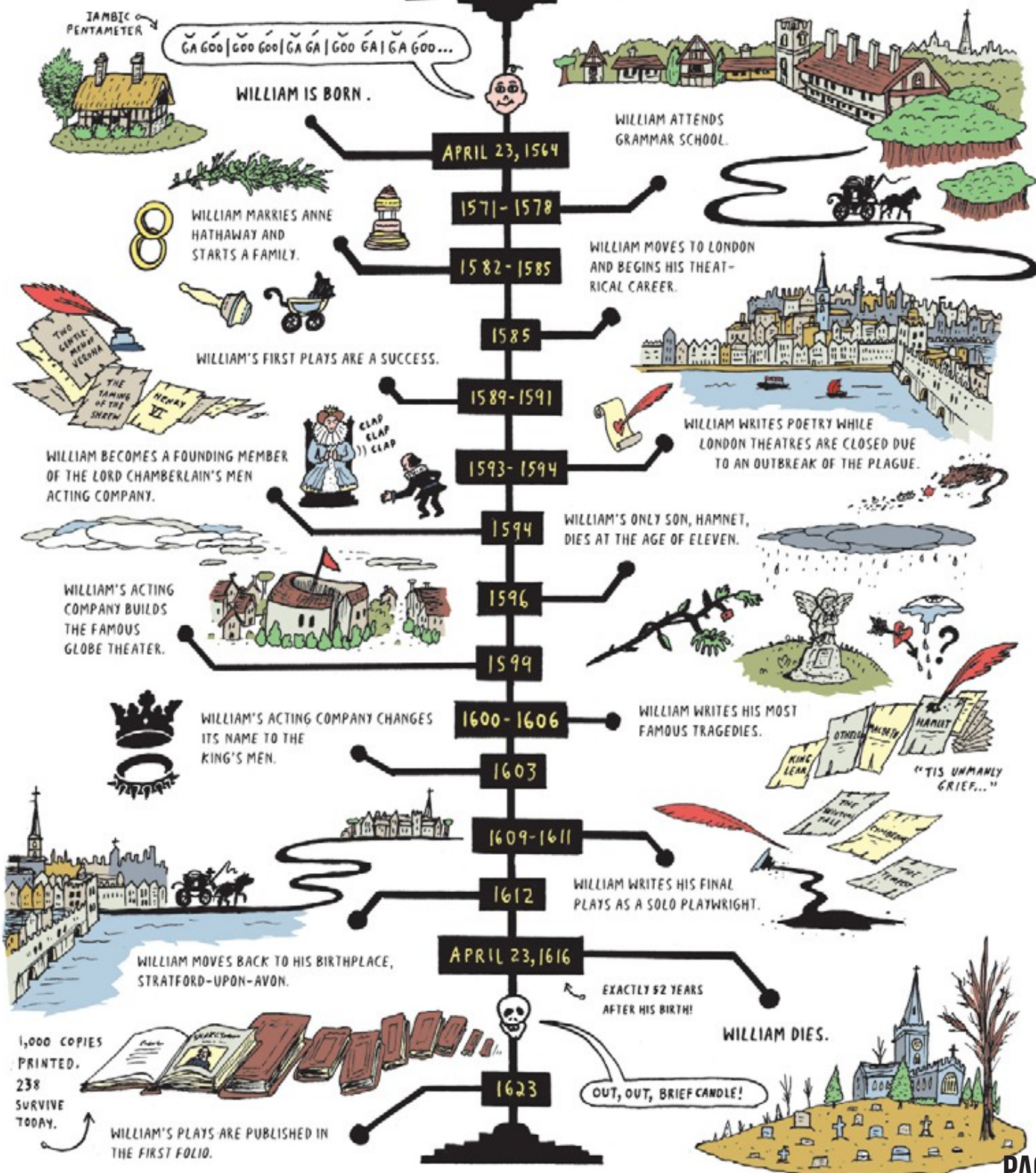
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THE BARD

WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



GROWING UP IN SHAKESPEAREAN TIMES

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



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



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

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

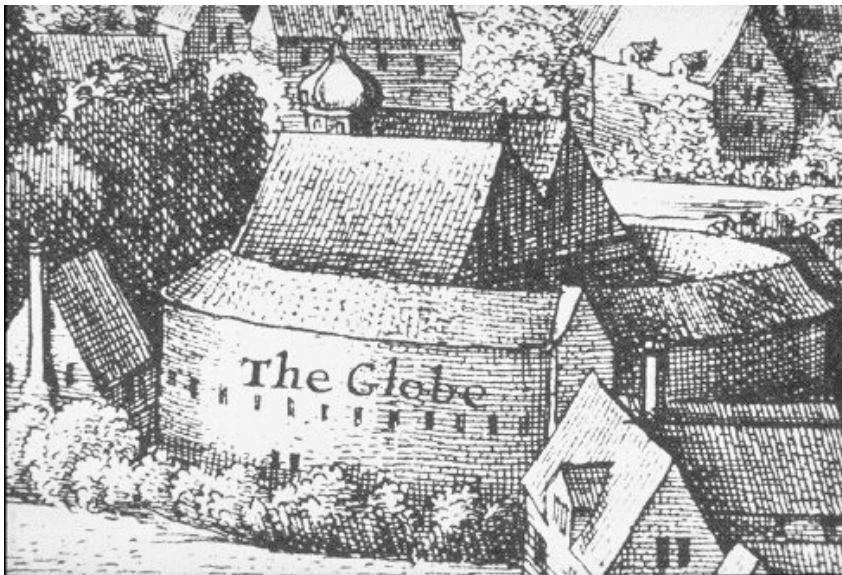


LONDON CITY LIVING

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



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



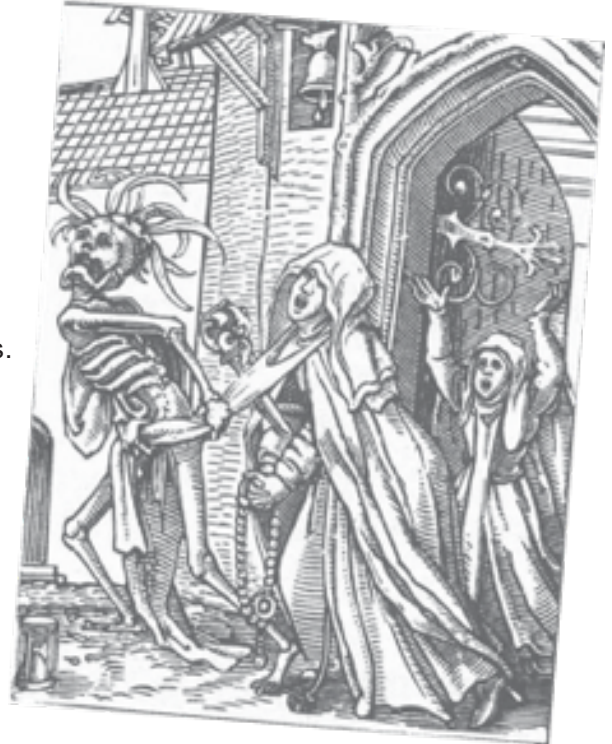
The first theater was built in 1576. Its shape, like The Globe (**ABOVE**), was influenced by bear fighting-rings (**RIGHT**), which were popular in London at the time. Shakespeare referenced this Elizabethan sport in Macbeth when Macbeth states, "They have tied me to a stake; I cannot fly, but bear-like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

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



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

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



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



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

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

THE COURT



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

THE COURT OF QUEEN

ELIZABETH I was made up of courtiers, people who were of a higher class that were invited to attend the queen as a companion or advisor. The number of courtiers that attended Elizabeth ranged from one thousand to fifteen hundred, and they were housed at the palace or in nearby lodging. They were paid a small amount of money, but could make themselves quite wealthy through accepting bribes from people who required favors from them. As such, the court was full of corruption and the queen had to be discerning about whose advice she heeded. However, it was a statement of the queen's popularity and wealth that she travelled with such a large entourage.

FOOLS AND JESTERS

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

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



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

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

WELCOME TO

THE GLOBE THEATRE

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

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

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

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

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

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

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

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

THE BALCONY IS GREAT FOR WINDOW SCENES.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

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

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

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

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

ALAS, POOR YORICK. I KNEW HIM...

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

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

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

Joseph D. Adams

DAVID HEATLEY

PLAY SYNOPSIS

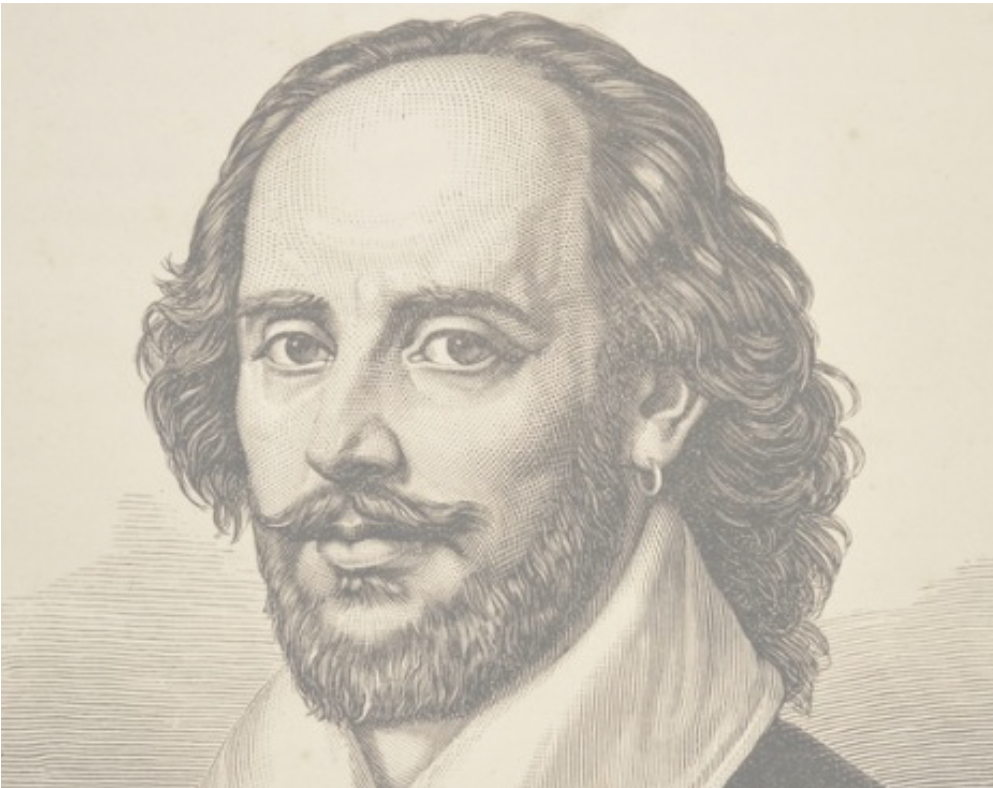
Viola has been shipwrecked in a violent storm off the coast of Illyria; in the process she has lost her twin brother, Sebastian. She disguises herself as a boy and assumes the name Cesario for protection. Thus disguised, Viola becomes a page in the service of Orsino, the Duke. It seems that Orsino is having little luck courting Olivia, who is in mourning for the deaths of her father and brother. As Orsino's proxy, Viola is sent to Olivia with love letters. Viola refuses to budge until she is let in to see Olivia; Olivia, intrigued by the impudent young "boy," contrives to get "Cesario" to return by sending her steward, Malvolio, after her with one of Olivia's rings. Viola realizes to her dismay that Olivia has fallen for her Cesario rather than Duke Orsino—further complicated by the fact that Viola has had stirrings herself for Orsino.

In the two major subplots of the play, Sebastian (Viola's twin, presumed dead) comes ashore in Illyria thinking that Viola has drowned in the shipwreck. A woman named Antonia rescued him from the surf, and continues to aid him—at some risk to himself, as Antonia fought against the Duke at one time. Meanwhile, in Olivia's house, Sir Toby Belch (her uncle) has hoodwinked a foppish Sir Andrew Aguecheek into supporting him by convincing him that he could be a suitor to Olivia. There is a running feud between Malvolio and Belch; with the help of Maria, Olivia's maid, and Feste, a clown, Belch plots to make a buffoon of the steward. Maria writes a love letter to Malvolio that will make her think Olivia has fallen for him.

Malvolio falls entirely for the sport, which eventually leads to her confinement as a madman. All the while, Belch is egging Sir Andrew into a duel with Viola's "Cesario" character as she departs from Olivia; Olivia is now entirely smitten with Cesario, even though Viola continues to press Orsino's cause. As Viola and Sir Andrew prepare for a duel that neither one wants, Antonia happens upon the scene. Believing Viola to be Sebastian, he intervenes and is arrested. Viola, of course, does not

recognize Antonia. Later, Belch and Sir Andrew encounter Sebastian, who doesn't back down from Aguecheek when challenged and resoundingly beats him. Olivia intervenes in the matter, and—mistaking Sebastian for Viola/Cesario—presses her suit for him. A bemused Sebastian agrees to marry her.

Antonia is brought before the Duke for questioning, and Viola relates the events of the duel. Antonia tells everyone how he dragged "this man" from the surf, saving his life. Then Olivia enters, searching for her new husband—which she thinks is Viola (as Cesario). Adding to this confusion, Belch and Aguecheek enter claiming that Viola/Cesario has violently assaulted them. In the midst of Viola's denials, Sebastian appears. The brother and sister recognize one another and are reunited; Sebastian helps to clear the confusion as to who fought and married who. At the end, Orsino and Viola pledge their love, Olivia and Sebastian will remain satisfactorily wed, and Olivia rebukes Belch and Maria for their abuse of Malvolio, who vows her revenge upon the whole lot. Belch agrees to wed Maria to make up for getting her in trouble, and all—except the disgruntled Malvolio—will apparently live happily ever after.



GENDER-BENDING

HOW PERFORMING IN DRAG WAS THE NORM

by Sol Cortez

Read these articles:

<https://truecolorsunited.org/2016/04/23/shakespeare-in-drag/>

<https://www.writerstheatre.org/blog/gender-shakespeares-stage-history/>



Even though Shakespeare wasn't the first to use men as women in his productions, his plays tend to be more notable due to his success as a playwright. So, the bigger question becomes why exactly did the English autocracy only allow men to perform female roles? And why were female performers so frowned upon?

It all goes back to the birthplace of theatre, which was Greece, and their belief that women were seen as the weaker sex, suffering from physical and mental unpredictability. It was thought that they needed to be controlled by the one true sex - men. While the first female actress was permitted to perform in 1660, women had to continue to fight for the right to perform on stage till the early 1880's and until then, men were continuously performing and perfecting what was seen as the true art of female mannerisms. Yes, you read that right. Women in the Elizabethan era were told their mannerisms were not feminine enough.

While thinking about that, let's analyze what gender-bending actually is. A gender-bender is a person who disrupts, or "bends", ordinary gender roles. It is seen as a form of activism undertaken to destroy rigid gender roles and defy sex-role stereotypes, notably in cases where the gender-nonconforming person finds these roles oppressive. Gender-bending can be a reaction to, and protest of, homophobia, transphobia, misogyny or misandry. And some gender benders identify with the sex assigned them at birth, but challenge the societal norms that assign expectations of particular, gendered behavior to that sex. This rebellion can involve androgynous dress, adornment, behavior, and atypical

gender roles. Gender benders may self-identify as trans or genderqueer (see definitions on the next page).

When we think of modern gender-bending, we often think of performers such as RuPaul, Trixie Mattel, and androgynous performers like the late David Bowie. While in modern times gender-bending has become more common and accepted, to some it can still be seen as abnormal. In Elizabethan times not only would it have been more shocking to see a woman onstage, that same woman could have been arrested and imprisoned for doing so.

Ultimately, as you process how gender-bending has been adapted in today's society, think about how the roles would be reversed if only women were permitted to play all roles. Take a moment to think about how this affected all women in the Elizabethan era and ponder how it felt to be told they were told their mannerisms were not "womanly" enough, and how would that make you feel in today's society. Is this something that's still being done to people of all genders?

In order to help you understand some of the important discussions going on today about gender and identity, we've provided some terms below.

DEFINITIONS

Misogyny

A dislike of, contempt for, or ingrained prejudice against women.

Misandry

A dislike of, contempt for, or ingrained prejudice against men (i.e. the male sex).

Homophobia

A dislike of or prejudice against homosexual people.

Transphobia

A dislike of or prejudice against transsexual or transgender people.

Androgynous

A partly male and partly female in appearance; of indeterminate sex.

Transgender

Denoting or relating to a person whose sense of personal identity and gender does not correspond with their birth sex.

Genderqueer

A person who does not subscribe to conventional gender distinctions but identifies with neither, both, or a combination of male and female genders.

Exercises

1. Discuss how gender-bending and gender-identity have evolved in the modern era.
2. Write a short paper on an experience you've had with gender-bending and gender norms. Describe the situation, what you did, how it made you feel, and reflect on your experience. What could have been done or handled differently?
3. As a class discuss: How does gender-bending differ from being non-binary, transsexual, and how gender norms affect the LGBTQIA society?
4. Have students work together as a group to identify an op-ed news article which includes gender bending in History for Arts and/or Media and how that has affected the LGBTQIA community when done by heterosexual performers. When each group has done so ask them to list and explain at least three examples of gender-bending in both the Arts and/or Media from both history and modern times.

SHAKESPEAREAN GROUNDINGS

HOW THEATRICAL AUDIENCES HAVE CHANGED

by Sol Cortez

Unlike the days of days of Shakespeare, when one thinks of “cheap seats” for events, we tend to think of the very last row in the balcony, where you’ll probably see more of upper part of the stage rather than the actual performance. This was not always the case for cheap entertainment. We will look at how Shakespearean audiences were referred to as Groundlings, and how poor theatre etiquette has been a constant issue for centuries.

Shakespearean Groundlings got their name from the fact that they stood on the ground floor of play houses in England. To us, this is now known as the orchestra pit.

These audience members were everyday commoners who only paid a penny for the ability to stand in the yard to view plays and were usually too poor to afford the three-tier seating at play houses such as The Rose, The Red Lion, and Shakespeare’s The Globe Theatre.

While the price to be a groundling audience member was considered reasonable for commoners, it also meant that playhouses packed up to 500 people into the small gaping yard to try to make as much money as they could.



If that was not challenging enough, many commoners did not regularly bathe so you would be surrounded by smelly patrons, and as such, groundlings were also teasingly nicknamed Stinkards or Penny-stinkers. While the groundlings were able to see such groundbreaking productions like *Romeo and Juliet*, *Twelfth Night*, and *Othello* at such a low cost, they were far from being well behaved audience members. From allegedly throwing fruit and other food at actors they did not like, to yelling at performers for sport to break their concentration, groundlings made it hard for actors to not break character, let alone let them do their job.

In comparison to today’s audiences, while most people are bathed and moderately well behaved. We still see issues of distractions for performers’ due to poor theatre and venue etiquette. From illegal recordings of performances, to people blatantly texting on the cell phones, and even fans screaming out to get actors to look their way. All modern entertainers still have to work that much harder to not break their concentration when performing. But at what cost?

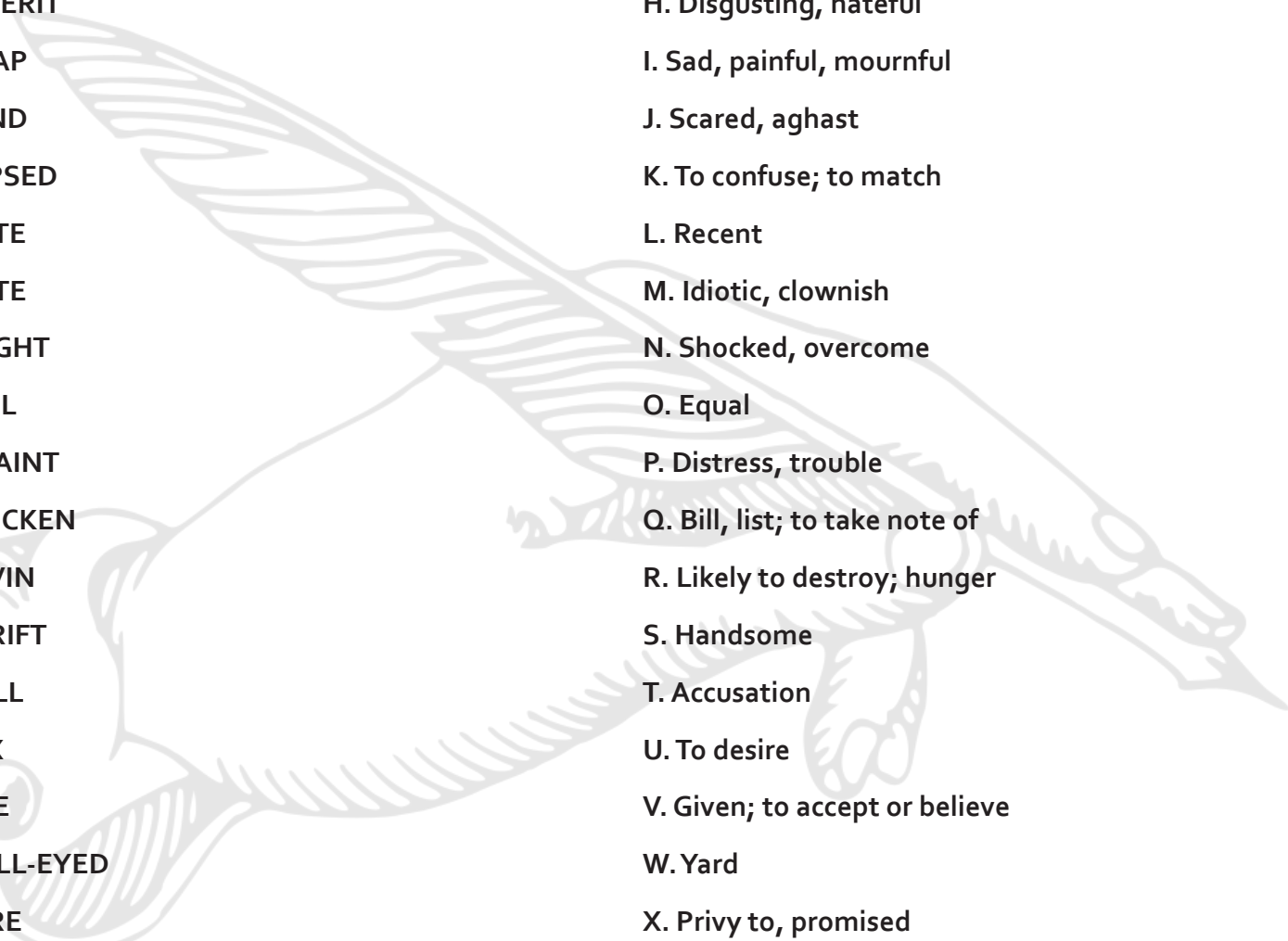
While performers can and have made public pleas to fans to be “in the moment” with them instead of being distracted, these disruptions can ultimately lead to subpar performances. Unlike the days of the groundlings, in modern venues if audiences are caught being unruly they can be removed from the theatre and/or banned from attending future performances. Which bring up an interesting debate, should theatre and venue etiquette be taught prior to guests being able to enjoy their show? Or should this be common sense for most guests?

With some performers and entertainment venues requiring cell phones be locked in bags to keep fans from illegally recording shows, to some entertainer stopping mid performance to snatch guests cell phones, we are seeing a rise in facilities fighting back against unruly audiences. How will this discourage fans from acting out? Will it stop people from wanting to see shows? While this could be debated for centuries more, in the meantime, think about what this could do to public performances in the future and how you can help as an audience member. ■

THE LANGUAGE

Common Shakespeare Words

Below, you'll find a handy list of some of the most common words used by Shakespeare translated into modern English. Match up the word to its meaning.

- 
1. BRAVE
 2. COIL
 3. DELATION
 4. EGAL
 5. FANCY
 6. GAST
 7. HEAVY
 8. INHERIT
 9. KNAP
 10. LAND
 11. LAPSED
 12. MATE
 13. NOTE
 14. OUGHT
 15. PALL
 16. QUAIN
 17. QUICKEN
 18. RAVIN
 19. SHRIFT
 20. STILL
 21. TAX
 22. VILE
 23. WALL-EYED
 24. YARE
 25. YOUNG
 26. ZANY
- A. To hit, strike
 - B. To wrap up
 - C. To admit
 - D. Wide-eyed, angry, surprised
 - E. Prepared, ready
 - F. Blame, censure
 - G. Always, forever
 - H. Disgusting, hateful
 - I. Sad, painful, mournful
 - J. Scared, aghast
 - K. To confuse; to match
 - L. Recent
 - M. Idiotic, clownish
 - N. Shocked, overcome
 - O. Equal
 - P. Distress, trouble
 - Q. Bill, list; to take note of
 - R. Likely to destroy; hunger
 - S. Handsome
 - T. Accusation
 - U. To desire
 - V. Given; to accept or believe
 - W. Yard
 - X. Privy to, promised
 - Y. Beautiful, ornate
 - Z. To bring to life, bring to one's senses

DIRECTOR'S NOTES

Twelfth Night is one of Shakespeare's most scrumptious treats. The language is full of rich, poetic imagery, deep yearnings of love and loss, bawdy jokes, silly retorts, tenderness, kindness, and joy.

The people in this play are delightful to watch, whether they are confiding in us about an unrequited love or firing off a delicious jest, and we are tickled to see ourselves in them. We see our past selves ridiculously pursuing and pining over someone that, in the end, wasn't right for us, just like Orsino. We see ourselves doing something we don't want to do, but doing it anyway because it would make the person we love happy, just like Viola. We see ourselves exacting playful revenge on an annoying colleague in Toby, Andrew, Maria, and Fabian. And we see the capacity, and encouragement, to be brave ourselves in all of the characters.

I defy you, audience member, to find a character who does not have at least one moment of bravery. It is brave to express any feelings of love, romantic or platonic. Who knows how they will be received? It is brave to continue to live boldly after a devastating loss. It is brave to speak your mind. It is brave to stand up for others. It is brave to soldier on in the face of humiliation. And these characters show us to do it all within in the beautiful, vibrant, zany world of Illyria.

FAMOUS QUOTES FROM SHAKESPEARE

*“A fool thinks himself to be wise,
but a wise man knows himself to be a fool.”*

“We know what we are, but know not what we may be.”

“Love all, trust a few, do wrong to none.”

*“Some are born great, some achieve greatness,
and some have greatness thrust upon them.”*

“The empty vessel makes the loudest sound.”

“Brevity is the soul of wit.”

EXERCISE: Separate into groups and discuss what these famous phrases mean. Relate them to specific situations you encounter on a daily basis.

QUIZ: WHICH CHARACTER ARE YOU?

1. In your free time, you like to:

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

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

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

3. What would you say is your best quality?

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

4. More than anything else, you want:

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

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

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

6. Are you a morning person?

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

7. For Halloween, you would dress as:

- A) A princess. I like to feel pretty.
- B) My brother/sister. Maybe people would get us confused.
- C) William Shakespeare. That guy just understands me.
- D) Royalty. It would be nice to feel in charge of things.
- E) A ghost. It can be fun to freak people out.
- F) Something ridiculous. Like food.

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

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

AND YOU ARE...

TURN THE PAGE >>>>>>>>>>

Word Match Answers

S P T O D J L Y A W N K O X B Y Z R C G F H D E L M
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26.

THE RESULTS ARE IN:

OLIVIA

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

VIOLA

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

ORSINIO

Mostly C's: You are ORSINIO. You love a good tragic romance. You only want what you cannot have. If someone tells you no, you just want it more.

MALVOLIO

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

FESTE

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

TOBY BELCH

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

WHO'S WHO >>>>

VIOLA

a young noblewoman who is shipwrecked on the shores of Illyria. Believing her twin brother, Sebastian, to have perished in the shipwreck, Viola disguises herself as a boy and calls herself "Cesario" in order to obtain a position in Duke Orsino's court.

ORSINO

the Duke of Illyria, who believes himself to be in love with Olivia. He is actually in love with the idea of being in love, and enjoys the heartache and anguish of pursuing a woman who is not interested in him.

OLIVIA

a noblewoman of Illyria, in mourning for her brother. She is growing tired of Orsino's wooing, but the new suitor sent to her by the Duke piques her interest.

MALVOLIO

Olivia's puritanical butler, who is secretly in love with her. Malvolio imagines that he is superior to the other servants of the household, and even looks down on Sir Toby and Sir Andrew.

FESTE

a witty fool. He is allowed to poke fun at those of higher social status within the play. Feste sets the established social order on its head, mirroring the celebration of the Festival of Twelfth Night.

SIR TOBY BELCH

Olivia's uncle; a connoisseur of fun, practical jokes, wine and partying. Sir Toby refuses to take any responsibility and defies societal conventions to woo Maria.

MARIA

a lady in waiting who serves as secretary, confidant, and lady's maid to Olivia. She holds a grudge against Malvolio because of his superior behavior and is ready to take revenge.

SIR ANDREW AGUECHEEK

a friend of Sir Toby; a suitor to Olivia. Andrew is young, silly, gullible, and easily influenced by Sir Toby and Maria. He is supposed to be wooing Olivia, but spends most of his time drinking and carousing with Sir Toby.

SEBASTIAN

Viola's twin brother, rescued from the shipwreck by Antonio. He believes his sister is dead and comes to Illyria by chance.

ANTONIO

Sebastian's rescuer and friend. Antonio is a wanted man in Illyria.

A SEA CAPTAIN

the captain of the wrecked ship. The Captain helps Viola disguise herself as a man and find a position in Orsino's court.

FABIAN

a servant at Olivia's estate. Has a bone to pick with Malvolio, and is glad to be a part of a plan to bring the butler down a peg.

VALENTINE and CURIO

gentlemen serving in Orsino's court.

WHAT'S IN A NAME?

Many of the characters in Twelfth Night have names with double meanings.

MALVOLIO

with the root "mal," meaning "bad" or "evil," Malvolio's name means "bad will or humor."

ORSINO

the literal meaning of this name is "little bear," but the Duke also shares the name of the Spanish ambassador to England at the time the play was written. The English and Spanish were not on the best of terms, so Shakespeare may have jumped at the chance to mock the ambassador by naming a foolish character after him, or he may have been trying to flatter the ambassador with a tribute of sorts.

SIR TOBY BELCH

a "Toby jug" was a pottery beer mug made in the form of a seated person, and "belch" is a synonym for "burp." As a man who likes his beer, Sir Toby is very appropriately named.

FESTE

from the same root as "festival," although Feste is more of a somber fool.

SIR ANDREW AGUECHEEK

"Ague" means "fever" or "fit," so essentially Sir Andrew is "Sir Andrew Feverface."

OLIVIA

First written in this spelling by Shakespeare in *Twelfth Night*. This name can relate to the olive branch which is the symbol of peace, but Shakespeare might have been playing on the Latin root "voli," which means "will" or "wish."

VIOLA

a small flower or a musical instrument, but also another take on "voli".

EXERCISE:

Research some names in modern times...
Do names today have double meanings?

EXERCISES

Use the following topics for classroom/group discussions, short answer questions or essays.

Identity

What did identity mean in the Elizabethan era? How is this reflected in Malvolio's humiliation with the yellow stockings? What would be an equivalent modern day humiliation?

(WI core Standards TP.Cn.13.h)

Gender

Why does Shakespeare write so many female characters that disguise themselves as men? What is he saying about appropriate gender behavior? How does this reflect the cultural context of the period? What social constructs of gender from the Renaissance do we still have today?

(WI core Standards TP.Cn.16.h)

Madness

Madness or insanity appears in many of Shakespeare's plays. Compare the use of madness in *Twelfth Night* to its purpose in a tragedy like *Macbeth* or *Hamlet*.

(WI core Standards TP.Cn.13.h)

Disguise

Is the use of disguise a form of self-deception? Include examples from the use of disguises in the play and in our own culture. What characteristics are we trying to accentuate or hide?

(WI core Standards TP.Cn.14.h)

Characterization

Critically analyze the effectiveness of character choices by an actor in this production? Did the choices enhance the play and add subtext to the role?

(WI core Standards TP.Cn.14.h)

Research

Choose a scene from the production and reflect on the effect that lighting, set and costume effect the outcome of the play? Did the lighting create a mood? Did the set design create a feeling of a specific place?

(WI core Standards TP.R.11.h)