



TWELFTH NIGHT

Or What You Will

**Love!
Music!
Laughter!
Passion!
Courage!**
**And that's
just the
first act.**

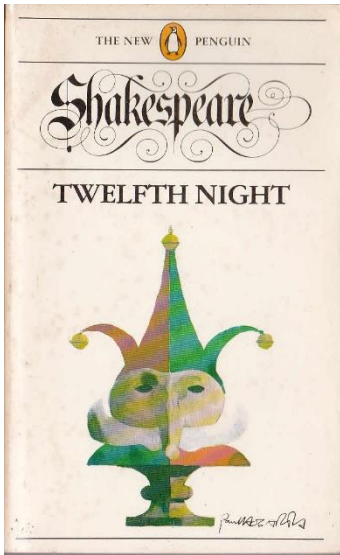
Written by William Shakespeare
Directed by Andy Kirtland
May 3-12, 2019
Prime Stage Theatre
PrimeStage.com



Welcome to Prime Stage Theatre's 2018-2019, *Season of Courage*

Bringing Literature to Life!

Dear Educator,



To finalize our *Season of Courage*, we are pleased to present to you the production *Twelfth Night* by William Shakespeare.

All literature produced by Prime Stage is always drawn from middle and secondary Reading Lists and themes that are in the current Pennsylvania Core Curriculum.

This Resource Guide is designed to provide, teacher instruction, historical background, context, classroom activities and curricular content to help you enliven your students' experience with literature and live theatre. We encourage you to use the theatrical games and creative thinking activities, as well as the Theatre Etiquette suggested activities to spark personal connections with the themes and characters in the story *Twelfth Night*.

If you have any questions about the information or activities in the guide, please contact me and I will be happy to assist you, *and* I welcome your suggestions and comments!

Linda Haston, Education Director & Teaching Artist
Prime Stage Theatre
lhaston@primestage.com

The activities/information in this guide are intended to enliven, clarify and enrich the text as you read, and the experience as you watch the literature at the theatre and in the classroom.



OUR EDUCATION PROGRAMMING

Literacy In ACTION Program (LACT)
Student Matinee Field Trips
Global Learning
Creative Arts
High School Drama Awards
Young Women's Collaborative
Technical Theatre Interns
Professional Development Workshops

OUR EDUCATION PROGRAMMING IS FUNDED IN PART BY THE FOLLOWING FOUNDATIONS

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John Dolphin, Jennifer Wells, Linda Withrow, Sueanne Zoratto, Brooke Kosar, and Josette Kurney



Featured National Standards:

English/Language Arts Standards Developed by International Reading Association and National Council of Teachers of English

1. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, and aesthetic) of human experience.
2. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context and graphics).
3. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
4. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
5. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
6. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

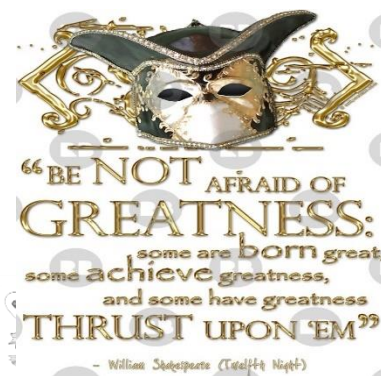
Theatre

NA 5-8.3 Designing by developing environments for improvised and scripted scenes

Students analyze improvised and scripted scenes for technical requirements.

NA5-8.7 Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions

Students articulate and support the meanings constructed from their and others' dramatic Performances Students use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.



NA 9-12.2 Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.

NA 9-12.3 Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions

Students analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.

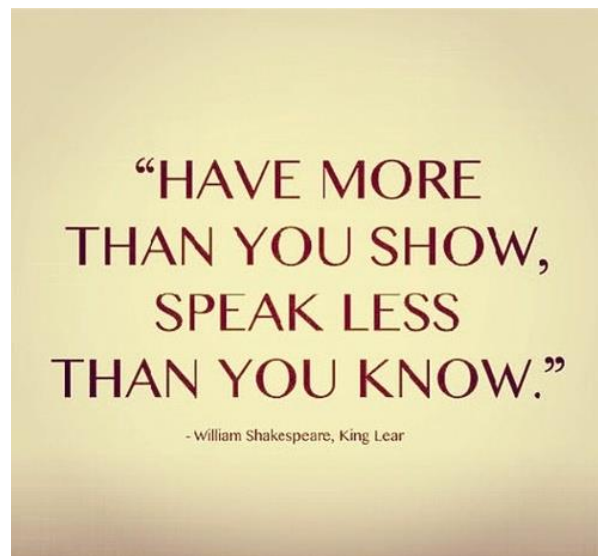
NA9-12.5 Researching by evaluating and synthesizing cultural and historical information to support artistic choices

Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

NA9-12.7 Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.

Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.



All Prime Stage productions and Resource Guides address the following:

Pennsylvania Common Core Standards: Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking

- CC.1.3.9-10.A:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- CC.1.3.9-10.C:** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- CC.1.3.9-10.D:** Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.
- CC.1.3.9-10.E:** Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.
- CC.1.3.9-10.F:** Analyze how words and phrases shape meaning and tone in texts.
- CC.1.3.9-10.G:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
- CC.1.3.9-10.H:** Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
- CC.1.3.9-10.K:** Read and comprehend literary fiction on grade level, reading independently and proficiently.
- CC.1.5.9-10.A:** Initiate and participate effectively in a range of collaborative discussions on grades level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- CC.1.5.9-10.G:** Demonstrate command of the conventions of standard English when speaking based on grade 9-10 level and content.
- CC.1.6.11.A:** Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.
- CC.1.6.11.C:** Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.
- CC.1.6.11.D:** Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion.



Theatre Etiquette and House Rules

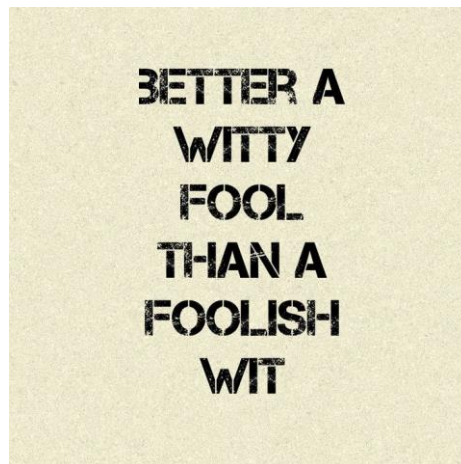
Going to a play is a special experience, one that you will remember for a long time.

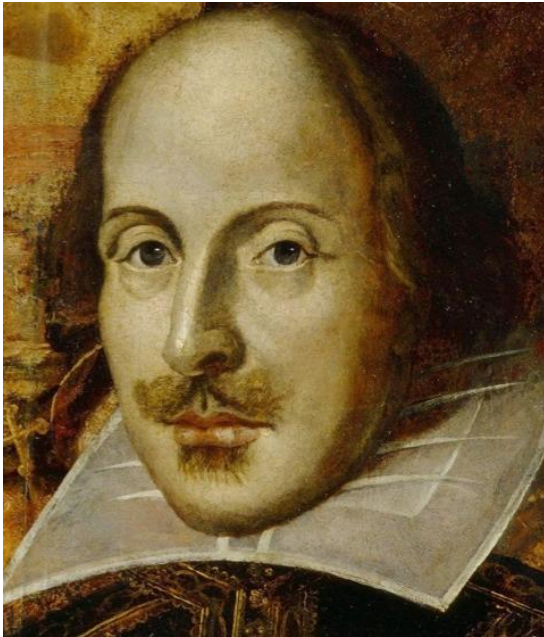
Everyone in the audience has been looking forward to seeing the performance. The production team put in many long hours and hard work to mount this performance. If you keep in mind common courtesy for the performers as well as your fellow audience members, everyone's theatre experience will be terrific.

A few reminders for attending the theatre.

- When you arrive, stay with your group at all times, and wait for the ushers to help you find your seat.
- Gum, food, drinks, or candy, are **never** allowed in the theatre.
- Please go to the restroom before seating for performance or at intermission.
- **TURN OFF ALL** cell phones, pagers, beepers, alarms, **anything** that can disturb the production, actors and the audience during the performance.
- Lights will dim just before a performance and then go dark. Show your knowledge by sitting quietly and calmly.
- **Do not talk during the performance.** The actors on stage can hear you which is why you can hear them so well. Laughter is permissible at appropriate times.
- **No** taking of pictures or video recording is allowed.

Stay in your seat until the cast has taken their curtain call at the end. Show your appreciation by clapping. The actors love to hear applause. This shows how much you enjoyed the performance





William Shakespeare - An Introduction

William Shakespeare was a renowned English poet, playwright, and actor born in 1564 in [Stratford-upon-Avon](#). His birthday is commonly celebrated on 23 April (see [When was Shakespeare born](#)), which is believed to be the date he died in 1616.

Shakespeare was a prolific writer during the Elizabethan and Jacobean ages of British theatre (sometimes called the English Renaissance or the Early Modern Period). [Shakespeare's plays](#) are perhaps his most enduring legacy, but they are not the only things he wrote. [His poems](#) also remain popular to this day.

Shakespeare's Work

Shakespeare's work includes [38 plays](#), 2 narrative poems, 154 sonnets, and a variety of other [poems](#). No original manuscripts of Shakespeare's plays are known to exist today. It is actually thanks to a group of actors from Shakespeare's company that we have about half of the plays at all. They collected them for publication after Shakespeare died, preserving the plays. These writings were brought together in what is known as the First Folio ('Folio' refers to the size of the paper used). It contained 36 of his plays and none of his poetry.

Shakespeare's legacy is as rich and diverse as his work; his plays have spawned countless adaptations across multiple genres and cultures. His plays have had an enduring presence on stage and film. His writings have been compiled in various iterations of *The Complete Works of William Shakespeare*, which include all his plays, sonnets, and other poems. William Shakespeare continues to be one of the most important literary figures of the English language.

- *View a complete list of Shakespeare's plays and their plot summaries; [Shakespeare's Plays](#)*

Shakespeare's Life

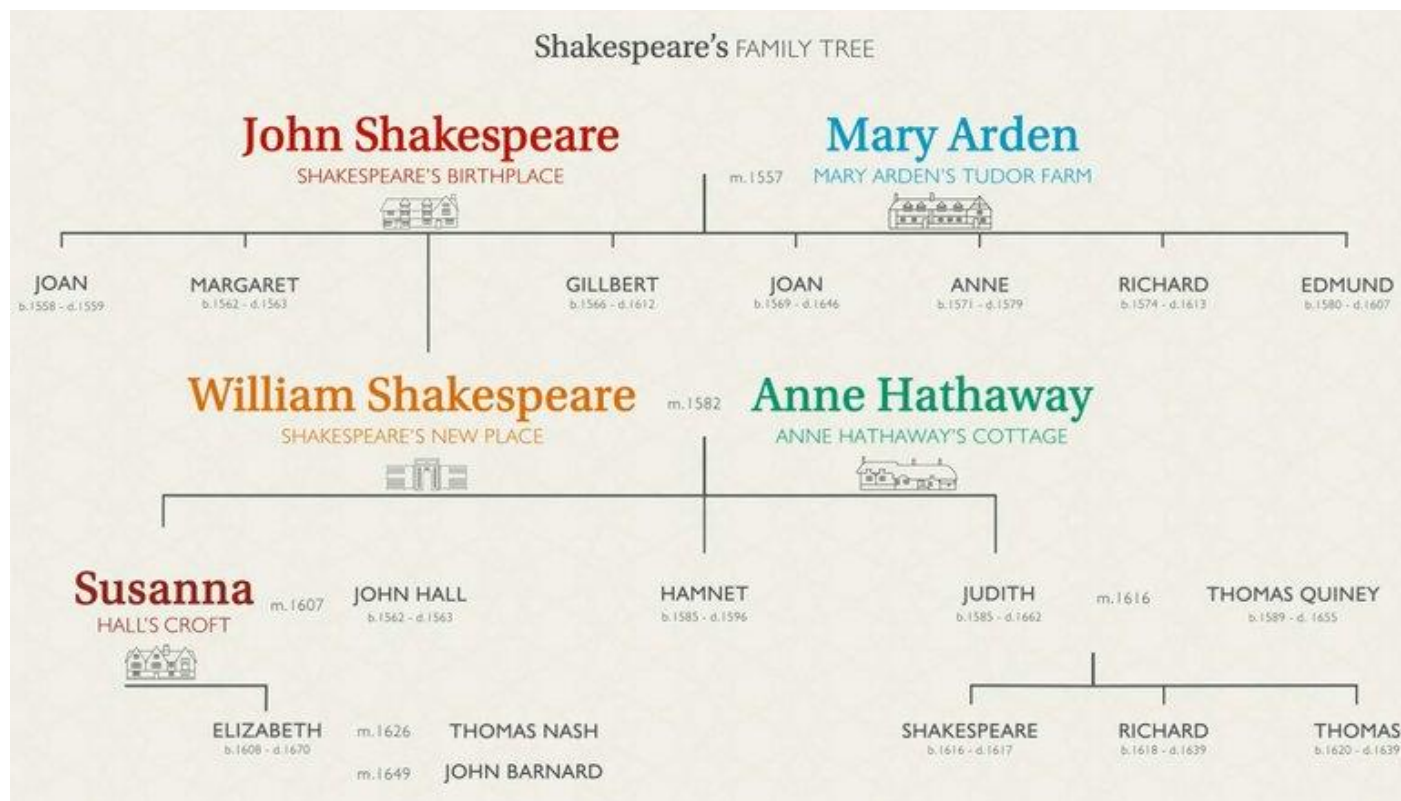
Records survive relating to [William Shakespeare's family](#). Through these, we can gain an understanding of the context of Shakespeare's early life and the lives of his family members. [John Shakespeare](#) married [Mary Arden](#), and together they had eight children. John and Mary lost two daughters as infants, so William became their eldest child. John Shakespeare worked as a glove-maker, but he also became an important figure in the town of Stratford by fulfilling civic positions. His elevated status meant that he was even more likely to have sent his children to the local grammar school, [where Shakespeare was educated](#). John was awarded a coat of arms, now displayed on the monument above the Shakespeare grave in Holy Trinity Church. Versions of the [Shakespeare coat of arms](#) can also be seen on [Shakespeare's Birthplace](#), outside of the Shakespeare Centre, and above the entrance to [Shakespeare's New Place](#).

Shakespeare would have lived with his family in their house on Henley Street until he turned eighteen. When he was eighteen, [William Shakespeare married Anne Hathaway](#), who was twenty-six. It was a rushed marriage because [Anne](#) was already pregnant at the time of the ceremony. Together [they had three children](#).



Their first daughter, [Susanna](#), was born six months after the wedding and was later followed by twins [Hamnet](#) and [Judith](#). Hamnet died when he was just 11 years old.

Find out more about the life of Shakespeare's daughter Susanna and her husband John Hall; [Who Were the Halls?](#)



Shakespeare in London

[When did Shakespeare go to London?](#) We do know Shakespeare's twins were baptized in 1585, and Shakespeare established his reputation in London by 1592. But the intervening years are considered a mystery. Scholars generally refer to these years as '[The Lost Years](#)'.

During his time in London, Shakespeare became a founding member of The Lord Chamberlain's Men, a company of actors. The company would later become The King's Men under the patronage of King James I (from 1603). During his time in the company Shakespeare wrote many of his most famous tragedies, such as [King Lear](#) and [Macbeth](#), as well as great romances, like [The Winter's Tale](#) and [The Tempest](#).

New Place

In 1597, William Shakespeare bought a home called New Place in Stratford-upon-Avon. Recent archaeological evidence discovered on the site of Shakespeare's New Place shows that Shakespeare was only ever an intermittent lodger in London. This suggests he divided his time between Stratford and London (a two or three-day commute). In his later years, he may have spent more time in Stratford-upon-Avon than scholars previously thought.



[Shakespeare died](#) in Stratford-upon-Avon on 23 April 1616 at the age of 52. He is buried in the sanctuary of the parish church, Holy Trinity.



*[...] All the world's a stage /And all the men and women merely players. /
They have their exits and their entrances, / And one man in his time plays
many parts. [...]*

— As You Like It Act 2, Scene 7



DIRECTOR NOTES

Twelfth Night is a consistently popular play in Shakespeare’s canon for many reasons: It’s beautiful language, its memorable characters and, because at its heart it is a fun play.



Fun is often a forgotten word when discussing Shakespeare. Shakespeare is important. Shakespeare is beautiful. Shakespeare is intelligent. He is all of those things, but if his works were not entertaining, they would not have enjoyed the success nor the following they have after 400 years. Shakespeare does not teach or preach, but – as he would have it – he holds “the mirror up to nature” sometimes it is a fun-house mirror with curves and distortions, and he never tells us how to interpret what we see reflected. That is part of the fun.

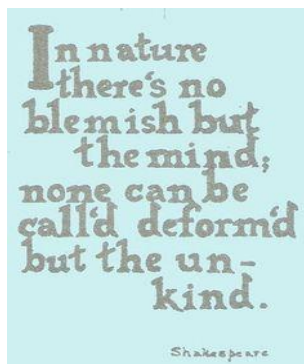
Yes, *Twelfth Night* begins with tragedy, death and unrequited love, but the pendulum of human experience swings to the other extreme as well. These characters are controlled by overwhelming passions and their high jinx borders on the absurd. We are Viola’s accomplice in her masquerade. We cheer on ‘Sir Toby and his friends as they exact revenge on Malvolio. Some would say that everyone gets what they deserve at the end of the play in one way or another. We relish in being ahead of everyone on stage and watching as they finally catch up to us.

The traditional *fado* music that flavors this production luxuriates in *saudade* – a feeling of longing, nostalgia and melancholy that is particularly associated with the Portuguese temperament. It also describes the people of Shakespeare’s Illyria, and inspires my vision for this play. This music enflames their passions and makes them dream and hope for the impossible. It is fun to indulge in the story through the music and its effect on the characters.

If this is your first time meeting the Bard, I hope you part as friends. If he’s already an old acquaintance, I hope you will know each other better. Shakespeare’s ability to be many things to many people is the true secret of his popularity. Whatever else he brings may his words and his characters bring you joy.

Andy Kirtland, Director

Prime Stage production of “Twelfth Night,” May 2019





COSTUME DESIGN NOTES

Costume Inspiration- Old Hollywood/Silent Screen film stars and celebrities

Olivia=Mary Pickford “America’s Sweetheart”

Sir Toby Belch=Douglas Fairbanks from “the Gaucho”

Feste=Noel Coward (Yes, he kept their turtleneck alive in the 1920’s)

Malvolio=Charles Grapewin Vaudeville Star

The setting of Portugal by the sea in the 1920’s shows in the color and fabric choices-bright colors, chiffon for Olivia, sheer hats for Olivia... as well as character costume choices like a satin

suit for Feste the fool with a dramatic soft cravat, flamboyant red shoes for Orsino (the lovesick Duke), matching cream linen newsboy caps and bow tie sets with matching navy jackets and plaid pant and vest sets for Viola and Sebastian and a curate robe for Feste as “Sir Topas” and monk robe for the cleric who marries Olivia and Sebastian (who she believes to be Cesario).

The set design of a fountain inspired Malvolio’s beach costume and bathing cape paired with his yellow stockings cross gartered as per the script. The red and cream stripe as to Everett Lowe’s 6’8” height.

Humor is used with the mourning veils worn by Maria, the maid, Olivia, and then Malvolio, who upon admonishment from Olivia, pulls his out of his top hat (the top hat=makes him taller) and puts it on over his top hat too ridiculous effect. Also, Malvolio appears in a white nightshirt and sleep cap when chastising the noisy trio of Andrew, Toby and Maria.



Sir Andrew is hilarious in a blue and yellow Norfolk suit with knickers, argyle socks and turquoise hat.

The actor role of Fabian is now a female and she has a multi print tiered chiffon dress, turban with small feather spray and pink and white shoes befitting her clownish, mischievous nature.

Maria, the servant, is in a simple mauve blouse and tiered print linen peasant skirt befitting her lower station in the social hierarchy. Her additional personal accessory is a floral rose print burnout velvet with silk.

Kim Brown, Costume Designer

Prime Stage production of “Twelfth Night,” May 2019





SCENIC DESIGN NOTES

When designing the set for Prime Stage's production of 'Twelfth Night' I needed to create a world that was both flexible for the multitude of locations in the text and also helped evoke the feeling of early 20th century Portugal which came from the music and style that the director wanted to present. I came up with designing a simple staircase and arched portico that allowed entrances from above and below. It is fashioned in white stucco with inlaid colorful tiles that are reminiscent of Portuguese stairways and streets. The design of the stage floor also carries a similar color pallet in its traditional mosaic design.

To help represent the shore of this small coastal village, I have designed bands of colored fabric to extend in the background. They represent both the ocean and the blue skies off in the distance without having to paint a seaside backdrop. When designing, my hope is that the setting of the play both helps to support the telling of the story and gives the audience a sense of the environment before the play even begins.

Johnmichael Bohach, Scenic Designer
Prime Stage production of "Twelfth Night," May 2019





TWELFTH NIGHT PLOT SUMMARY

In the kingdom of Illyria, a nobleman named Orsino lies around listening to music, pining away for the love of Lady Olivia. He cannot have her because she is in mourning for her dead brother and refuses to entertain any proposals of marriage. Meanwhile, off the coast, a storm has caused a terrible shipwreck. A young, aristocratic-born woman named Viola is swept onto the Illyrian shore. Finding herself alone in a strange land, she assumes that her twin brother, Sebastian, has been drowned in the wreck, and tries to figure out what sort of work she can do. A friendly sea captain tells her about Orsino's courtship of Olivia, and Viola says that she wishes she could go to work in Olivia's home. But since Lady Olivia refuses to talk with any strangers, Viola decides that she cannot look for work with her. Instead, she decides to disguise herself as a man, taking on the name of Cesario, and goes to work in the household of Duke Orsino.

**John Feichter (Orsino), Carolyn Jerz (Viola)
and Dana Babal (Feste/Sailor)**

Viola (disguised as Cesario) quickly becomes a favorite of Orsino, who makes Cesario his page. Viola finds herself falling in love with Orsino—a difficult love to pursue, as Orsino believes her to be a man. But when Orsino sends Cesario to deliver Orsino's love messages to the disdainful Olivia, Olivia herself falls for the beautiful young Cesario, believing her to be a man. The love triangle is complete: Viola loves Orsino, Orsino loves Olivia, and Olivia loves Cesario—and everyone is miserable.

Meanwhile, we meet the other members of Olivia's household: her rowdy drunkard of an uncle, Sir Toby; his foolish friend, Sir Andrew, who is trying in his hopeless way to court Olivia; Olivia's witty and pretty waiting-gentlewoman, Maria; Feste, the clever clown of the house; and Malvolio, the dour, prudish steward of Olivia's household. When Sir Toby and the others take offense at Malvolio's constant efforts to spoil their fun, Maria engineers a practical joke to make Malvolio think that Olivia is in love with him. She forges a letter, supposedly from Olivia, addressed to her beloved (whose name is signified by the letters M.O.A.I.), telling him that if he wants to earn her favor, he should dress in yellow stockings and crossed garters, act haughtily, smile constantly, and refuse to explain himself to anyone. Malvolio finds the letter, assumes that it is addressed to him, and, filled with dreams of marrying Olivia and becoming noble himself, happily follows its commands. He behaves so strangely that Olivia comes to think that he is mad.

Meanwhile, Sebastian, who is still alive after all but believes his sister Viola to be dead, arrives in Illyria along with his friend and protector, Antonio. Antonio has cared for Sebastian since the shipwreck and is passionately (and perhaps sexually) attached to the young man—so much so that he follows him to Orsino's domain, in spite of the fact that he and Orsino are old enemies.

Sir Andrew, observing Olivia's attraction to Cesario (still Viola in disguise), challenges Cesario to a duel. Sir Toby, who sees the prospective duel as entertaining fun, eggs Sir Andrew on. However, when Sebastian—who looks just like the disguised Viola—appears on the scene, Sir Andrew and Sir Toby end up coming to blows with Sebastian, thinking that he is Cesario. Olivia enters amid the confusion. Encountering Sebastian and thinking that he is Cesario, she asks him to marry her. He is baffled, since he has never seen her before.



He sees, however, that she is wealthy and beautiful, and he is therefore more than willing to go along with her. Meanwhile, Antonio has been arrested by Orsino's officers and now begs Cesario for help, mistaking him for Sebastian. Viola denies knowing Antonio, and Antonio is dragged off, crying out that Sebastian has betrayed him. Suddenly, Viola has newfound hope that her brother may be alive.

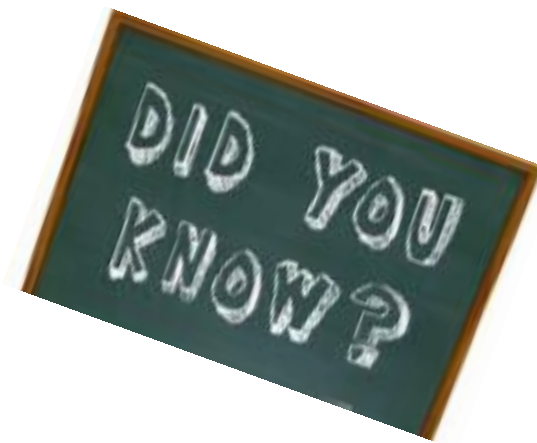
Malvolio's supposed madness has allowed the gleeful Maria, Toby, and the rest to lock Malvolio into a small, dark room for his treatment, and they torment him at will. Feste dresses up as "Sir Topas," a priest, and pretends to examine Malvolio, declaring him definitely insane in spite of his protests. However, Sir Toby begins to think better of the joke, and they allow Malvolio to send a letter to Olivia, in which he asks to be released.



Eventually, Viola (still disguised as Cesario) and Orsino make their way to Olivia's house, where Olivia welcomes Cesario as her new husband, thinking him to be Sebastian, whom she has just married. Orsino is furious, but then Sebastian himself appears on the scene, and all is revealed. The siblings are joyfully reunited, and Orsino realizes that he loves Viola, now that he knows she is a woman, and asks her to marry him. We discover that Sir Toby and Maria have also been married privately. Finally, someone remembers Malvolio and lets him out of the dark room. The trick is revealed in full, and the embittered Malvolio storms off, leaving the happy couples to their celebration.

Carolyn Jerz (Viola), Malcom Mackenzie (Sebastian) and Dana Babal (Feste/Sailor)



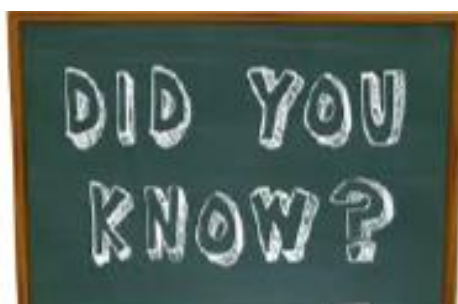


Twelfth Night, the holiday



- The twelfth day after Christmas
- Based on pagan holidays celebrating winter solstice
- Servants would dress up as masters and masters as servants
- Cake baked with a bean in it – the one who got the bean would be the 'Lord of Misrule'

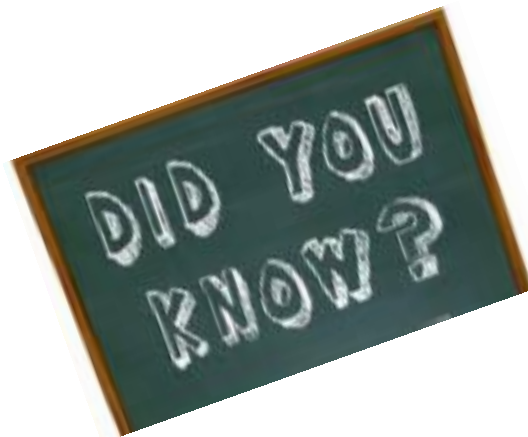




TWELFTH NIGHT

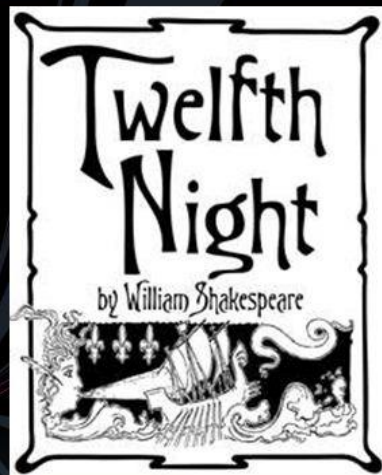
- In 567, the Council of Tours proclaimed that the entire period between Christmas and Epiphany should be considered part of the celebration, creating what became known as the twelve days of Christmas, or what the English called Christmastide
- The Lord of Misrule symbolizes the world turning upside down. On this day, the King and all those who were high society would become the peasants and vice versa.

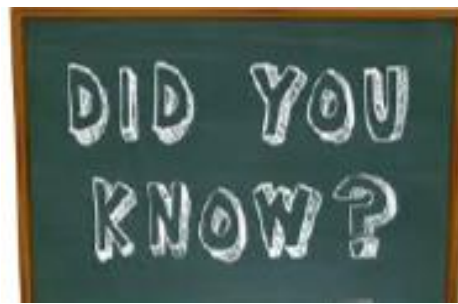




The Play's History

- Written in 1601 – 1602
- Written for Twelfth Night festivities
- Based on a short story
- Near the end of Elizabeth's reign
- What will happen next? What will happen when the 50 year unified reign ends???

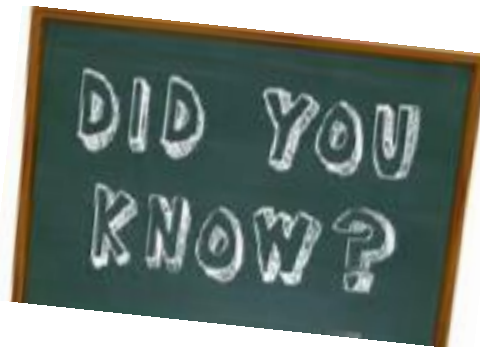




The Title

- *Twelfth Night* is the only one of Shakespeare's plays to have an alternative title: the play is actually called *Twelfth Night, or What You Will*. Critics are divided over what the two titles mean, but "Twelfth Night" is usually considered to be a reference to Epiphany, or the twelfth night of the Christmas celebration (January 6).
- In Shakespeare's day, this holiday was celebrated as a festival in which everything was turned upside down—much like the upside-down, chaotic world of Illyria in the play.





William Shakespeare

IN STATISTICS

BORN AND DIED ON
APRIL 23RD

HAD 7 SIBLINGS
& 3 CHILDREN

LIVED UNTIL 52

INTRODUCED ALMOST
3,000 WORDS TO THE
ENGLISH LANGUAGE, AND
USED OVER 7,000 WORDS
ONLY ONCE IN OF HIS
PLAYS

THERE ARE MORE
THAN 80
VARIATIONS
RECORDED FOR THE
SPELLING OF HIS
NAME

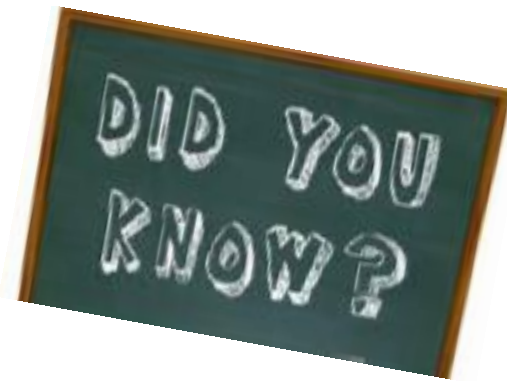
HIS PLAYS ARE MADE
UP OF A TOTAL OF
884,429 WORDS

HE WROTE CLOSE TO 1/10
OF THE MOST QUOTED
LINES EVER WRITTEN OR
SPOKEN IN ENGLISH, AND
IS THE 2ND MOST QUOTED
WRITER IN THE ENGLISH
LANGUAGE.

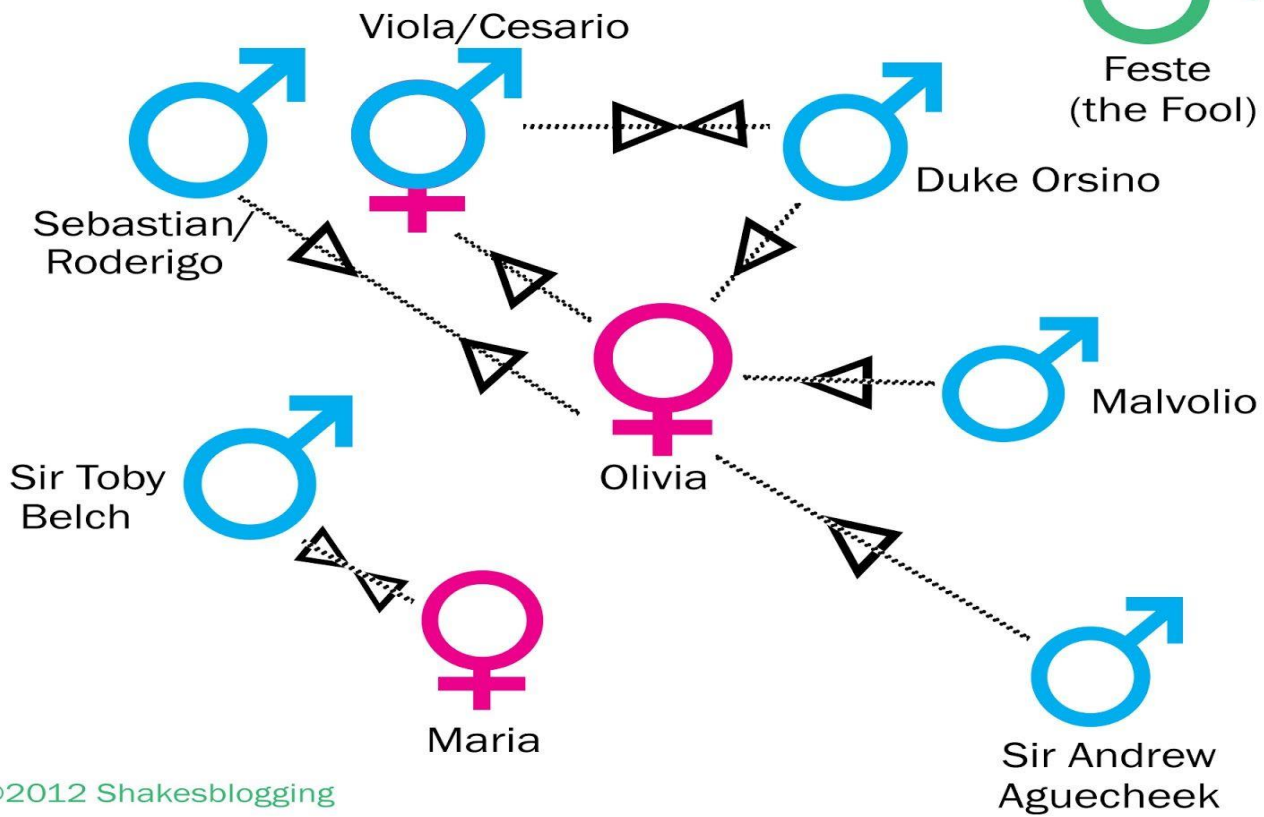
HE WROTE 37 PLAYS AND
154 WORKS THAT WE
KNOW OF.

WANT YOUR OWN PERSONAL INFOGRAPHIC?
GO TO WWW.RIOKAELANI.COM
OR EMAIL KAELANI@ATRAVELBROAD.COM





TWELFTH NIGHT PLAYBOOK

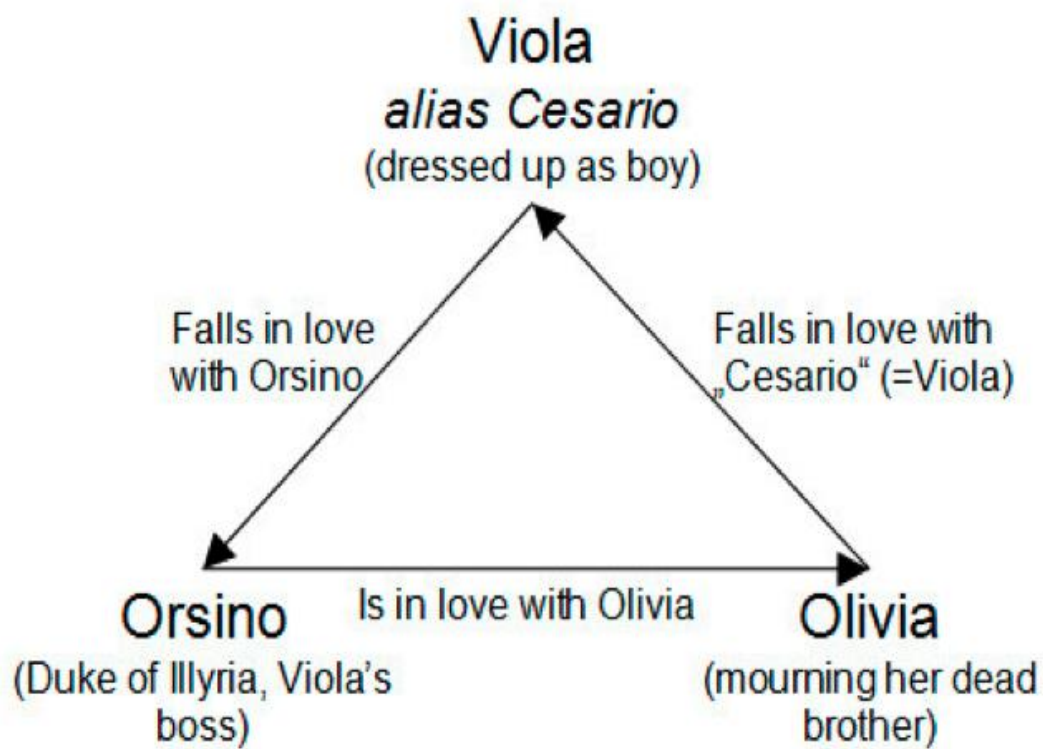


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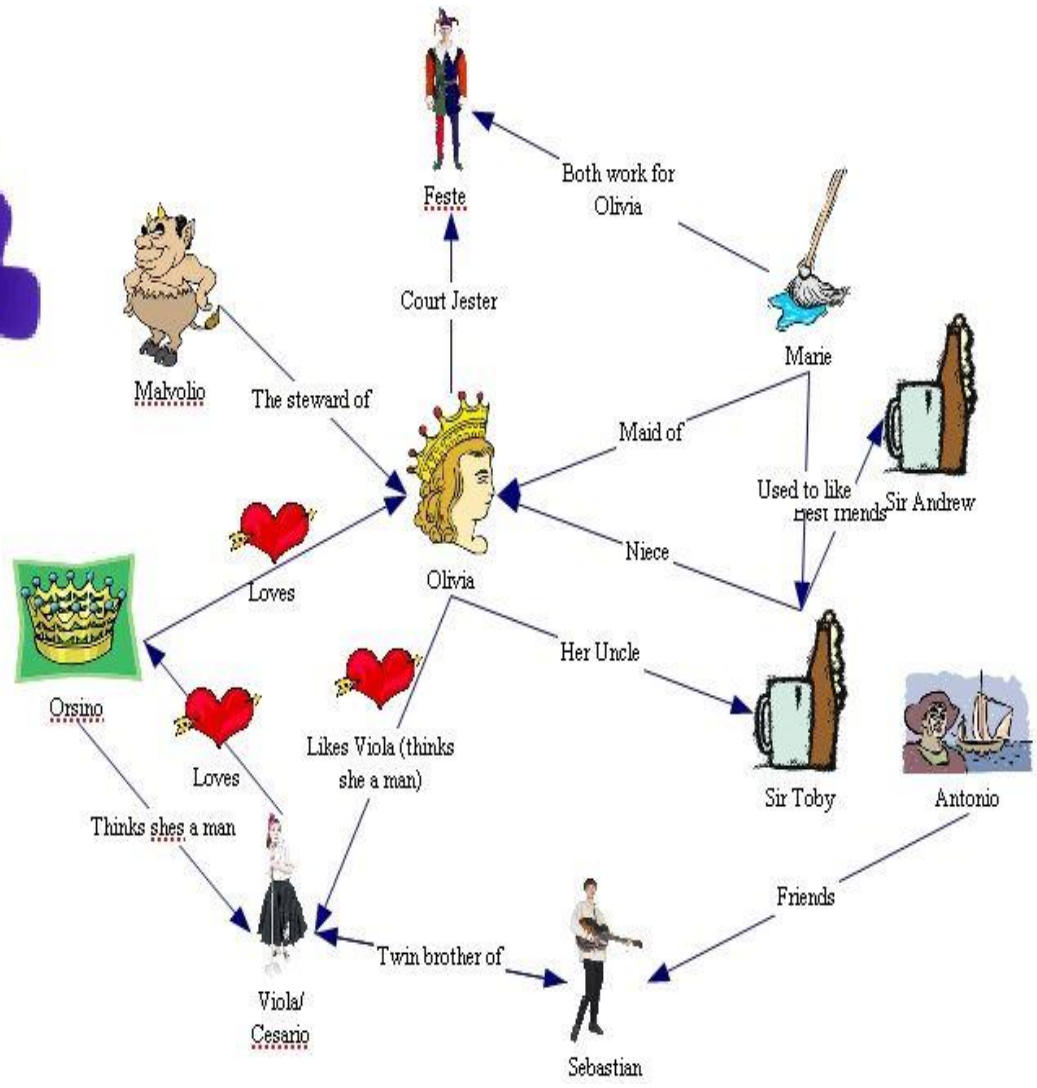
Love triangle in Twelfth Night or What you will



TWELFTH NIGHT CHARACTER MAP



Twelfth Night Relationships





LACT LESSON PLANS FOR *TWELFTH NIGHT*

WORKSHOP I

Theatrical Warm-up and Get students engaged!

Objective: Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers, the muscles and connective tissues so that they can move with the demands of any dramatic situation.

Procedure:

- Begin with movement/vocal warm-up

Start with head/neck roles

The Puppet –

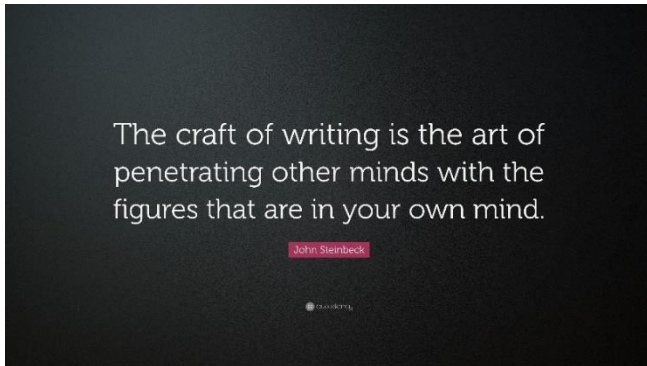
1. Stand in a circle with some room around you to move.
2. Imagine a string is attached to each of your shoulders. Let the string pull your shoulders up to the ceiling. Try and touch the ceiling with your shoulders. Really try.
3. Now imagine the string is attached to your elbows. Let it lift your elbows to the ceiling. Try and touch the ceiling with your elbows.
4. Now imagine the string is attached to your wrists. Try and touch the ceiling with your wrists.
5. Now imagine the string is attached to your fingertips. Try and touch the ceiling with your fingertips. Stretch and reach to the ceiling.
6. Release your spine from the waist with a big “uhhh” sound. Hang bent over at the waist like a rag doll, relaxing everything in your body but those few muscles required to keep you on your feet.
7. Breathe a big sigh and let out any tension remaining.
8. Now roll up your spine, stacking one vertebra atop the other. Leave your head, shoulders and arms released until the very last minute when your head will float into place above the spine.
9. Breathe another big sigh and release the tension.
10. Repeat the entire exercise double time.

6-8 minutes -----



VOCABULARY – READING AND RESPONDING TO TEXT

Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading and writing. Using and understanding different vocabulary will also expedite comprehension and focus. It allows for **audibility:** projecting your voice so your audience can hear and understand you; **pronunciation:** recognizing words before you say them and pronounce all sounds correctly; **articulation:** using your tongue, mouth and lips to pronounce all the sounds correctly; **vocal variety/expression:** using appropriate pitch, volume and flow.



Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking.

The following standards are addressed in this lesson plan:

1.6.11.A: Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

1.6.11.C: Demonstrate awareness of audience using appropriate volume and clarity in formal speaking

presentations.

1.6.11.D: Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion

Vocabulary

Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading of *Twelfth Night*. Using and understanding different vocabulary will also expedite comprehension and focus.

Divide class into teams. Use vocabulary cards and distribute copies to the students for example:

pestilence
fancy
sovereign
virtuous
virtue
prodigal
transgress
dexterity
infirmity
constellation
accost

Ask students to refer to the definitions they wrote on their vocabulary cards to answer each question below. The questions require them to apply the meaning of the words to their own experiences.

1. What is an experience that makes you feel **virtuous**?
2. When have you seen a **constellation**?
3. Describe a **virtuous** character from a movie.
4. Tell about a **sovereign** from the news.



5. What would you describe with the word **accost**?

20 minutes

Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

 **Comprehension Focus**

Analyze Theme

Community vs Individual



Every major character in *Twelfth Night* experiences some form of desire or love.



Duke Orsino is in love with Olivia.



Viola falls in love with Orsino, while disguised as his pageboy,

Cesario.



Olivia falls in love with Cesario. This love triangle is only resolved

when Olivia falls in love with Viola's twin brother, Sebastian, and, at the last minute,



Orsino decides that he actually loves Viola.

Twelfth Night derives much of its comic force by satirizing these lovers. For instance, Shakespeare pokes fun at Orsino's flowery love poetry, making it clear that Orsino is more in love with being in love than with his supposed beloveds. At the same time, by showing the details of the intricate rules that govern how nobles engage in courtship, Shakespeare examines how characters play the "game" of love.

Twelfth Night further mocks the main characters' romantic ideas about love through the escapades of the servants.



Malvolio's idiotic behavior, which he believes will win Olivia's heart, serves to underline Orsino's own only-slightly-less silly romantic ideas.



Meanwhile, Sir Andrew, Sir Toby Belch, and Maria, are always cracking crass double meaning words that make it clear that while the nobles may spout flowery poetry about romantic love, that love is at least partly motivated by desire and sex.



Shakespeare further makes fun of romantic love by showing how the devotion that connects siblings (Viola and Sebastian) and servants to masters (Antonio to Sebastian and Maria to Olivia) actually prove more constant than any of the romantic bonds in the play.

Divide students into teams -

1. Using some of the characters in *Twelfth Night* distribute "Character" cards to the teams.
2. Allow them to discuss amongst themselves (along with instructor) for 4 minutes how the characters contribute to the theme and movement of the play.





WORKSHOP II

Objective: Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbs, the muscles and connective tissues so that they can move with the demands of any dramatic situation.

Procedure:

- Begin with movement/vocal warm-up from Workshop I

6-8 minutes

Theatre Game: Observing Change

This exercise focuses entirely on your power of observation. It becomes more difficult for your partner as your attention to detail improves. This exercise will all also discipline the student to focus and observe the performance for comprehension and clarity.

1. Sit on the classroom floor across from a partner.
2. Spend two minutes observing everything about your partner in as much detail as possible.
3. Turn away. Your partner will then change three small things about his or her appearance.
4. Turn back when your partner is ready.
5. Try and guess the three changes.
6. Switch roles.

This exercise can be done with four students at a time so that the class can observe changes.

20 minutes

Objective: Training students on how to be an “audience” member.

Theatre Etiquette

1. Bring in a playbill – explain the importance of reading the contents of the Playbill.
2. Bring in picture of the set – explain the importance of observing the set and how important it is to the movement and tone of the play.

Explain how important it is to respect performers on stage by being quiet and listening to the performance. Students will learn the proper way to attend a theatrical performance by being observant and focused on the playbill, the set the language and will thus have an enjoyable experience and be able to ask intelligent questions at the Q&A after the performance.

20 minutes

END Workshop II





WORKSHOP III

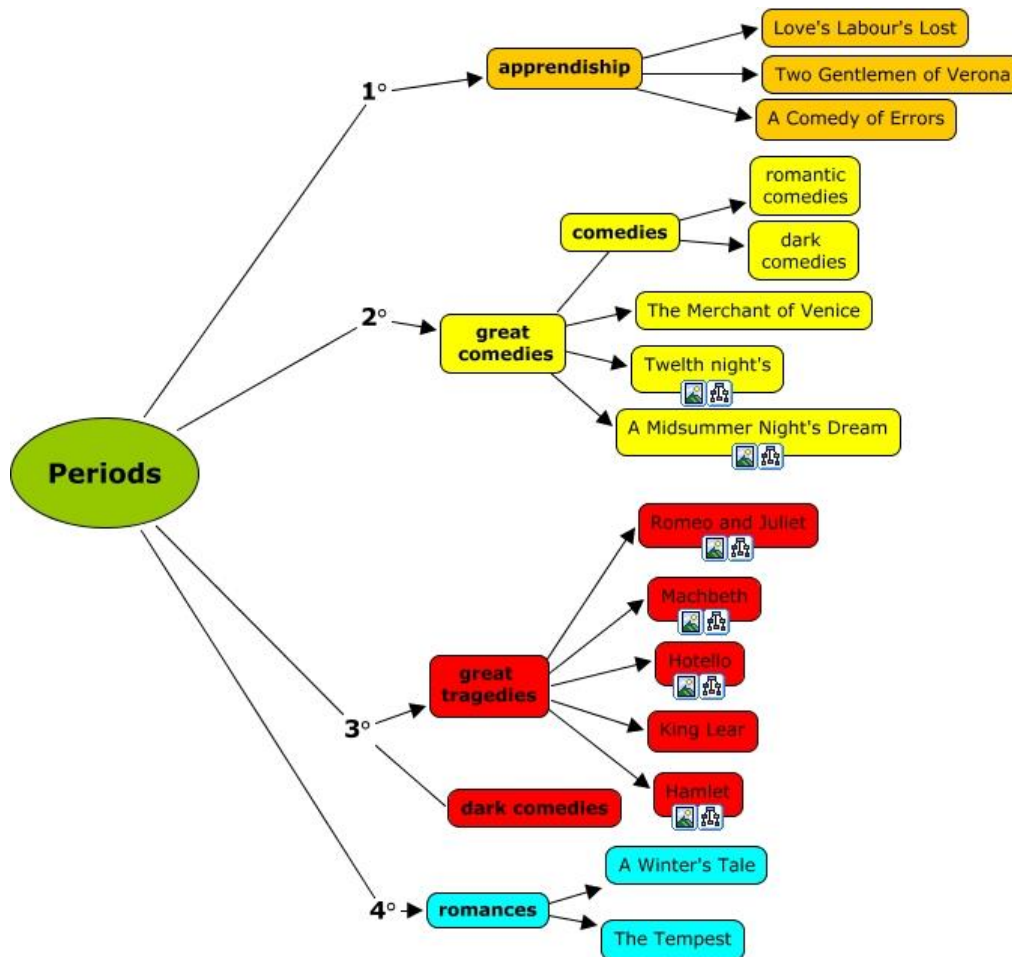
AFTER THE PRODUCTION

Evaluation, Reflection and Comprehension

Objective: To evaluate the learning experience of the play and comprehension quality of the experience. Reflections on student experience.

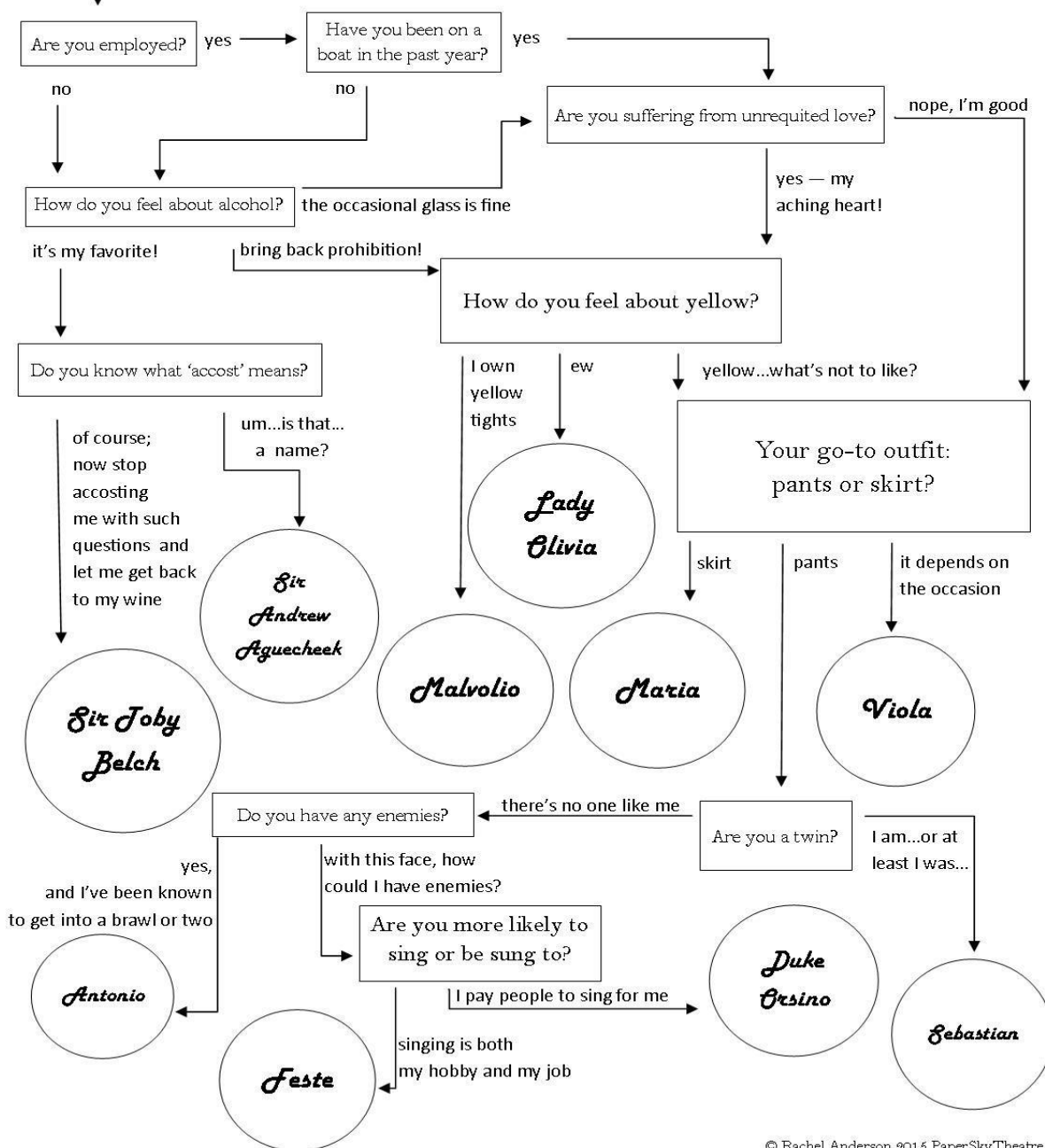
Procedure: Initiate and participate with students in collaborative discussion on various aspects of the play. Use the Q&A period on paper and/or verbally for the entire session.

To properly evaluate the learning experience for the students, the Instructor can pose questions on paper from Workshops I and II and the theatre experience. **40 minutes**



which *Twelfth Night* character are you?

START HERE!



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DID YOU REALLY “READ” THE RESOURCE GUIDE, IF YOU DID YOU SHOULD BE ABLE TO ANSWER THIS FINAL QUESTION?

WHAT CHARACTER WEARS THESE STOCKINGS?



Please go to our website: <http://www.primestage.com> to find this form and send it back directly online!
Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.

THE RESOURCE GUIDE STUDENT EVALUATION FORM

YOUR NAME _____

NAME OF SCHOOL _____

GRADE _____ NAME OF TEACHER _____

What part/parts of this story did you enjoy when you were seeing the play?

What part/parts of this play confused you while reading or watching the play?

What part/parts of the stage version helped you understand the book?

What did you learn from reading or seeing this play?

Which character would you like to play?



Please go to our website: <http://www.primestage.com> to find this form and send it back directly online!
Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.

THE RESOURCE GUIDE TEACHER EVALUATION FORM

Prime Stage constantly assesses the work provided by our education department. Your feedback is vital to our ongoing need for funding for this program. Please fill out the following forms and mail or email them to the address given below. Thank you.

YOUR NAME _____

NAME OF SCHOOL _____

EMAIL ADDRESS _____

Which part(s) of the play and experience you find most helpful for you and your students?

Was the guide useful to you?

Which part(s) did you find most helpful?

How can we improve the theatrical for the future?

