PREP YOUR STUDENTS FOR THE SHOW—
Book your pre- or post-show Classroom Workshop!
Contact the Artistic Learning Administrator at 510.809.3293 for more info.

12th NIGHT

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Teachers,

Welcome! We are thrilled to have you and your students join us for this season’s student matinee production of *Twelfth Night* at the Bruns Amphitheater in Orinda. It is our goal to engage students with the work on a variety of levels in addition to the live performance, including this Teacher’s Guide. We also offer pre- and post-show classroom visits by Teaching Artists. If you have not scheduled a visit to your classroom, please contact the Projects and Outreach Manager at 510-548-3422 ext. 127 or email learn@calshakes.org.

**Students who are prepared are more engaged.** Please spend some time using this study guide to prepare for both the story and for the experience of live theater.

**In this guide:**

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3. Artistic Learning Support
4. Artistic Learning Programs
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16. The House Band: Music in *Twelfth Night*
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19. The Life of the Party: Feste the Clown
20. Getting Dressed for the Party: Identity and Disguise
21. Not on the Guest List: Malvolio
22. Party Mix: Male and Female Roles in *Twelfth Night*
23. *Twelfth Night* in Film

**Plus:**

24-43. Classroom-Ready Activities Guide
44. Additional Resources (books and websites)
45. CA Content Standards

It has been our experience that not every student attending live theater is familiar with the etiquette of this art form. On page 5 we outline basic theater etiquette, as well as rules of safety that are unique to the Bruns Amphitheater, for easy distribution to students. Please be sure that you have an appropriate number of chaperones with your group (a 10 to 1 ratio is recommended). Students who engage in disruptive activity will be asked to leave the theater.
OUR MISSION

We strive for everyone, regardless of age, circumstance, or background, to discover and express the relevance of Shakespeare and the classics in their lives.

• We make boldly imagined and deeply entertaining interpretations of Shakespeare and the classics.
• We provide in-depth, far-reaching artistic learning programs for learners of all ages and circumstances.
• We bring disparate communities together around the creation of new American plays that reflect the cultural diversity of the Bay Area.

OUR FUNDERS AND SPONSORS

California Shakespeare Theater’s production of Twelfth Night is part of Shakespeare for a New Generation, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest. Cal Shakes is one of 40 professional theater companies selected to participate in Shakespeare for a New Generation, bringing the finest productions of Shakespeare to thousands of middle- and high-school students in communities across the United States. This is the sixth phase of Shakespeare in American Communities, the largest tour of Shakespeare in American history.

The National Endowment for the Arts believes a great nation deserves great art. Shakespeare for a New Generation exemplifies the Arts Endowment’s commitment to artistic excellence, arts education, and public outreach to all Americans.

Artistic Learning programs are also underwritten by generous support from Citigroup Foundation, The Dale Family Fund, Walter and Elise Haas Fund, Koret Foundation, Thomas J. Long Foundation, McKesson Foundation, Oakland Fund for the Arts, Orinda Rotary Endowment, The San Francisco Foundation and Wells Fargo Foundation.

Additional season underwriting is provided by The William & Flora Hewlett Foundation, Dean & Margaret Lesher Foundation, The Bernard Osher Foundation, and The Shubert Foundation.
ARTISTIC LEARNING PROGRAMS AT CAL SHAKES

Artistic Learning represents California Shakespeare Theater’s commitment to integrate our artistic and educational efforts. The vision of Artistic Learning is to become a leading Bay Area citizen, creating a culture of lifelong learners and nourishing imaginations in preparation for the work of life. Listed below are some of our many programs for youth both in and out of the classroom.

CLASSES
Cal Shakes offers a variety of theater programs taught by theater professionals throughout the school year and summer.

- Classes on-site at Cal Shakes are offered in many aspects of theater including acting, stage combat, and improvisation.
- Cal Shakes also hosts Summer Theater Programs in which students study with Cal Shakes professional actors and artists. Limited scholarships are available.
- Afterschool programs are also available at your school’s site.

For more information or to register for classes and summer camp, call the Programs and Outreach Manager at 510.548.3422 ext. 127 or email learn@calshakes.org.

STUDENT MATINEES (Field trips)
Our well-rounded approach to Student Discovery Matinees consists of multiple offerings, including a free Teacher/Student Guide, optional pre- and post-show classroom visits by Teaching Artists, a lively pre-performance engagement at the theater, and a Q&A session with actors immediately following the show. This multi-pronged approach offers a unique opportunity for students to develop a lasting appreciation of theater and of Shakespeare through dynamic presentation and the experience of a live work of art.

For more information, to book your class for a Student Discovery Matinee performance, or to learn more about the invaluable opportunity to enrich the classroom experience of Shakespeare for your students, please call the Programs and Outreach Manager at 510.548.3422 ext. 127, or email learn@calshakes.org.

TEACHER'S GUIDES AND STUDENT ACTIVITY GUIDES
Teaching and student activity guides are available for each Shakespeare Main Stage production. These are available free of charge to all classrooms regardless of whether or not a class attends a Student Discovery Matinee.

 ARTIST RESIDENCIES
To support student achievement and teacher professional development, Cal Shakes brings working artists into the schools to teach with the aim of developing students’ creative minds and voices. Collaborations can be based on established school and teacher curriculum (called Arts Integration), or can be rooted in theater-related disciplines such as acting, Shakespeare, or stage combat.

For more information or to schedule a residency please call 510.548.3422 ext. 127 or email learn@calshakes.org.
WHAT TO EXPECT AT THE
BRUNS AMPHITHEATER

(Please copy and distribute to each student and chaperone)

**How do we get there?** Your teacher will make sure you have a signed permission slip from a parent/guardian and will make the arrangements to get you to the theater. If your teacher makes arrangements ahead of time, the Cal Shakes bus (maximum 15 people) will pick you up at the Orinda BART loading area.

**What do we wear?** Comfortable clothes with warm layers, a sun hat and sunscreen. It can be cold and foggy or hot and sunny.

**Where do we park?** You will park your car or bus in the dirt lot marked on your teacher’s map. Walk up the hill along the path to the right. Handicapped students may be dropped off at the top of the driveway near the theater.

**Who will meet us when we arrive?** Cal Shakes staff and greeters will be outside to meet you. They might have special directions for you, so listen and follow their directions.

**Pre- and Post- Show Activities:** On the day of the performance, in addition to the production, you will be treated to a lively pre-performance engagement at the theater as well as a Question & Answer session with the actors immediately following the show. It is important that you arrive on time for the performance. Should you need to leave prior to the Q&A, please do so quickly and quietly following the performance and before the talk begins.

**Who shows us where we sit?** The ushers will walk you to your seats. Please take the first seat available. If you need to make a trip to the restroom before the show starts, ask your teacher. You should not need to get up during the performance.

**How will I know the show is starting?** You will know that the show is starting because you will hear a bell and a staff person will come out onstage to say hello. He or she will introduce the performance.

**What do I do during the show?** Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...
- Turn off cell phones
- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not text message
- Do not get up unless it is an emergency. Take bathroom breaks before the show and at intermission.
- Unwrap any noisy food items BEFORE the performance begins.
- Laugh at the parts that are funny
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance
- As a general rule, if you can hear and see the actors, they can hear and see you. Unnecessary talking and movement are distracting to them as well as to other audience members.

**How do I show that I liked what I saw and heard?** The audience shows appreciation by clapping after the show is completely finished. This is called applause and it shows how much you liked the show. Applause says “Thank you! You’re great!” If you really enjoy the show, give the performers a standing ovation by standing up and clapping during the bows.

**How can I let the performers know what I thought?** We want to know what you thought of your experience at a Cal Shakes Student Discovery Matinee. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn’t they like? What did they learn from the show? Tell us about your experiences in a letter, review or drawing. We can share your feedback with artists and funders who make these productions possible. Please send your opinions, letters, or artwork to: Cal Shakes Artistic Learning, 701 Heinz Ave., Berkeley, CA 94701.
TWELFTH NIGHT, OR WHAT YOU WILL:  
THE END OF THE PARTY

A NOTE TO TEACHERS:

It’s 4am. You’ve been up all night, hanging out with your friends at a really great party. But now, it’s getting late, you’re really tired, and so much has been happening with all your friends that you can’t keep it all straight in your head. Did those people really get together? Did those guys have a fight? Wasn’t it weird when that guy’s twin showed up? Wow, it’s time to get some sleep.

The spirit of “anything goes” is the predominant one of Twelfth Night, coupled with the sober knowledge that the celebration will soon end. The first half of the title suggests the topsy-turvy world of the final day and night of the Christmas celebrations, which was full of disguises, costumes, revelry, and even a randomly chosen Lord of Misrule who presided over the festivities. The subtitle What You Will is one of a few unclear titles Shakespeare gave his plays, much like As You Like It and Much Ado about Nothing. But this second title carries the subtle hint that getting “what you will” may not turn out the way you wished.

As in many of Shakespeare's plays, the author presents us with a dual picture: a great celebration of life and light (based around a birth) and the reality of death and darkness. Each character is plunged into some kind of reversal: Viola is disguised as a man, Orsino realizes his true love through Viola's disguise, Olivia falls in love with Viola in disguise, Malvolio believes he has achieved greatness only to be thrown in prison, Sebastian faces a city of seemingly mad people who call him by his sister's assumed name. Even Feste, Olivia's clown, seems to be off moonlighting at other jobs. Everything has two sides to it.

Cal Shakes' setting of this play into a modern context brings this idea firmly into today’s views of celebrations, misunderstandings, and wishing: concepts with which your students are very familiar.

"The first and most important lesson... is that there are no rules about how to do Shakespeare, just clues. Everything is negotiable."

-Antony Sher and Greg Doran, Woza Shakespeare! 1996, on training in the Royal Shakespeare Company
TWELFTH NIGHT: SYNOPSIS

BY CATHLEEN SHEEHAN

1. Orsino, the Count of Illyria, pines for Countess Olivia who has vowed to keep herself secluded for seven years, while she mourns the death of her brother.

2. Meanwhile, the shipwrecked Viola mourns the apparent drowning of her twin brother Sebastian. A stranger to Illyria, Viola dresses as a boy called Cesario to protect her virtue, and takes a job as a young man in service to Orsino. The count employs her to convince Olivia of his love. Viola falls in love with Orsino—and must hide her love as well as her gender.

3. Olivia's household consists of her often-drunk uncle Sir Toby Belch; Maria, a lady-in-waiting to Olivia, who advises Sir Toby to mend his ways; and Malvolio, Olivia's puritanical and uptight steward who sees no good in Feste, the fool. Sir Toby encourages his friend Sir Andrew Aguecheek to court his niece.

4. Olivia reluctantly meets with Viola, disguised as Cesario, and falls in love with him. In order to see Cesario again, Olivia sends Malvolio to Orsino with a ring she knows does not belong to the count. Cesario will then have to return to her since the ring is not Orsino’s. When Viola receives the ring, she figures out that Olivia must be in love with her.

5. Viola's twin brother Sebastian survives the shipwreck, and is saved by Antonio, a ship's captain who has enemies in Orsino's court. They separate but plan to meet at the Elephant, an inn.

6. Late at night, Sir Toby and Sir Andrew carouse with Feste. Malvolio enters with threats that Olivia will kick Sir Toby out if his bad behavior continues. The revelers then decide to trick Malvolio by making him believe that Olivia loves him. Maria writes a letter for Malvolio to discover, which reveals Olivia’s love for him and instructs him to dress in yellow stocking with cross garters.

7. Later, Malvolio appears before Olivia making strange suggestions, smiling and wearing his new outrageous attire. Olivia assumes that Malvolio has gone mad and asks Maria to look after him. Malvolio is subsequently treated as a madman, locked in a room and questioned by Feste disguised as Sir Topas the curate.

8. Sir Toby and Fabian encourage Sir Andrew to challenge Viola/Cesario to a duel as a rival suitor for Olivia's hand. They stir up the two reluctant duelists, and as they fight, Antonio arrives to defend Viola, mistaking her for Sebastian. Viola does not know Antonio. Insult is added to injury when officers arrive to arrest Antonio.

9. Sir Andrew comes upon Sebastian and, assuming he is Cesario, continues the duel. Olivia breaks up the fight and invites Sebastian to her house. Sebastian willingly goes with this unknown, attractive woman. Later, Olivia presents a priest to him, suggesting they marry. Sebastian agrees.

10. As the final act begins, Orsino and Viola arrive at Olivia’s house. Viola recognizes Antonio as the man who interceded in the duel. Antonio then claims to have been in the constant company of the young man for the past three months; this does not square with Orsino’s knowledge that Cesario has been with him.

11. Olivia arrives looking for Sebastian (who she believes is Cesario), now her husband. She sees Viola and thinks she has found him. Viola denies their marriage. Sir Toby and Sir Andrew then enter, accusing Viola of injuring them.

12. In the midst of the confusion, Sebastian arrives, prompting Antonio to ask, “How have you made division of yourself?” Viola and Sebastian are reunited, revealing their true identities. Sebastian embraces his wife Olivia, and Orsino reveals his newly discovered love for Viola, the youth he has gotten to know so well. With the entrance of Feste and Malvolio, the plot of Maria and Sir Toby is also revealed. While Malvolio threatens revenge, Orsino attempts to smoothe things over and the lovers return to their celebrations.
## WHO’S WHO IN *TWELFTH NIGHT*

### CAST

**VIOLA/SEBASTIAN:** Identical twins, separated by shipwreck. Each believes the other has drowned. Viola, alone in Illyria, dresses as a man called Cesario and undertakes service in the court of Count Orsino. Sebastian finds his way to Illyria and each twin is constantly mistaken for the other.

Alex Morf*

**COUNT ORSINO:** A count who governs in Illyria. He is hopelessly in love with the Countess Olivia, and hires Cesario (Viola in disguise) to help him woo Olivia.

Stephen Barker Turner*

**OLIVIA:** Countess Olivia, who until Viola (as Cesario) appears, has lived a life of mourning for her father and brother. She rejects Orsino’s proposals of marriage, but finds new love in the person of Cesario.

Dana Green*

**MALVOLIO:** Olivia’s head steward in charge of household servants. He is of a severe and serious nature, but harbors secret hopes of marrying Olivia and becoming a nobleman himself. (mal = evil, vol = desire)

Sharon Lockwood*

*Denotes member of Actors Equity.*
### WHO’S WHO IN *TWELFTH NIGHT*

#### CAST

<table>
<thead>
<tr>
<th>Name</th>
<th>Role Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andy Murray*</td>
<td><strong>SIR TOBY BELCH:</strong> A fun loving, hard drinking, knight of Olivia’s household who keeps late hours with Sir Andrew, Maria, and Feste, much to Malvolio’s anger. He and Maria are engaged.</td>
</tr>
<tr>
<td>Danny Scheie*</td>
<td><strong>FESTE:</strong> Clown or fool in Olivia’s household. He is the “wise fool,” commenting knowingly on the actions of his social superiors, and one of the main participants in the plot to bring Malvolio down.</td>
</tr>
<tr>
<td>Dan Hiatt*</td>
<td><strong>SIR ANDREW AGUECHEEK:</strong> A knight who has come to woo Olivia, although he spends most of his time carousing with Sir Toby.</td>
</tr>
<tr>
<td>Catherine Castellanos*</td>
<td><strong>MARIA:</strong> One of the servants in Olivia’s household who keeps company with Sir Toby, Sir Andrew, and Feste. She is clever and quick-witted, and plans how to take revenge on Malvolio for his righteous rudeness.</td>
</tr>
</tbody>
</table>

*Denotes member of Actors Equity.*
<table>
<thead>
<tr>
<th>CAST</th>
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<tbody>
<tr>
<td><strong>ANTONIO:</strong> Best friend to Sebastian. Antonio helps Sebastian in Illyria at the risk of his own life.</td>
</tr>
<tr>
<td>Raife Baker*</td>
</tr>
<tr>
<td><strong>FABIAN:</strong> Another member of Olivia’s household who helps in the plot against Malvolio.</td>
</tr>
<tr>
<td>Liam Vincent*</td>
</tr>
<tr>
<td><strong>SEA CAPTAIN:</strong> Fellow survivor of the shipwreck that separates Viola and Sebastian, who helps Viola to assume her disguise and find placement in Orsino’s house.</td>
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<tr>
<td>Howard Swain*</td>
</tr>
<tr>
<td><strong>CURIO/ENSEMBLE</strong></td>
</tr>
<tr>
<td>Thomas Azar</td>
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<tr>
<td><strong>OFFICERS/ENSEMBLE</strong></td>
</tr>
<tr>
<td>Peter Ruocco</td>
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</tbody>
</table>

*Denotes member of Actors Equity.*
CHARACTER MAP

SEBASTIAN - Antonio, sea captain, saves Sebastian

VIOLA - also known as Cesario

CESARIO - attending on Orsino, Count

OLIVIA - Countess

SIR TOBY - Toby is Olivia's uncle

SIR ANDREW

MARIA

FESTE - clown

MALVOLIO - steward
## SEEING THE PLAY: BEFORE AND AFTER

Consider The Following Questions Before And After The Show:

### BEFORE Viewing the Play

**What to watch for:**

- Who falls in love with whom—can you keep track?
- The details of the modern setting the director has chosen—in what time period do you think this is set?
- Viola's own reactions to the confusion she has created.
- Notice when men play women's roles and men play women's roles. Does the gender of the actor matter?
- Feste's role in keeping the festivities afloat.
- Malvolio's self-delusions.
- The use of music in the show—what kind of feeling do you get from the music?
- See the “Write Your Own Critique” page in the Activity Appendix for more ideas about what to watch for.

### AFTER Viewing the Play

**What do you think of the people in Illyria—Orsino, Olivia, Malvolio?**

- Are they self-deluded or genuine people?
- Does Viola show them anything new about themselves?
- Which character do you like the best? Why?

**Why is this show set at the end of a party?**

- Do you think it is a tragedy or a comedy?
- What do you think about Cal Shakes’ staging the play at a modern-day party?
- Does it make the play easier to understand?

**The director cast people of the opposite gender for certain roles.**

- How much did you notice that a woman was playing a man, or vice versa?
- How did the gender switch affect your understanding of the character?

**What kind of picture do you think Shakespeare is trying to paint?**

- Is Shakespeare telling us that the good times can’t go on forever?
- Or is Shakespeare saying that sometimes the good times come after the party is over?
- How would you describe the combination of the serious and comic that happens in this play?
- Did you recognize any parts of this story from modern movies or books?

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"If this were played upon a stage now, I could condemn it as an improbable fiction…"

- *Fabian, Act 3, Scene 4*
Who was William Shakespeare?
William Shakespeare is considered one of the world's finest playwrights of all time. Writing in England during the late 1500s during the reigns of Queen Elizabeth I and King James I, he established himself as a major poet, actor, and playwright. He mastered the comic and tragic dramatic forms and introduced over 2,000 new vocabulary words into the English language. Shakespeare is read by nearly every American student and is perhaps best known for Romeo and Juliet, Hamlet, and A Midsummer Night’s Dream.

How were festivals celebrated in Shakespeare's time?
The Christian calendar was full of holidays, even though there were difficulties about resolving the Catholic and Protestant ideas of how to properly celebrate religious occasions. Much like Carnaval in Italy and Brazil, and Mardi Gras here in the United States, the time of Twelfth Night was a festival where normal rules of behavior were suspended until the festival time was over. Twelfth Night was unusual because many other Christian festivals were more serious and emphasized the religious aspects more formally.

What was the position of women in the Elizabethan Age?
Queen Elizabeth I was an untraditional ruler in that she refused to marry and turn her kingdom over to a male ruler, and she asserted that even though she was a woman, she could rule just as well as any man. Seeing a woman overstep the usual restrictions of a lack of education and the subordination of women to men fired the thoughts of many of the great thinkers of the Elizabethan Age, including Shakespeare. Viola completely usurps convention by dressing like a man, and the play delights in all the confusion that causes.

How was love thought of in Shakespeare's time?
Shakespeare lived during the time of the Elizabethan Age, which was a turbulent and exciting period of history in which many old and accepted ideas were being questioned, examined and reinterpreted. In this time the idea of romantic, personal love flourished. Earlier in medieval times, being married or part of a couple was arranged by the parents of the families involved, and indeed this concept still lasted during Shakespeare’s time. For instance, Romeo and Juliet is all about the struggle between personal love and the "correct" match. In Twelfth Night, people fall in love with the “wrong” person—wrong gender, or wrong status. And throughout time, people have been falling in and out of love and trying to understand the great passions that are brought out in even the mildest of souls. Shakespeare found this one of the richest and most entertaining subjects, and addressed in every one of his comedies, always pointing out the yearning towards the higher aspects of a pure love, undercut by the baser qualities of men and women who simply end up looking foolish to everyone.

What was the main religion of England in the Elizabethan Age?
England was a Christian country, but there was tremendous conflict over whether Catholicism or Protestantism should be the legal religion. We could write volumes about the serious conflicts between the two branches of Christianity, but the way it is seen in the play is through their stylistic differences. The Protestants thought the Catholics were too theatrical and celebratory in their worship, and the Catholics thought the Protestants much too strict and joyless in their interpretation of the holidays, in particular. We see this in Malvolio, who is described as a Puritan, one of the strictest kinds of Protestants. Malvolio is constantly shutting down Sir Toby’s parties and frowning on any sort of fun, which prompts their revenge. (You might remember that the Puritans finally left England and founded some new colonies in a place called America.)
SHAKESPEARE’S LANGUAGE: LOST IN TRANSLATION?

When asked the number one challenge with Shakespeare’s works, modern-day audiences will almost always respond “the language.” It’s true that the language does sound a bit different to our ears. And he uses phrases that we no longer use in our everyday speech. But think of this: There are phrases that we use today that would baffle Shakespeare, should he mysteriously time travel to this day and age. That’s because language is constantly transforming.

Here are some original quotes from *Twelfth Night*. Can you match them to their modern-day translations?

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
*Orsino, Act 1, Scene 1*

And thus the whirligig of time
brings in his revenges.
*Feste Act 5, Scene 1*

Some are born great,
some achieve greatness,
and some have greatness thrust upon ’em.
*Malvolio Act 2, Scene 5*

Make me a willow cabin at your gate,
And call upon my soul within the house …
*Viola Act 1, Scene 5*

O time! Thou must untangle this, not I;
It is too hard a knot for me to untie!
*Viola Act 2, Scene 2*

I am the only living child in my family, and I represent both the sons and daughters.

I would stay near you always, live outside your house and call out to you as if to my own soul.

Music makes me feel my love intensely. If you give me a lot of music, maybe I will feel my love so much that I’ll get sick of it.

Some people are born to success, some people work hard to get success, and other people get success just given to them.

No woman could feel as much in love as I do.

So the twists and turns of time finally even everything out.

Only time can work out this problem. It’s too hard for me!

The English language continues to grow and change in response to current interests and culture. You may be interested in other comparisons between modern language and Shakespeare’s speech. Take a look at this lesson plan on Shakespeare and hip-hop, “The Poetics of Hip Hop”:
http://artsedge.kennedy-center.org/content/3656/
**WHAT IS THIS PARTY?**

**TWELFTH NIGHT BACKGROUND**

Twelfth Night, or What You Will, was written around 1601, and the first recorded performance of it took place on Feb 2, 1602. It is generally classed as a comedy, although darker elements of the passing of time and death consistently are paired with the comedic turns of plot and character. It is also one of the several comedies in which a woman decides to dress and act as a man due to extreme circumstances.

**WHY IS IT TITLED TWELFTH NIGHT, OR WHAT YOU WILL?**

You’re probably familiar with the famous Christmas carol “The Twelve Days of Christmas”. These twelve days stretched from Dec. 25 to Jan. 6. Twelfth Night was the end of the Christmas holidays in England during Shakespeare’s time. The last day of the holidays was known also as a separate festival of its own, called Epiphany, which means “to appear.” In Christian religion this referred to the time that Christ was revealed to the three wise men. Epiphany also was a time of great festivity, with the emphasis on the fun and confusion when the normal order of things is turned upside down. So, many directors come to the conclusion that the play is probably set in the wintertime, at the end of series of holidays, just before normal day-to-day life must resume.

See if you can figure out how Shakespeare uses the concept of “revelation” for the characters and themes in this play.

The “What You Will” part of the title gives the sense of “anything goes” during the last part of the celebration. Indeed anything does go! Viola’s disguise as a man misleads just about everyone, and indeed they see in her “what they will” —a pageboy, a lover, a beloved friend, but not really who she is until the end of the play. (It’s interesting to note that Viola never changes back to her female clothes even after she reveals herself; Shakespeare likes keeping us a little bit uncertain.) There are also many references to craziness and insanity, whether created deliberately by Maria and Feste or mistakenly by Viola and Sebastian. It also one of the last comedies Shakespeare wrote before his next play, Hamlet, which delves into intense, introspective and tragic material.

Twelfth Night is consistently one of the most-performed and popular plays Shakespeare ever wrote. In England it is the second most-performed of Shakespeare’s plays after Hamlet.

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**Try This:**

**School “Festival of Misrule” Day**

If you could declare a Twelfth Night-like Festival of Misrule at your school, what would be turned upside down? Would teachers have to take classes from the students? Would you declare a new dress code of only pajamas? Would you have recess all day long?

Write a paragraph describing what your Festival of Misrule would be like if you were in charge of it. Be sure to write why you decided on your particular ideas.
Everyone has a playlist of favorite songs, in their head, in their mp3 player, in their memories. Chances are that if you think of someone you are close to, you will think of music they like, that you listen to together, or that reminds you of them. Couples have “their song,” a lullaby you remember from childhood can still put you to sleep, or a song on the radio reminds you of that certain party. Just listen to adults reminisce about their favorite music sometime; you’ll get a lot of interesting stories!

Twelfth Night is the only one of Shakespeare’s plays that begins and ends with music. In the Cal Shakes production you will hear music throughout the play, almost as another character in itself. The music serves to heighten the moods of the characters, and express their views of the world. Three simple examples are Orsino’s indulgence in sad music as he longs for Olivia, the noisy drunken singing of the partygoers Sir Toby and Sir Andrew, and Feste’s odd songs of death and coldness.

Try This:

Explorations of Character through Contemporary Music

**MUSIC: POP SONG PLAYLIST**
Pick five songs that you think would be a good musical background for the play, as if you were making a music score for a film. Think of the moods of the play and how to convey them through modern music.

**MUSIC VIDEO**
If you have a video camera or even a cell phone that takes video, you can create a music video. Pick a song that illustrates a problem a character has. For instance, Viola has a secret love.

**LYRIC WRITING**
Take a popular song you know that’s current today. It could be hip-hop, a ballad, a rocker, anything that you like. Write down all the actual lyrics to the song. Now replace those lyrics with your own expressing your favorite character’s point of view. Perform your new lyrics along with the music for the class.

**MUSIC WRITING**
If you play an instrument, sit down with it for a few minutes and see if you can make some music that might be a “theme song” for one of the characters in the play. What would Olivia’s music sound like? Slow or fast? Major or minor? Would it change from one to another? When and why?

See also, the lesson plans relating to music in Twelfth Night at: www.folger.edu/education: “Lose the Lute” and “Twelfth Night—the Musical”
Making an Entrance: Viola/Cesario

“I am all the daughters of my father’s house, and all the brothers too.” - Viola, Act 2, Scene 4

Viola decides to disguise herself as a young man in order to find service in Orsino’s court. She does this because she needs to survive in the new country of Illyria where she has washed ashore. She also does it for quite practical reasons—Olivia’s court is not hiring while Olivia remains in mourning, and Orsino’s court will not hire female servants.

Viola comes from outside the city, cast there by shipwreck, and is forced to play by the rules of this strange new world. She knows the truth even as the people get crazier around her, and she exposes their foolishness just by understanding her own so clearly, even as she is trapped in her own disguise. Eventually she reveals to them their blindness when she is reunited with her brother Sebastian and everyone can finally love the right person. She is the one who makes everyone finally understand reality, even when they wish to be deluded.

Many people wonder why Shakespeare included so many situations of women dressing as men in his plays. Besides Viola, there is Rosalind in As You Like It, Imogen in Cymbeline, and Portia in The Merchant of Venice. There are many possible reasons for this. Perhaps Shakespeare wanted to illustrate the fact that women could not move independently in society, so they had to act like men. This was a situation familiar to the public since their monarch was Queen Elizabeth, who was determined to prove that a woman could defy traditional views and rule one of the most powerful countries in the world. However, it is fairly certain is that Shakespeare enjoyed (and knew the audience would enjoy) the confusions and comedy that can result from such a disguise. Orsino is puzzled by how feminine Cesario appears, Olivia is confused by how unwilling to fall in love with her Cesario is, and Sir Toby is disgusted at the lack of fighting skill Cesario has.

As a heroine, Viola is clearly a strong figure: She does not retreat into mourning for her dead brother like Olivia, nor into romantic melancholy when she falls in love, like Orsino. She always makes her way clearly and calmly even in the midst of the crazy world where she has landed.

Try This:

Explorations of Gender Stereotypes

Make two different collages of images of men and of women from popular magazines. Post them around the classroom. Ask the students to look at each collage and write down what they think the magazines are trying to tell them about being a man or a woman. Do you agree with the ideas being communicated to you? Why or why not?

For Discussion:

Do you think men get certain opportunities in life that women don’t? Do women have opportunities that men don’t get? Why do you think that is?

See page 22 for Male and Female Roles in Twelfth Night.
“Even so quickly may one catch the plague?”
- Olivia, Act 1, Scene 5

Love is a favorite subject for plays, movies, songs, paintings—we like to talk about it, gossip about it, be in it and be out of it, celebrate it, dream about it, and try to get others to fall into it.

Olivia, in the quote above, is comparing love to a plague, or devastating sickness. She and Orsino seem to see love as something that is hurtful. They are self-indulgent, and they only love what they cannot have. In fact, their view of love is a source of much of the comedy.

Try This:

**Character Valentines**

Divide students into pairs. Assign one of the characters Orsino, Olivia, Viola, or Malvolio to each student. Have them write valentines in the voice of their assigned character to the other character in the play who they think they love. For instance, Malvolio would write to Olivia, Olivia would write to Cesario, Viola would write to Orsino, and Orsino would write to Olivia. Start with paper valentines. Provide a variety of materials for the students to be able to make creative choices in the construction of their valentine. Encourage the students to pay attention to the way the valentine is made, cut, shaped, written on—all this should be expressive of the character the student is portraying. Later on you may wish to have the class take on the challenge of making a valentine in any form: card, traditional sonnet, rap, video, singing telegram, etc.
THE LIFE OF THE PARTY:
FESTE THE CLOWN

The tradition of fools, clowns and jesters in noble houses is as old as nobility itself. When we think of the jester, we often think of a person dressed in many bright colors with a pointed hat with bells, and indeed, this traditional European court fool was very much in favor during Shakespeare’s time. Elizabeth I and James I, the rulers during Shakespeare’s lifetime, had favorite fools that were much admired and celebrated. Feste is our clown in *Twelfth Night*, and his very name calls up images of festivals, parties, and celebration.

The fool was the one who could be crazy and get away with it; the one who had permission to be a Lord of Misrule all year round. So whatever he said and wore and did, it was viewed as entertainment, and the fool could be as out of bounds as he wished to be. However, with an eye to his employment and perhaps even his life, he had to be a bit careful of offending the ruler.

Even though the fool had to be careful, he also had license, by virtue of his role as a joker, to give a different point of view. Feste attempts to jolt Olivia out of her continuous mourning by naming her a fool because she is sad for her brother who must only be in heaven. Feste also has a unique quality to bring the balance of the realization of darker things alongside the festivity—his songs mention love, but he sings more often of death, winter, and the end of joy.

MODERN DAY FOOLS

Since we don’t have many noble fools in our country today, it is difficult to imagine that sort of person or role. But we do know who the class clown is, and even if that person gets on our nerves occasionally, they can provide a good break in the routine of the day. They also might point something out we wouldn’t have noticed!

The Jim Carrey film *Liar, Liar* has a classic example of a fool/king relationship. Jim Carrey plays a lawyer who usually lies, but is compelled through a magical wish to only tell the truth. Asked to tell his boss what he thinks of him, Carrey is forced to say the worst things he truly thinks. Amazingly, the boss laughs and laughs, thinking it excellent that someone had the courage to stand up to him, and asks Carrey to go around the room and tell the awful truth about everyone there, which he does, and promptly receives a promotion.

“In fact, Feste is much the most interesting character in the comedy; he provides in his own person the interplay of light and shadows which makes it memorable.”

-Alan Pryce-Jones, The Observer, May 22, 1960
Viola disguises herself as a man. Malvolio dreams of a “branched velvet gown.” Feste shows up at the party wearing a skirt. These are just three characters using—or wanting to use—clothes to identify themselves in a certain way.

Think about what “identity” meant in Shakespeare’s time. Clothes were considered to be the definition of the person and the person was defined by social status. Your social standing was your identity. To change one’s clothes was to clearly and definitively change one’s self. Therefore Malvolio’s humiliation in his yellow stockings cuts even more deeply that we might imagine.

The statutes of the time prohibited the wearing of certain types of materials and colors according to what class you were. Violating the sumptuary laws could result in fines, punishment and, in medieval times, even death! Read all about Elizabethan Sumptuary Laws and why Queen Elizabeth was forced to issue new proclamations about clothing at http://www.elizabethan-era.org.uk/elizabethan-sumptuary-laws.htm.

Of course there is always the internal or emotional idea of what one’s own identity is, and Viola knows who she is at all times, even in the midst of the confusions between herself as Cesario and Sebastian. She knows she is a woman, she knows who she loves, and she knows how to survive even in disguise.

These are a few examples of how people use disguise and change of identity in *Twelfth Night*:

- Orsino sends Cesario to woo Olivia rather than going in person.
- Viola dresses as a man to in order to get a job and survive in a new city.
- Olivia dresses in mourning to express her sadness at the deaths of her brother and father.
- Olivia puts a veil over her face when Viola/Cesario arrives for the first time in order to confuse the messenger.
- Maria pretends to be Olivia, imitating Olivia’s handwriting in the letter to Malvolio, which convinces him that Olivia secretly loves him.
- Malvolio puts on extravagant yellow, cross-gartered stockings and a big smile to show Olivia he is worthy of her love.
- Feste dresses and talks as a priest when he talks to Malvolio in his “prison.”

**Try This:**

<table>
<thead>
<tr>
<th>IDENTITY:</th>
<th>DISGUISE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Think about what clothes mean today.</td>
<td>How do people use disguise today?</td>
</tr>
<tr>
<td>Is what people wear important?</td>
<td>Think about your profile on MySpace or Facebook, even what ringtone you might choose on a cell phone. What do you want to show to others? What do you want to hide? What do you want people to think of you? Can people use just words (in texting, or talking, or emailing) to disguise themselves? How?</td>
</tr>
<tr>
<td>Do your clothes say something about who you are?</td>
<td></td>
</tr>
<tr>
<td>Do you think clothes should affect how others think of you or not?</td>
<td></td>
</tr>
<tr>
<td>Have you ever had the feeling of being out of place because of the way you were dressed?</td>
<td></td>
</tr>
<tr>
<td>Can you think of a time that you judged someone because of the way they dressed?</td>
<td></td>
</tr>
</tbody>
</table>
Malvolio is one of the most popular characters Shakespeare created, enduring the test of time to become the iconically repressive, bad-tempered, righteous boss that no one likes. He is a puritanical, misguided man who believes he should have power over others, although he is only a head steward in Olivia’s household.

His very name means “ill-wisher,” and for his pains to make the world a well-behaved and efficient place to live, he takes all the joy out of any proceedings and any people. He is full of self-love, believing he is right above all others. He consistently binds others to his will and finds himself bound in the end, both in his cross-gartering (they do cause some obstruction in the blood) and being kept in a small dark prison. These circumstances reflect his own restricted world-view.

However, Malvolio does have a somewhat sympathetic, although silly, side. He wants to marry Olivia, the countess whom he serves. He imagines this will gain him a title (although he is mistaken in the idea that he would gain the title of “count” by marrying a countess; she would have to relinquish her title to marry beneath her social station). He daydreams with special enjoyment of a “branched velvet gown,” meaning that it is of such fine material that only the very rich and most important would be allowed to wear it. Malvolio falls in love with the idea of being Count Malvolio, and his desperate attempts to smile and wear ridiculous clothes to please his lady make us laugh at him as well as and sympathize with him—who among us has not wished to be so in love, even if it is a delusion?

Try This:

In Malvolio’s Shoes (or Yellow Stockings)
Malvolio is the only character who actually is quite unhappy at the end of the play, even though it is a comedy.

Ask yourself:
Do you think Malvolio deserved his punishment?
Do people take Malvolio seriously? Should they pay more attention to his feelings?
How do you think Malvolio should be treated by others?

See the Character Backstory on page 35 for an in-depth exercise into Malvolio’s mind.
PARTY MIX: MALE AND FEMALE ROLES IN TWELFTH NIGHT

The idea of cross-dressing (dressing like the opposite gender) has been around since ancient times. People have always found it amusing and interesting to play at being the opposite gender of themselves, and it makes for a great deal of comedy in Shakespeare’s theater.

Remember, in Shakespeare’s time women were not allowed to be actors. Therefore, young boys whose voices had not yet deepened played the women’s roles, and we assume that they had to do so seriously in order to convey the sincere feeling of tragedies such as Hamlet and Othello. However, in Shakespeare’s comedies, there is a wink to the audience, not only in that a female character dresses as a male, but also that the actor would have been a male playing a female who dresses as a male. Elizabethan audiences delighted in this sort of doubling and tripling of meanings.

The director of our current production, Mark Rucker, was interested in this fact and, as he was thinking about the play, he decided to audition all of his actors for all of the characters, regardless if they were supposed to be male or female roles. The theater is a place where this kind of freedom can be realized, and the director knew that he could pick the best person for the role, not just the best male person, or female person.

Think about This:

In the Cal Shakes production, our lead actor is a man, playing both Viola and Sebastian. Therefore, as in Shakespeare’s time, he will be a man playing a woman playing a man. Consider how this might make watching the play more interesting or affecting. We will also have the reverse of this on our stage. Malvolio, a male role, will be played by a female actor, with no special importance given to that fact. Is your head spinning yet? You will also notice that Feste is dressed in a skirt, although he is not trying to disguise that fact that he’s a man.

Don’t think that this idea has gone out of style, either. Here’s a list of modern movies with cross-dressed characters:

- **Mrs. Doubtfire** – Robin Williams plays a divorced father who can’t see his children as much as he wants. So he dresses as an older woman and becomes a nanny to his own children.
- **Tootsie** – Dustin Hoffman plays an out-of-work actor who gets the job of his life when he dresses as a woman and becomes a soap opera star.
- **Some Like It Hot** – Classic movie with Jack Lemmon and Marilyn Monroe about two male musicians who try to escape the Mob by dressing as women and joining a traveling women’s jazz band.
- **The Associate** – Whoopi Goldberg stars as a woman who can’t get ahead in the business world, but finds great success when she invents a fictional male partner at her firm.
- **Just One of the Guys** – A pretty high school girl is convinced she didn’t win a journalism internship because her teachers don’t take her seriously. She disguises herself as a boy, joins a new journalism club of boys, and resubmits her application.
- **Shakespeare in Love** – A fictional account of Shakespeare’s life in which a woman must disguise herself as a man in order to act in his plays.
Twelfth Night is a popular play onstage, and even more popular in film. Many of these films update the play to a modern setting.

Try This:

Ask students to look at the opening scenes of She's the Man and the Trevor Nunn film. What are the differences? Similarities? Do they tell the same story? Which one do you think is more effective and why?

Ask students to come up with suggestions for modern retellings of the story. What style would they use—puppets, animation, action film, Western? Would you tell the story from the point of view of another character? How would that change the story?

Would this story work if it was translated to other cultures? How could another culture illustrate the foolishness of these characters?

See page 22 for a list of films that have characters dressing as the opposite gender for further comparison.
This guide was created as a supplement for teachers preparing students to see California Shakespeare Theater’s production of *Twelfth Night*. Worksheets are designed to be used individually or in conjunction with others throughout the guide depending on time and focus. While we recognize that no aspect of this guide fully outlines a course for meeting certain standards, discussion questions and topics are devised to address certain aspects of California state content standards. The activities here can be minimally reproduced for educational, non-profit use only. All lessons must be appropriately credited.

If you are interested in a California Shakespeare Theater Professional Development Workshop, which provides easy-to-learn tools for teachers to incorporate theater and arts education activities into California standards- based core curriculum to enhance students’ learning, please contact the Artistic Learning Administrator, at 510.548.3422 x105.
OUR MISSION

We strive for everyone, regardless of age, circumstance, or background, to discover and express the relevance of Shakespeare and the classics in their lives.

- We make boldly imagined and deeply entertaining interpretations of Shakespeare and the classics.
- We provide in-depth, far-reaching artistic learning programs for learners of all ages and circumstances.
- We bring disparate communities together around the creation of new American plays that reflect the cultural diversity of the Bay Area.

OUR FUNDERS AND SPONSORS

California Shakespeare Theater’s production of Twelfth Night is part of Shakespeare for a New Generation, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest. Cal Shakes is one of 40 professional theater companies selected to participate in Shakespeare for a New Generation, bringing the finest productions of Shakespeare to thousands of middle- and high-school students in communities across the United States. This is the sixth phase of Shakespeare in American Communities, the largest tour of Shakespeare in American history.

The National Endowment for the Arts believes a great nation deserves great art. Shakespeare for a New Generation exemplifies the Arts Endowment’s commitment to artistic excellence, arts education, and public outreach to all Americans.

Artistic Learning programs are also underwritten by generous support from Citigroup Foundation, The Dale Family Fund, Walter and Elise Haas Fund, Koret Foundation, Thomas J. Long Foundation, McKesson Foundation, Oakland Fund for the Arts, Orinda Rotary Endowment, The San Francisco Foundation and Wells Fargo Foundation.

Additional season underwriting is provided by The William & Flora Hewlett Foundation, Dean & Margaret Lesher Foundation, The Bernard Osher Foundation, and The Shubert Foundation.
Overview: Being able to empathize with fictional characters sheds light on our own personal situations.

Grade: 6-12

State Standards: English Literary Response and Analysis 3.0-3.4

Goal: To bring the characters of Twelfth Night into a real-world context.

Outcomes: Students will be able to use basic facts from the text to imaginatively enter into the thoughts, feelings, and motivations of fictional characters by creating a mock Facebook page.

Activity: Familiarize students with the profile layout of a social networking site page, such as Facebook. (See following sheet.)

1. Ask the students to fill in the profile with
   A. vital statistics
   B. likes and dislikes
   C. friends

   Note: Students should use information drawn from their knowledge of the play (for example, Viola has to get a job or starve), filled out by their imaginations (for example, when she and Sebastian were little they loved to dress in each others’ clothes and fool their nurse).

2. Profile photos may be drawn or cut out from magazines, or an actual photo of the student could be used and attached to the page. Remember, many actual Facebook profile pages do not have an actual photo of the person who made them—students sometimes choose a picture of something they feel represents them—a tree, a poster they like, etc.

3. Share the pages you have created in student pairs or in a group discussion.

Reflection:

• Name one thing you had to imagine about your character that you think is really interesting.
• Was it easy to imagine beyond the play—for instance, what Viola’s activities and interests might be? Or do you feel the play did not provide enough information? How so?
• How easy was it to decide who your character’s friends are? Would your character ignore a friend request from other characters in the play? Why or why not?

Extension exercise in writing dialogue:
Beyond the basic profile information, a further way to extend the activity is to have the students write on each other’s profile “walls.” A wall is the area on a profile page where friends can write short messages to each other that are posted directly on the page for others to view.

Note: Require the students to fill out the worksheet manually, rather than actually fill out a public profile online. If you can post the mock profile page that follows onto your school or school blog website for students to fill out online within the framework of this project, that would work as well, but false profiles in a public space should be actively discouraged.
Olivia, Countess of Illyria

is mourning the death of her father and brother.

Networks: Illyria
Sex: Female
Relationship Status: Single! Very single!
Political Views: None.
Religious views: Christian

▼ Information

Contact info
Email: LonelyLady1602@illyria.com
Current town: Illyria

Personal Info
Activities: Looking for interesting men to date, but there just aren’t any; listening to my jester make jokes; buying new mourning clothes; missing my brother a lot.

Interests: Lifestyles of the Rich and Famous
Favorite music: Playing the lute, which shows off my pretty hands.
Favorite TV shows: Gossip Girl, The OC
Favorite movies: How to Lose a Guy in 10 Days
Favorite books: Soap Opera Digest
Favorite quotes: “Make me a willow cabin at your gate” from my true love, Cesario

▼ Wall

Check out our band, The Sailors. If you like our sounds, become a fan!

A great while ago the world begun,
With hey, ho, the wind and the rain!
But that’s all one, our play is done,
And we’ll strive to please you every day!!

Welcome to Shakesbook, niece. Now have I got a friend for you to meet!

▼ Recently Received

Unwanted affections from Orsino
shakesbook

**Friends Information**

- **Contact info**
  - Email:
  - Current town:

- **Personal Info**
  - Activites:
  - Interests:
  - Favorite music:
  - Favorite TV shows:
  - Favorite movies:
  - Favorite books:
  - Favorite quotes:
  - Favorite _____________:

- **Networks**
- **Sex**
- **Relationship Status**
- **Political Views**
- **Religious views**

**Wall**
CREATE YOUR OWN COMIC BOOK

Overview: Creating comic books is an ideal way to help ESL students visualize the language, increase literacy, and get all students engaged with Shakespeare’s words.

Grade: 5-12

Goal: Students will be able to visualize the dramatic situations from the play, realizing the relationships between the characters and the high stakes of each moment.

State Standards: English Literary Response & Analysis §3; Visual Arts Creative Expression §2.

Outcomes: Students will be able to demonstrate discriminatory thinking in their choice of scenes, and translate the dramatic moments of Shakespeare’s play into the medium of the dramatic elements of the familiar comic.

Materials:
If you are using technology to achieve this project, you will first need a digital camera. Software to manipulate the photo into the cartoon style is available over the internet. The exercise below is written using Photoshop. See Technology notes below.
If you wish to achieve this without using a computer, have clean white paper of a standard size and many colors and textures of markers available.

Activity:
What to do:
1. Students should be familiar with the story.
2. Have students decide on the key scenes in the story and list them in order. If you have done tableaux with your students, they can use those scenes and add to them so there are enough scenes to create a comic book of the whole story.
3. Assign each group of students a “scene” to turn into one page of the comic book.
4. Students should highlight the one or two line(s) from the original text that best illustrate that scene.
5. Students paraphrase Shakespeare’s words into their own language.
6. Have students “pose” each scene as a tableau.
7. Take a digital photograph of the pose. Using the Photoshop filter, transform the scene to comic book style.
8. Add “speech” bubbles and fill bubbles with the relevant line(s) of Shakespeare’s text.
9. Assemble all the pages into one comic book.
10. Add a Title Page.

Technology Notes: Photoshop is the software program most readily available to create the comic book effect. Comic Life for the Mac is also quite easy to download and use at plasq.com. A look around the internet will be able to lead you to many other programs for PC as well.

Coaching:
You don’t have to do the comic book all at once. The whole class can work together on one page a day.

If your students don’t have access to a digital camera and Photoshop, have students draw the scene on standard-sized paper. Show samples of different comic book styles (Disney/Superhero/Manga/Anime, etc.) and have students vote on one “style” to use for all the drawings so that the finished book has continuity.

Reflection:
Ask student audience to evaluate the “pose” and make suggestions to improve it. The scene should clearly indicate the emotions of the characters and convey the context and main idea of the text.

Note: Require the students to fill out the worksheet manually, rather than actually fill out a public profile online. If you can post the mock profile page that follows onto your school or school blog website for students to fill out online within the framework of this project, that would work as well, but false profiles in a public space should be actively discouraged.
This example is an excerpt from the *King Lear* comic book created by Claire Stoermer's fifth-grade class at Fruitvale Elementary School, Oakland, CA.
CREATE YOUR OWN
TWELFTH NIGHT TABLOID SCANDAL!

Overview: Students will create a tabloid newspaper articles describing a situation from Twelfth Night. In this exercise, students will get the chance to understand what the emotional impact would be if the situations presented in a play were real.

Grade: 7-12

Goal: To demonstrate understanding of the plot through application to a modern context.

State Standards:
English Comprehension & Analysis §2; Literary Response & Analysis §3; Writing Applications §2.

Outcomes:
Students will synthesize the situations of the play into the dramatic context of today’s life to create a deeper understanding of the real impact of the dramatic situations.

Activity:
Bring in examples of tabloid papers such as National Enquirer or The Star. Have students study the style and layout of the papers, and the style of the written articles, and create a front-page article breaking the news of the scandal in Orsino’s court. Use pictures and sensationalist text liberally, but convey the facts of the play as they happen in the story. You may want to do character “interviews” in a modern context as well, or quote lines from the play which apply to their view of the situation.

Reflection:
Did the situations in the play correspond easily to this context? Why or why not?
How does the situation in the play make sense in modern life?
Can you think of other examples that are true that are similar to this situation that you’ve read about?

On the next page is an example from the BBC 60-Second Shakespeare site.
http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/themes_twelfthnight.shtml
I'm a Lady!

EXCLUSIVE!

Top Illyrian nob Orsino has just had the surprise of his life after discovering that the newest gentleman at his court was hiding a big secret in his breeches!

Courtier Cesario, the Duke's right hand man, turned out to be a girl. Now the unlikely couple are to be married.

Cesario - actually named Viola - had arrived three months before, after a shipwreck in which she lost her twin brother Sebastian. Disguising herself as a boy, she took a job with Orsino - and quickly fell for the clueless Count.

As if that weren't complicated enough, Orsino sent "Cesario" to woo his neighbour Olivia, on whom the Count had a massive crush. The bereaved beauty, who'd recently lost both her parents and a much-loved brother, had no time for the lusting lord.

Despite having many admirers - including her uncle Toby's friend, drippy knight Sir Andrew Aguecheek and her own steward - Malvolio, the stricken girl wasn't in the mood for love.

But Cesario's, ahem, boyish looks went... Continued below...

Who's Who

Viola
Plucky and quick-witted, Viola has a twin brother who looks very similar to her. Shipwrecked in Illyria, she disguised herself as a man, Cesario, to get work with Duke Orsino - but fell in love with her employer.

Olivia
With no family except for her uncle, Olivia determined to mourn her brother for seven years, despite being courted by Duke Orsino. Once she met Cesario though, she fell for "him" at once!

Orsino
A good and noble man, he had it bad for Olivia, even though she couldn't love him. When new courtier Cesario revealed himself to be Viola, and in love with him, the Duke soon realised where his true love lay.

Sir Toby Belch
Olivia's uncle Toby is a bit of a rogue. Fond of late nights and wine, he enjoys a good prank. He keeps his daft friend Sir Andrew Aguecheek around - after all, someone's got to pay for the drinks!
SHAKESBOOK NEWS FEED
LESSON PLAN

Overview: This activity uses a familiar, modern social context to increase personal connection to the play.

Grade: 6-12

State Standards: English Literary Response and Analysis 3.0-3.4

Goal: To build empathy with fictional characters by translating their situations into a modern social context.

Outcomes: Students will be able to use basic facts from the text to imaginatively enter into the thoughts, feelings, and motivations of fictional characters by creating a mock Facebook news feed.

Technology Description: This activity is based on the way a social networking site works. Any networking site keeps track of the friends you link with, and gives continual updates as they update their activities. This "news feed" gives a snapshot picture of what everyone on your friend list is up to on the site.

Activity: Familiarize students with the news feed concept of a social network site page, such as Facebook. (See following sheet). Ask students to create a written "news feed for the play", as if they were friends with all the characters and could see their updates over the course of the play. Students should use information drawn from their knowledge of the plot and characters, and make the imaginative leap to connecting to modern life.

Share the pages you have created in student pairs or in a group discussion.

Reflection:

• Name one thing you had to imagine about your character that you think is really interesting.
• Was it easy to imagine how the events in the play would correspond to modern life?
• How easy was it to decide who your character’s friends are? Would your character ignore a friend request from other characters in the play? Why or why not?
Orsino likes that old time rock and roll.
Olivia is feeling really, really sad.
Viola has joined the network “Illyria”.
Cesario is now friends with Orsino.
Sir Toby sent Feste a beer.
Feste dedicated a song to Malvolio: "Goody Two-Shoes"
Sir Andrew is new to Facebook. Help him out.
Malvolio doesn’t understand what’s so fun about updating your own status constantly.
Viola changed her relationship status to “It’s Complicated.”
Feste posted an event: Party Downstairs at the Mansion!
Olivia added the Flirt Me application.
Sebastian posted a news story: Unknown Hero Saves Best Friend from Shipwreck.
Maria posted a note: Someone Has a Secret Crush on Malvolio!
Malvolio is going shopping.

*(Now you finish the rest!)*
CHARACTER BACKSTORY: WHAT MAKES A PERSONALITY?

Overview: Write the backstory for one of the minor characters in Twelfth Night: Malvolio, Sir Toby Belch, Maria, or Feste. A “backstory” is the personal history of a character that is not described in the actual play or story. In other words, it is what happens to the character before the play starts.

Grade: 4-12

Goal: To use contextual clues to create an imaginative experience of a minor character.

State Standards: English Writing Applications §2; Theater Arts §1 Identify character’s objective and motivations to explain the character’s behavior.

Outcomes: Students will research the play for clues to the characters, and fully describe an imagined life previous to the play’s beginning that justifies the way the character acts in the play.

Activity: Explain to the students that the interior life of the character is something an actor must be able to imagine as they start to understand how to play that character. The life of a minor character has been a popular literary and theatrical exercise and can illuminate the main story even more brightly. For instance, Wicked is a very popular book-turned-Broadway musical that explores the backstory and unseen lives of the Witches of Oz.

Have the students write a backstory of Malvolio, Sir Toby, Maria, Sir Andrew, or Feste.

The backstory should:
• Be creative.
• Describe the setting (when and where the backstory takes place).
• Describe the character as s/he was early in life—personality, looks, situation, etc. with vivid details.
• Use action words, descriptive words, dialogue, and images.
• Be based on clues from the main story when possible.
• Describe a problem that the character faces and why it is a problem (I'm tired of being treated like a lowly servant, maybe if I dress up in a fancy way, I'll be treated better. I know I drink too much, but I don’t have a job and I’m bored, etc.).
• Describe specifically why s/he chooses to do those things (for example, personal satisfaction, revenge, habit, being forced to do them by someone else, etc.).
• Describe how the character feels about doing what s/he does in the play.

When the students are finished, they will now read the backstories to other people in a group. Students will read their own backstories.

Then each group should pick one of those stories to present to classmates in an artistic way. They can choose how to present it. Possibilities include: a rap, comic strip drawings, tableau, puppet show, etc.

Coaching:
Tell the students that this requires them to use their imagination! Think of what the character does in the play and imagine reasons why the character ends up doing what he/she does. Remember, there is no “right” answer to an open-ended exercise, as long as they can justify their choices using the text. This exercise is specifically designed to explore the life of minor characters in the play—characters that are often overlooked, but can yield fascinating discoveries. Actors, even when playing a smaller role, must do this same kind of research to be able to make that character believable on stage.

Reflection:
Why did you decide on the specifics that you did for your character? For example, why did you choose a particular setting for that character’s childhood?
Does the play provide enough clues to spark your imagination? Why or why not?
What did you find (in your backstory or someone’s from your group) that was particularly interesting?
How hard was it to imagine beyond the story?
EMPATHY THROUGH PERSONAL CONNECTIONS: JOURNAL WRITING

Overview: This is a personal writing and discussion exercise to reflect on how the situations in the play are connected to real life.

Grade: 8-12

Goal: Students will deepen their understanding of Shakespeare's themes and characters through their own emotional reactions to similar situations.

Standards: English Writing Applications §2; Theater Arts §1 Identify Themes.

Outcomes: Students will write about and discuss the themes and characters' reactions to situations in the play.

Part One: Writing
Assign this as an in-class journaling exercise, using the questions as a handout. After each question, ask them to write out a paragraph describing the situation they answered for which they answered yes.

Frame this as an imaginative exercise but using real life feelings.

1. Did you ever feel like you landed in a place where everyone was a little crazy?
2. Have you ever identified with someone who was being picked on?
3. Have you ever worried about wearing the right thing so that you fit in?
4. Did you ever play joke on someone by pretending to be someone else?
5. Have you ever had someone try to shut down your good time?
6. Do you know someone who always makes everyone laugh?
7. Have you ever written a love letter? A love e-mail? A love text message?
8. Have you ever listened to a song over and over again because it reminded you of someone you loved?

Coaching: It is good to keep this exercise confidential between you and the individual student to increase their willingness to participate. Remind them of this before the exercise begins.

Part Two: Activity
Ask the students to identify the situations in the play that correspond to the questions above.
- Can you see any times in the play when the characters expressed the same kinds of feelings that you described? Did they have different reactions?
- Are you more sympathetic to Malvolio's or Viola's situation?
- Which situation do you think is the most important in the play? Why?

Reflection:
After completing this part one and two, ask the students to reflect on their experiences. Do not ask the students to share their personal choices unless they are willing. Using more general questions will help them share without having to reveal anything specific, such as:

- Did anyone find one of these situations more meaningful for you than another?
- Think about your own reaction to that situation—did you see a character in the play with the same reaction? Which character? Why would Shakespeare have the character react the way s/he did? What does it tell you about what Shakespeare might be saying about the topic?
Overview: This activity is a physical demonstration of status behaviors that people can adopt, and is useful for understanding the class system present in a stratified society such as Shakespeare's England.

Grade: 5-12

Goal: Students will experience a kinesthetic understanding of the body language relevant to social status and transfer that knowledge to a discussion of the characters in *Twelfth Night*.

State Standards: English Listening & Speaking Applications §1 & 2

Outcomes: Students will be able to recognize status behaviors more clearly, relate them to the characters in the play and to modern social situations.

Materials:
Index cards labeled 1-10, or use playing cards 1-8, plus the Queen and King.
If you have more than 10 students, use two or three of each number.

Activity:
“Status” is a specific way of defining a person’s position relative to others. It is useful for an actor to realize levels of status behaviors and recognize them in others; it is particularly useful for understanding Shakespeare, where the class that one was in was not a matter of choice, and specific behaviors were codified for members of higher or lower status to relate to each other. For instance, in Edwardian English households of the early 20th century, servants had to turn their faces to the wall whenever a member of the family that they served happened to pass by. Many people, servants or not, were not even allowed to look directly at the King of England at certain times in English history. Even today there is a strict protocol of behaviors one must observe while in the presence of Queen Elizabeth II.

How to Play:
Have the students simply walk all around the room, changing directions frequently.

Describe certain behaviors of “high” and “low” status people, and have the students take on those behaviors.

“High” status behaviors:
Make direct eye contact and hold it
Have a straight back
Smooth controlled walking
Lifted chin
Calm expression
Arms are relaxed at the sides

“Low” status behaviors:
Make eye contact very briefly and look away
Slumped shoulders
Hesitant walking
Lowered chin
Many facial expressions
Arms are moving about, touching clothes or face or hair

After the students have practiced the behaviors, you may want to process the feelings that came along with taking on these kinds of status. Focus on how you felt about others as well. Emphasize that status is simply one way of looking at human behavior.
Now give each student a card labeled with a number between 1 and 10. Do not allow the student to see what number card he or she has. Instead, each student will hold the card, for instance, on the forehead, so that everyone else in the class besides the student can see the number. Ask the students to mill about the room as they did before, but now they will treat each person according to their number. 10 is high and 1 is low. For instance, if a student sees a person with a 10 (or a King or a Queen), they should treat that person as if they have very high status, i.e., show that person low status behaviors. The person who is being shown their status should take on those behaviors.

Call Stop or Freeze. Students (still not allowed to look at their cards) must now put themselves in a line from 1-10 according to where they think they belong on the status continuum. Once everyone is in line, reveal the cards.

**Coaching:** Be very clear that “status” does not mean literally better or worse than someone else. It is one way of understanding a collection of behaviors that indicate how a person sees themselves or others, i.e., a point of view, not the truth. If the terms “high” and “low” seem to show judgment to the students, you might want to replace them with the terms “A” and “B”, which have been shown to work well.

**Reflection:** Was it clear what status you were? Did you meet people of similar status—how did you know? Did you end up in about the right place in the line? Why or why not?

**Further Reflection:** Do you recognize these behaviors from life? Can you name certain characters in movies or certain actors that play one status or another? (Keanu Reeves plays very high in *The Matrix* and extremely low in *Bill and Ted’s Excellent Adventure.*) Which kind of status behavior lends itself to drama or comedy?

What groups of people are “high status” at your school? Why? Would it be easy to join a high-status group? Why not?

Name the different characters in *Twelfth Night* and put them in the order of their status. Discuss the order. Does it change throughout the play? What evidence can you give to support that?

“No one’s allowed to sit down unless you’re a king.”

—a character describing her short career as a Shakespearean actress in George S. Kaufman’s play *The Solid Gold Cadillac*
PEOPLE PICTURES

Overview: Participants will use pictures as inspiration in creating characters, and interact with others as their characters. They will try to determine which picture the other participants used for their inspiration after interacting with them.

Grade: 3-8

Goal: To literally be in someone else’s shoes, using the body and the voice to become that character.

State Standards: English Comprehension & Analysis §2; Literary Response & Analysis §3; Listening & Speaking Applications §1, §2.

Outcomes: Students will have a kinesthetic experience of being another person, will be able to imaginatively inhabit that person’s point of view, and have an expansive social experience within the imaginative boundaries of the game.

Note: You might try this activity before you even begin discussing Twelfth Night and use pictures that are of the characters or very like the characters in the play. Without the initial burden of preconceived ideas about the text and the always-implied “great literature” shadow of Shakespeare, fresh discoveries about the personalities in the play might be made.

Materials: Gather pictures of people, at least as many as there are participants.

Notes on Pictures: Get a wide variety of people in settings and attitudes that lend themselves to the imagination. (It is better to not have celebrities the students will know.)

Activity:

Participants spread themselves out in the room, so that each person has enough space to think without distractions. The leader passes out a picture to each participant, explaining, “DO NOT let anyone else, even me, see your picture. You have three minutes to look at the person in your picture and become that person. Decide what kind of personality he or she has, how old the person is, what kind of life he or she leads, etc. Use the picture to help you decide—are there details about the person’s clothes, surroundings, or face which give you ideas? Try to create a “story” for this person, as well as a voice, mannerisms, attitude. All of your characters will attend a party at the end of the three minutes.” The participants should not talk to one another before the three minutes are up. At the end of the three minutes, the participants hand in their pictures. As soon as they hand in the picture, they transform into their character. The leader should explain that they need to talk to the other characters, as if they are at a party. The participants should attempt to talk to everyone else, and try to remember things about the other characters. The party lasts five to ten minutes, depending on the number of participants. At the end of this time, the leader asks everyone to discard their characters and become themselves. The leader then shows the participants the pictures that were used, and asks the group to identify whose character matches with the picture. (Don’t tell the participants that this will happen ahead of time. The temptation of “fooling” everyone is too great to resist for some people, and these people will purposefully make their character unlike their picture if they know there will be guessing.)

Reflection:

Start a discussion about the game with your students by asking the following:

- How did you feel when you were being your character?
- Did you find out more about your character by the way others treated you? What specifically?
- Were you drawn to anyone at the party? Why?
- Did you want to avoid certain people? Why?

If your students have not read the play, you might want to write down their answers and save the pictures to connect to when you begin formal study of Twelfth Night. If your students are familiar with the play, you could ask:

- Did any of these people at this party remind you of the characters in Twelfth Night?
- Which character do you think you were?
- Now that you have an idea of which character you were playing in this game, did you find out anything about him or her that surprised you? For instance, if you were Malvolio, did you find other parts to his character than just being rigid and judgmental?
- Did the relationships that happened at the party mirror the relationships in the play or were they different?

- Adapted from www.creativedrama.com
A VISUAL MEANS:
FOUR ART COLLAGE PROJECTS

Overview: These activities stimulate visual learning in exploring identity, expanding on themes in Twelfth Night.

Grade: 3-12

Goal: Students will create individual art pieces in the collage style that represent imaginative ideas about the characters of the play and/or themselves.

State Standards: English Comprehension & Analysis §2; Literary Response & Analysis §3; Understand & Recognize Themes §3; Listening & Speaking Applications §1, §2. Visual Arts Creative Expression §2; Aesthetic Valuing §4

Outcomes: Students will be able to express personal truths in a visual and tactile medium, synthesizing the ideas brought up in the play.

Activities:
Using magazines, photos, words cut from any publications, or any kind of found objects, make collages in one (or all) of the following ways. This may be assigned as homework.

Self-Portrait
A self-portrait can be focused in any one of several ways:
What is my perfect or ideal disguise?
What is myself without a disguise?
Who do I want to be?
Who would I be if there were no stereotypes or expectations in my way?

Inside a Character’s Head
See the head picture on the next page. Give a copy of the blank head to each student. They should pick a character from the play and fill the head with collage pictures and words that represent that character.

Collage of theme words from the play
Here are some theme ideas from Twelfth Night to build a collage around.
The Outsider / New Kid in Town
End of the Party
Disguise
Fooling People
Darkness and Light
Identity: who am I?

Collage of Selves
The famous photographer Cindy Sherman took pictures of herself dressed up in interesting and surprising ways to make collection of “selves.” The students can arrange for a series of photographs to be taken of one person or of many in the class, to make a Class Self-Portrait. This can focus on many different aspects: one person showing many sides of themselves, each person in the class showing one ideal self, or selected people showing the characters in Twelfth Night, dressed in modern dress.

Coaching:
Remind students that a collage is a collection of pre-made things, not original drawings or paintings.
A collage does not need to be flat. Objects such as balls of tinfoil, a computer chip, a pen, etc. might be just as expressive as an actual word.
Think about the colors and shapes of the objects as well as words.
A collage does not need to be on a square piece of paper either; it can be on the lid of a garbage can if that is appropriate to the expression of the work.
Share your collages in groups. Describe what you wanted to express and tell why you chose the items, colors and shapes you did.

Reflection:
How did your collage turn out?
Do you think it accurately reflects what you wanted to express?
Why or why not?
How does this increase your understanding of the characters or situations in the play?
-Adapted from the Folger Shakespeare Education lesson plan
“A Character’s Open Mind” at www.folger.edu
1. Circle the number of stars that best matches how you’d rate this performance. (One star is the lowest rating and five stars is the best rating.) Then write a paragraph on the back of the paper that specifically describes why you gave it that rating. Do not simply say “I didn't like it”, but say why. For example, “I didn't like the fact that the director changed the setting to New York” or “I loved the way the actors made me believe that they were really going to kill each other”.

[Five stars]

2. Outline the main actions that happened in the plot (what were the big events in the story?)
   a. 
   b. 
   c. 
   d. 
   e. 
   f. 

3. What is the central idea or theme of the play?

4. Describe what the actors did to help you understand the Shakespearean language.

5. What did you particularly like or dislike about the staging (set design, lights, costumes, music, etc.)?

6. Shakespeare writes about things that we all experience: Love, jealousy, death, anger, revenge, etc. Write a paragraph (on the back) about one emotion in the play that relates to your own life at the moment.
YOU’RE THE CRITIC:
CAL SHAKES PLAY CRITIQUE
(Middle and High School)

Give this production a rating of 1 to 5 stars. (One star is the lowest rating and five stars is the highest.) On a separate sheet of paper, write a paragraph review of the play. In other words, describe why you gave it that rating. Give specific examples to support your reasons. On the same sheet of paper, reflect on the following questions:

1. How would you describe the character of Viola?

2. How would you describe the actions people take in the name of love in the play?

3. Which character did you sympathize with most? Why?

4. Think about and describe:
   i. the vocal and physical actions of the actors (characterization)
   ii. the set
   iii. the costumes

5. What do you think are some of the themes of the play?

6. Did the elements of characterizations, set, and/or costumes reinforce any of these themes?

7. Shakespeare writes about things that we all experience: Love, jealousy, death, anger, revenge, etc. Write a paragraph about one emotion in the play that relates to your own life at the moment.

Now, imagine you are the director of *Twelfth Night*, and use a new sheet of paper to create your new production.

- Cast the characters of Viola, Orsino, Olivia, Malvolio, Feste, and Sir Toby Belch with famous actors.
- Would you set the play at the end of a party as in this production? What other setting could you place the play in that would make sense? Why?
- How about costumes? Imagine how the characters in your new production would be dressed that would illustrate the kinds of characters they are and what setting you have put the play in.
ADDITIONAL RESOURCES

Teaching Shakespeare:
www.folger.edu
www.pbs.org/shakespeare/educators/
http://parallel.park.uga.edu/Courses/F97/433G/group5/page.html


Shakespeare for Elementary Students:
www.pbs.org/shakespeare/educators//elementary


Web Resources:
Tudor and Elizabethan Times: http://www.snaithprimary.eril.net/ttss.htm
Life in Elizabethan England: http://renaissance.dm.net/compendium/
This guide was created as a supplement for teachers preparing students to see the Cal Shakes production of *Twelfth Night*. Worksheets are designed to be used individually or in conjunction with others throughout the guide depending on time and focus. While we recognize that no aspect of this guide fully outlines a course for meeting certain standards, discussion questions and topics are devised to address certain aspects of California state content standards. Specific English, History and Theater standards are listed below.

## ENGLISH LANGUAGE STANDARDS

### GRADES K-8

<table>
<thead>
<tr>
<th>GRADE</th>
<th>STANDARD</th>
<th>READING</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>1.2</td>
<td>Vocabulary and Concept Development</td>
</tr>
<tr>
<td>5</td>
<td>1.5</td>
<td>Identify and interpret figurative language and words with multiple meanings</td>
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<tr>
<td></td>
<td></td>
<td>Understand and explain the figurative and metaphorical use of words in context</td>
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<td>4-8</td>
<td>2.0</td>
<td>Comprehension and Analysis</td>
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<tr>
<td></td>
<td></td>
<td>Generate &amp; respond to essential questions; make predictions; compare information in age-appropriate text. Describe and connect essential ideas, arguments and perspectives.</td>
</tr>
<tr>
<td>5-8</td>
<td>2.3</td>
<td>Discern, connect and clarify main ideas and concepts in texts, and identify and assess supporting evidence</td>
</tr>
<tr>
<td>4-8</td>
<td>3.0</td>
<td>Literary Response and Analysis</td>
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<tr>
<td></td>
<td></td>
<td>Read and respond to, increasingly complex literature. Distinguish between the structural features of the text and the literary terms or elements (theme, plot, setting, characters). Clarify ideas and connect them to other literary works.</td>
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<tr>
<td>7</td>
<td>3.3</td>
<td>Analyze characterization as delineated through character’s thoughts words, speech patterns, and action; the narrator’s description; and the thoughts, words and actions of other characters</td>
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<tr>
<td>5-8</td>
<td>3.4</td>
<td>Understand and recognize themes</td>
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<tr>
<td>8</td>
<td>3.4</td>
<td>Analyze the relevance of the setting (place, time, customs) to the mood, tone and meaning of the text</td>
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<td>7</td>
<td>3.6</td>
<td>Contrast points of view (1st &amp; 3rd person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work</td>
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<td>4</td>
<td>1.7</td>
<td>Strategies</td>
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<tr>
<td></td>
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<td>Use various reference materials as writing aids</td>
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<tr>
<td>4-8</td>
<td>2.2-2.5</td>
<td>Writing Applications</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Write responses to literature that demonstrate careful reading and understanding of the work. Draw inferences and support judgments.</td>
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<tr>
<td>4-8</td>
<td>2.0</td>
<td>Speaking Applications</td>
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<tr>
<td></td>
<td></td>
<td>Using speaking strategies in section 1.0, above, students make narrative presentations, informational presentations, oral summaries, poems, soliloquies or dramatic dialogues that establish situation, plot, point of view and setting. Show rather than tell.</td>
</tr>
<tr>
<td>8</td>
<td>2.2</td>
<td>Deliver oral responses to literature that interpret and provide insight that connect the students’ own responses to the writer’s techniques and specific textual references. Draw supported inferences about the effects of a work on the audience.</td>
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## HISTORY-SOCIAL SCIENCE STANDARDS
### GRADES K-8

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<tr>
<th>GRADE</th>
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| 6-8   | 6-8 Research, Evidence and Point of View: | 1. Students frame questions that can be answered by historical study and research.  
2. Students distinguish fact from opinion in historical narratives and stories  
5. Students detect the different historical points of view and determine the context in which the statements were made |

## ENGLISH LANGUAGE STANDARDS
### GRADES 9-12

<table>
<thead>
<tr>
<th>GRADE</th>
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<th>DESCRIPTION</th>
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</table>
| 9-10  | 9-10 1.1 Vocabulary and Concept Development | Identify and use literal and figurative meanings of words and understand word derivations  
1.2 Distinguish between denotative and connotative meanings of words and interpret the connotative power of words |
| 9-10  | 9-10 2.5 Comprehension and Analysis | Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration. |
| 9-12  | 9-12 3.0 Literary Response and Analysis | Read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. Students conduct in-depth analyses of recurrent patterns and themes. |
| 9-10  | 9-10 3.4 | Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy |
| 9-10  | 9-10 3.11 | Analyze recognized works of world literature:  
Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature. |

### WRITING

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</table>
| 9-10  | 9-10 2.2 Writing Applications | Write responses to literature:  
a. Demonstrate comprehensive grasp of significant ideas of literary works.  
b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.  
c. Demonstrate awareness of author's use of stylistic devices and an appreciation of the effects created.  
d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text. |
<p>| 9-12  | 9-12 1.0 Listening and Speaking | Students formulate adroit judgments about oral communication. They deliver focused and coherent presentations that convey clear and distinct perspectives and solid reasoning. They use gestures, tone and vocabulary tailored to the audience and purpose |</p>
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<td>Identify the aesthetic effects of a media presentation and evaluate the techniques used to create them (e.g., compare Shakespeare’s Henry V with Branagh’s film version)</td>
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<tr>
<td>11-12</td>
<td>2.3</td>
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<tr>
<td></td>
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<td>Deliver oral responses to literature:</td>
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<td>b. Analyze the imagery, language, universal themes and unique aspects of the text through the use of rhetorical strategies (narration, description, persuasion, exposition, a combination).</td>
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<td>c. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.</td>
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<td>Recite poems, selections from speeches, or dramatic soliloquies with attention to performance details to achieve clarity, force, and aesthetic effect and to demonstrate an understanding of the meaning, i.e., Hamlet’s soliloquy “To be or not to be.”</td>
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**HISTORY-SOCIAL SCIENCE STANDARDS**  
**GRADES 9-12**

<table>
<thead>
<tr>
<th>GRADE</th>
<th>STANDARD</th>
<th>HISTORY-SOCIAL SCIENCE STANDARDS</th>
</tr>
</thead>
</table>
| 9-12  |          | Research, Evidence and Point of View:  
|       |          | Students frame questions that can be answered by historical study and research.  
|       |          | Students distinguish fact from opinion in historical narratives and stories  
|       |          | Students detect the different historical points of view and determine the context in which the statements were made |

**THEATER ARTS STANDARDS**  
**GRADES K-12**

<table>
<thead>
<tr>
<th>GRADE</th>
<th>STANDARD</th>
<th>ARTISTIC PERCEPTION: Processing, Analyzing and Responding to Sensory Information Through the Language and Skills Unique to Theater</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>1.0</td>
<td>Observe environment and respond, using the elements and vocabulary of theater</td>
</tr>
<tr>
<td>9-12</td>
<td>1.0</td>
<td>Use the vocabulary of theater, such as acting values, style, genre, design, and theme, to describe theatrical experiences.</td>
</tr>
<tr>
<td>4</td>
<td>1.2</td>
<td>Identify a character’s objectives and motivations to explain the character’s behavior</td>
</tr>
<tr>
<td>8</td>
<td>1.2</td>
<td>Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction</td>
</tr>
<tr>
<td>9-12</td>
<td>1.2</td>
<td>Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.</td>
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<thead>
<tr>
<th>GRADE</th>
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<th>HISTORICAL AND CULTURAL CONTEXT: Understanding the Historical Contributions and Cultural Dimensions of Theater</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-12</td>
<td>3.3</td>
<td>Identify key figures, works, and trends in world theatrical history from various cultures and time periods</td>
</tr>
</tbody>
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<thead>
<tr>
<th>GRADE</th>
<th>STANDARD</th>
<th>AESTHETIC VALUING: Responding to, Analyzing, and Critiquing Theatrical Experiences</th>
</tr>
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<tbody>
<tr>
<td>4</td>
<td>4.0</td>
<td>Critique and derive meaning from works of theater, film/video, electronic media and theatrical artists on the basis of aesthetic qualities</td>
</tr>
<tr>
<td>5</td>
<td>4.0</td>
<td>Develop and apply appropriate criteria for critiquing the work of actors, directors, writers and technical artists in theater, film, and video.</td>
</tr>
<tr>
<td>4</td>
<td>4.1</td>
<td>Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture and movement</td>
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<tr>
<td>5-6</td>
<td>4.1</td>
<td>Develop and apply appropriate criteria for evaluating sets, lighting, costumes, makeup and props.</td>
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<tr>
<td>7</td>
<td>4.1</td>
<td>Develop and apply appropriate criteria or rubrics for evaluating the effective use of masks, puppetry, makeup, and costumes in a theatrical production</td>
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<td>CONNECTIONS, RELATIONSHIPS, APPLICATIONS: Connecting and Applying What is Learned in Theater, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers</td>
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