

A Noise  
Within  
Study  
Guide



Costume Design by Angela Calin

# Twelfth Night, Or What You Will

Welcome Home! 11/12 Season

# Twelfth Night, Or What You Will

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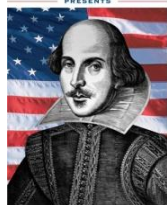


A scene from Twelfth Night by William Shakespeare: Act V, Scene I (William Hamilton, c. 1797)

## FUNDING FOR A NOISE WITHIN'S EDUCATIONAL PROGRAMS IS PROVIDED IN PART BY:

The Ahmanson Foundation, Alliance for the Advancement of Arts Education, Anonymous, The Capital Group Companies, Disney Worldwide Outreach, The Eisner Foundation, Employees Community Fund of Boeing California, Peter Glenville Foundation, Google, The Green Foundation, The W.M. Keck Foundation, Kiwanis Club of Glendale, The Kenneth T. and Eileen L. Norris Foundation, Los Angeles County Arts Commission, Metropolitan Associates, Pasadena Independent Schools Foundation, The Ralph M. Parsons Foundation, The Rose Hills Foundation, The Steinmetz Foundation, The Weingart Foundation, WWW Foundation.

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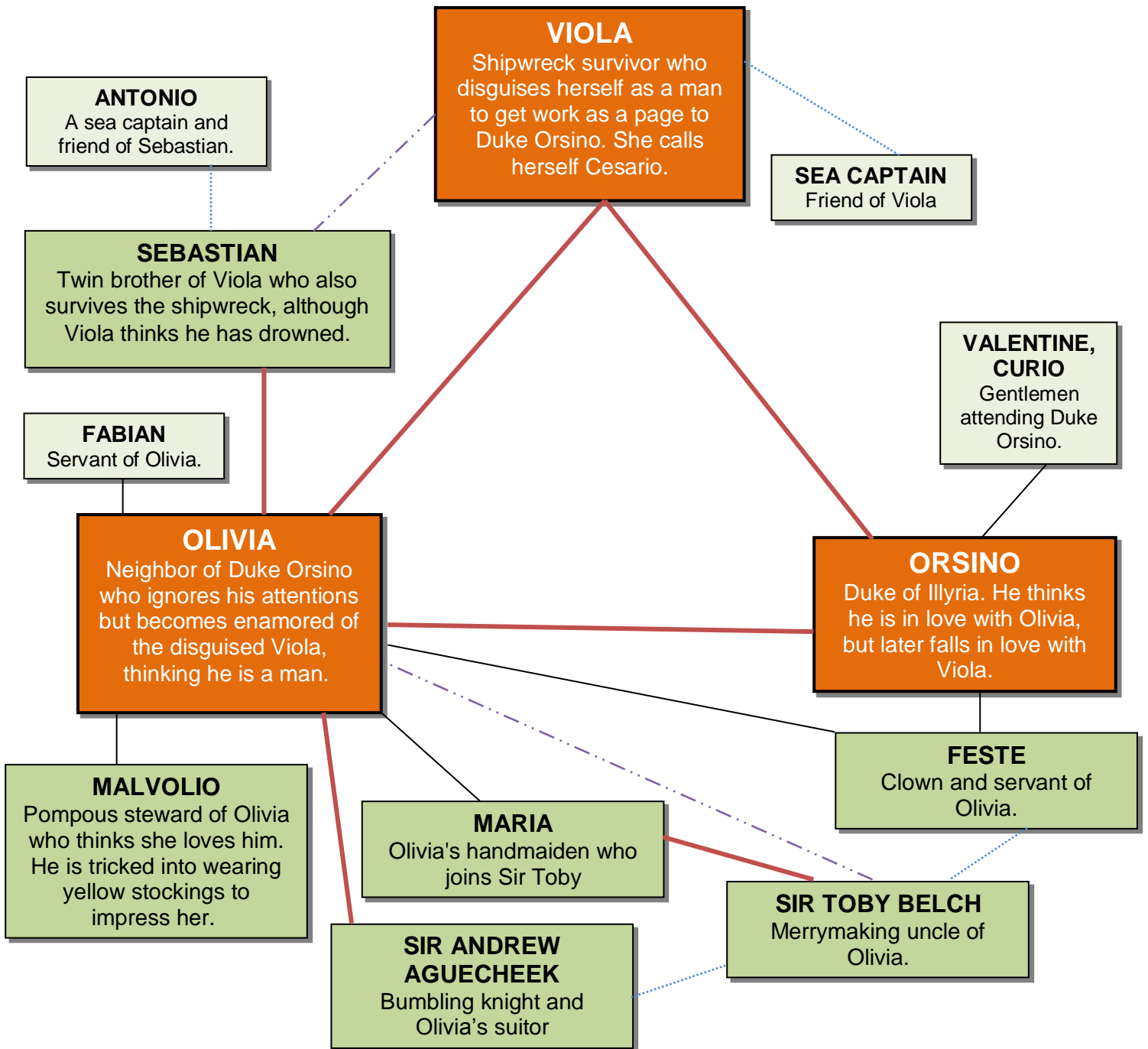
A Noise Within's production of *Twelfth Night* is a part of Shakespeare for a New Generation, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.



# Who's Who in Twelfth Night

## KEY

- = Love Interest
- - - = Friend
- - - = Family
- = Servant



## About the Play: Synopsis

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Costume design by Angela Calin



Orsino, the Duke of Illyria, is in love with his neighbor, the Countess Olivia. She has sworn to avoid men's company for seven years while she mourns the death of her brother, so rejects him. Nearby a group of sailors arrive on shore with a young woman, Viola, who has survived a shipwreck in a storm at sea. Viola mourns the loss of her twin brother but decides to dress as a boy to get work as a page to Duke Orsino.

Despite his rejection Orsino sends his new page Cesario (Viola in disguise) to woo Olivia on his behalf. Viola goes unwillingly as she has already fallen in love at first sight with the duke. Olivia is attracted by the 'boy' and she sends her pompous steward, Malvolio, after him with a ring.

Olivia's uncle, Sir Toby Belch, her servant Maria, and Sir Toby's friend, Sir Andrew Aguecheek, who is also hoping to woo Olivia, and is being led on by Sir Toby, who is trying to fleece him of his money, all plot to expose the self-love of Malvolio. By means of a false letter they trick him into thinking his mistress Olivia loves him. Malvolio appears in

yellow stockings and cross-garters, smiling as they have told him to in the letter.

Unaware of the trick the Countess is horrified and has Malvolio shut up in the dark as a madman. Meanwhile Viola's twin brother, Sebastian, who has also survived the shipwreck, comes to Illyria. His sea-captain friend, Antonio, is a wanted man for piracy against Orsino. The resemblance between Cesario and Sebastian leads the jealous Sir Andrew to challenge Cesario to a duel. Antonio intervenes to defend Cesario whom he thinks is his friend Sebastian, and is arrested. Olivia has in the meantime met and become betrothed to Sebastian.

Cesario is accused of deserting both Antonio and Olivia when the real Sebastian arrives to apologize for fighting Sir Toby. Seeing both twins together, all is revealed to Olivia. Orsino's fool, Feste, brings a letter from Malvolio and on his release the conspirators confess to having written the false letter. Malvolio departs promising revenge. Maria and Sir Toby have married in celebration of the success of their device against the steward.

The play ends as Orsino welcomes Olivia and Sebastian and, realizing his own attraction to Cesario, he promises that once she is dressed as a woman again they, too, will be married.

Source: <http://www.nosweatshakespeare.com/play-summary/twelfth-night/>

## Setting: Pre-revolutionary Cuba

Shakespeare set *Twelfth Night, or What You Will* in the distant land of Illyria. In Shakespeare's time Illyria was located on the Balkan Peninsula and was ruled by the Greeks. What was then Illyria, is now Albania, Croatia, and Montenegro. Tudor England viewed Illyria as a distant region with a distinct romantic atmosphere. Illyria provided Shakespeare with the ideal exotic setting for disguise, trickery, whimsical antics and love.

A Noise Within's production of *Twelfth Night* highlights this vibrant energy by setting the play in colorful and electric pre-revolutionary Cuba.

The colonization of Cuba by the Spanish began in the 1490s under the direction of Pope Alexander VI. Spanish settlers began to raise cattle, and grow sugar cane and tobacco as a means of stimulating Cuba's economy. African slaves from places like Nigeria and Benin were brought to Cuba to work the land. Over time, the two cultures began to blend and interact with one another. Spanish settlers were traditionally Catholic and required the slaves to observe Catholic practices; however, many Africans were not willing to give up their traditions. The need to conform in order to survive coupled with the desire to hold on to traditions lead to the creation of Santería. Santería is a syncretism faith, which means it is the combination of various religious beliefs and practices. Santería is the union of the African faith of Yoruba and the Spanish faith of Catholicism.



Carnaval is a celebration that offers the last opportunity for excess before the start of Lent, which is the 40-day season in which people of Christian faith practice prayer, repentance, almsgiving, and self-denial before Easter. This celebration consists of masquerade parties and large parades of people dancing in brightly colored costumes and decorative masks. African slaves influenced Cuban Carnaval tradition with the use of feathers for costumes, dynamic drum rhythms, stilt-walkers, and dancing in circles.

In Shakespeare's time there was a celebration similar to Carnaval. The Twelfth Night was the final night of the twelve days of Christmas in which lively games, parties, and performances would transpire as a last hurrah before the new year began. The common theme of the day was that the normal order of things was reversed, such as the King and peasants trading places. Both Carnaval and the Twelfth Night of Christmas were



intended for people to indulge in crazy antics one last time before work had to be done. The characters spend time in disguise, tamper with gender and status roles, and get caught in a whirlwind of love and trickery. The juxtaposition of the passionate Cuban energy and the farcical antics of the Twelfth Night of Christmas provide an intriguing setting for one of Shakespeare's most beloved comedies. ❖

*Written by Serita Robinson, A Noise Within Education Intern*

# Biography of William Shakespeare

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Statue of William Shakespeare (year 1874)  
in Leicester Square, London, UK

William Shakespeare (1564-1616), poet, playwright and actor, was born to Mary Arden and John Shakespeare in Stratford-Upon-Avon, England on April 23, 1564.

Although much is written about him, very little documentation of his life survives beyond the public records of his birth, death, marriage and financial transactions. Shakespeare probably attended the Edward VI Grammar School, where his studies would have been almost exclusively in Latin.

At age 18, he married Anne Hathaway (age 26), who gave birth to daughter Susanna, just six months after the wedding. In 1585, Anne gave birth to twins Hamnet (who lived only 11 years) and Judith. The years 1585-91 are considered the “lost years,” for which there are no extant records relating to Shakespeare. Sometime in this period, however, he settled in London.

In 1592 he was listed as an actor with the Lord Strange’s Players, for whom he wrote his first play, the highly successful *Henry VI, Part 1*, followed immediately by the sequels *Henry VI, Parts 2 & 3* in the same year. Over the course of 20 years, he wrote 148 sonnets, 3 long poems, and the 37 plays that are in continuous performance around the world today.

1599 marked the opening of the outdoor Globe theatre in which Shakespeare was a shareholder. Between 1610 and 1612, Shakespeare retired to Stratford, where he died in 1616 at age 52.

He is buried in Stratford Parish Church. Other plays by Shakespeare produced at A Noise Within include: *Hamlet*, *The Merchant of Venice*, *Coriolanus*, *Romeo and Juliet*, *The Tempest*, *All’s Well That Ends Well*, *King Lear*, *A Midsummer Night’s Dream*, *As You Like It*, *Twelfth Night*, *The Winter’s Tale*, *King Richard III*, *Much Ado About Nothing*, *The Taming of the Shrew*, *Cymbeline*, *The Comedy of Errors*, *Pericles*, *Love’s Labour’s Lost*, *Macbeth*, *Julius Caesar*, and *Measure for Measure*. ❖

## Shakespeare Timeline 1564-1623

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- 1564**  
Conquistadores cross the Pacific Ocean. William Shakespeare, Christopher Marlowe, and Galileo Galilei are born.
- 1565**  
St. Augustine, FL, is founded, making it the oldest remaining European settlement.
- 1567**  
King James VI becomes King of Scotland.
- 1572**  
The St. Bartholemew's Day Massacre in Paris.
- 1577**  
Sir Francis Drake sets out on his voyage around the world.
- 1579**  
Sir Francis Drake lands in California and claims it for Queen Elizabeth I.
- 1582**  
Pope Gregory XIII implements the Gregorian calendar. William Shakespeare and Anne Hathaway marry.
- 1583**  
Shakespeare's first child, Susana, is born.
- 1585**  
Shakespeare's twins, Hamnet and Judith, are born.
- 1587**  
A group of settlers arrive off Roanoke Island, VA, to resettle the deserted colony. Mary, Queen of Scots, is beheaded. The Rose Theatre is founded in London.
- 1590-1591**  
*Henry VI* Parts II and III written.
- 1592**  
*Henry VI* Part I written. *Richard III* completed. *Comedy of Errors* possibly written.
- 1593**  
Plague epidemic rages in London, killing over 11,000 people. Christopher Marlowe murdered. *Titus Andronicus* probably written. *The Taming of the Shrew* is probably written.
- 1594**  
Shakespeare is an actor, playwright, and part owner of the Lord Chamberlain's Men. *Love's Labour's Lost* is written. *Two Gentlemen of Verona* possibly written. *Romeo and Juliet* most likely written. *Love's Labour's Won* written (lost play)
- 1595**  
*Shakespeare's Romeo and Juliet* is performed for the first time. Shakespeare probably writes *A Midsummer Night's Dream* and *Richard II*.
- 1596**  
Cambridge University is founded. *King John* probably written. *The Merchant of Venice* first performed.
- 1597**  
*Henry IV* Part I most likely written.
- 1598**  
Shakespeare's name begins to appear on the title page of his plays. *Henry IV* Part II probably written.
- 1599**  
First performance of *Julius Caesar* and *Henry V* in London. Shakespeare most likely writes *Much Ado About Nothing*. Shakespeare probably authors *As You Like It*.
- 1600**  
Telescope invented by Dutch Opticians. *The Merry Wives of Windsor* completed.
- 1601**  
*A Midsummer Night's Dream* premieres in London. *Othello* possibly written. *Troilus and Cressida* most probably written. Shakespeare drafts *Hamlet*.
- 1602**  
First performance of *Twelfth Night*. Shakespeare probably writes *Troilus and Cressida*.
- 1603**  
Queen Elizabeth I dies and is succeeded by her cousin, King James I of England, uniting the crowns of England and Scotland. Plague in England. Shakespeare writes *All's Well that Ends Well*.
- 1604**  
Montreal, Canada, is founded. Shakespeare's *Othello* is performed for the first time. *Measure* performed at court.
- 1605**  
The Gunpowder Plot. First public library established in Rome. The first part of Miguel Cervantes' *Don Quixote* is published. *King Lear* possibly written. *Macbeth* possibly written.
- 1606**  
*Antony and Cleopatra* possibly written.
- 1607**  
Jamestown, VA, is founded and becomes the first permanent English Colony. *Timon of Athens* possibly written. *Coriolanus* possibly written.
- 1608**  
Quebec City, Canada, is founded by the French. *Pericles, Prince of Tyre* possibly written.
- 1609**  
Galileo demonstrates the first telescope. Henry Hudson discovers the Hudson River. Shakespeare's Sonnets are published. *Cymbeline* written.
- 1610**  
*The Winter's Tale* possibly written.
- 1611**  
The *King James Bible* is printed for the first time in England. *The Tempest* is performed for the first time.
- 1612**  
*Henry VIII* written. *The Two Noble Kinsman* most likely written. *Cardenio* written (with John Fletcher).
- 1613**  
A fire destroys London's Globe Theatre.
- 1615**  
The second volume of Miguel Cervantes' *Don Quixote* is published.
- 1616**  
William Shakespeare dies and is buried in the chancel of the Holy Trinity Church in Stratford-upon-Avon.
- 1623**  
First Folio published.

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The dates of Shakespeare's plays are a subject of continuing debate and should be taken as approximate.

## Shakespeare's Verse and Prose

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Many people are “turned off” by Shakespeare as they find his works difficult to read and understand. It is hard to believe that people spoke the way his characters do. But with a little information, you too can speak the speech and talk the talk. Shakespeare wrote his plays in two forms: prose and verse.

### Prose

Prose is the form used by the common people in Shakespearean drama. It is also the form used when a character reads a letter out loud. There is no rhythm or meter in the line. It is everyday language and Shakespeare's audience would recognize it as their language. The members of the royal family rarely uses prose speech, but the common citizens frequently use prose.

Example: “What a caterwauling do you keep here? If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me.”

### Verse

The majority of Shakespeare's plays are written in verse, for two primary reasons: tradition and memorization. Since the beginning of theatre, plays had been written in verse. Shakespeare was one of the first playwrights to use both prose and verse when it suited him. Verse is easier to memorize than prose. Shakespeare uses verse to denote members of the nobility and the upper class.

Shakespeare's noble characters may speak in verse, but the average noble did not. The verse form that Shakespeare uses is called blank verse. It does not contain rhyme, but each line has an internal rhythm and a regular rhyme pattern, like a heartbeat.

Shakespeare utilizes iambic pentameter. An iambic pentameter is a combination of an unstressed syllable followed by a stressed syllable. Pentameter means that there are five stressed syllables per line. For a ten-syllable line, iambic pentameter features the accent on alternating syllables, beginning with the second syllable.

Example: “If music be the food of love, play on.”

If **mu** sic **be** the **food** of **love**, play **on**

***dah-DUM, dah-DUM, dah-DUM, dah-DUM, dah-DUM***

## Verse Speaking Activities

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1. Choose a lengthy speech by any character in *Twelfth Night* and have students read it aloud while walking around. Students should physically change direction every time they reach a comma, colon or full stop. This frequent change in direction will illustrate how each clause in a sentence suggests a new thought or idea for a character.
2. Repeat this exercise, but instead of changing direction, have students say the words “comma” and “full stop” out loud when they encounter punctuation. This exercise helps heighten awareness of where there is punctuation in our speech and what its purpose is.
3. Using the same text, have students underline what they think are the natural stress words. If they spot an often repeated word, they should underline that as well. Then students can practice speaking the text with an emphasis on these key stress words.
4. Using the same speech, have students speak it aloud forcing themselves to make a physical gesture on every single word. This gesture can be clearly connected to the word (for example a finger point on “him”) or can be more abstract. This exercise helps students to value every word in the text. Students will prioritize the correct stresses because they will naturally gesture more when saying key words.

## Shakespeare’s Word and Phrases

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When Shakespeare was writing his plays, modern English was in a constant state of change. The language was absorbing words from other cultures, due to war, diplomacy, and colonization. Many of Shakespeare’s contemporaries lacked the vocabulary to express their ideas. So, writers such as Christopher Marlowe, Shakespeare, Edmund Spenser, or Sir Philip Sidney invented, borrowed, or adapted words from other languages. This process is called **neologizing**.

It is estimated that between the years 1500 and 1659, 30,000 new words were added to the English language. Calculating the number of words invented by Shakespeare is difficult, but overlooking variations on already existing words of the day and compounds, it is estimated that Shakespeare coined approximately 600 words deriving from Latin alone. Some experts set the total number of words to be 10,000! Many of the words we use in our common, everyday language were invented by Shakespeare.

### Words and phrases that appeared in print for the first time in *Twelfth Night*:

- ❖ Improbable fiction
- ❖ Laugh yourself into stitches
- ❖ Out of the jaws of death
- ❖ Consanguineous
- ❖ Control (n.)
- ❖ Dexterously
- ❖ Hobnob
- ❖ Lustrous
- ❖ Malignancy
- ❖ To negotiate
- ❖ Whirligig

#### CLASSROOM CONNECTION

- Take two of the words coined in *Twelfth Night* and describe how they interact with one of the play’s characters in order to theorize Shakespeare’s need to create these words. For example, how would the character Viola present the need for Shakespeare to create the phrase “out of the jaws of death?”
- Brainstorm three popular words or phrases that have been recently coined, such as “ginormous” and “friended.” Can you guess their origins? Do you think these words were created to add color and texture to speech and text, or perhaps no other existing word possessed the precise meaning these new words convey? Try coining your own new word or phrase.

## Pre-revolutionary Cuban Music and Dance

A Noise Within's production of *Twelfth Night* pulsates with a variety of lively Latin dances, one of which is a machete dance. Traditionally only performed by men, dancers knock machetes together to produce loud metallic slaps to simulate battle.

Cuban music provides a wealth of the world's so-called "Latin rhythms," and can generally be characterized by two main areas: folkloric (including both sacred and secular forms, largely African-derived), and popular (spanning everything from European forms to purely Creole styles). The process of "creolization" birthed some of the world's most recognized music (and dance)

styles: **conga, rumba, son, mambo and cha-cha-chá**. Spanish roots in Cuba include the *flamenco* music and dance of southern Spain as well as regional country music, referred to as *trova* or *música campesina*. Spanish poetry, such as the 10-line *décima*, would form the heart of Latin American and Caribbean song, and would pave the way for popular Cuban styles such as the *bolero* and *guajira*. Many countries would later adopt the bolero as the quintessential form of romantic ballad, played by Mexican *trios* to salsa bands alike.

By the 19th century, many composers and musicians explored the fusion of classical music with truly Caribbean influences, transforming the European-derived contredanse into the Cuban *contradanza* and *danza*, and inspiring North American composers such as Gottschalk and Joplin to incorporate a so-called "Spanish tinge" into their piano rags. Another notable style in this lineage was the *habanera*, which became wildly popular in Europe (such as in Bizet's opera, "Carmen"), and was a primary influence in the development of the Argentine tango. These nationalist styles gave rise to the *danzón* (first created in 1879 by Miguel Faílde), and by the late 1930s, the *danzón* experienced further evolution as brothers Orestes and Israel "Cachao" López began incorporating improvisational elements. At first called *nuevo ritmo* (new rhythm) and, later, mambo, these changes inspired a new dance style, later named cha-cha-chá.

At the heart of what makes Cuban music so enticing is its power to inspire dance, and the heart of Cuban dance music is the *son*. A truly Creole form, the son emerged in the late 1800s as an equal mixture of Spanish and African elements, and formed the foundation of almost all Cuban dance rhythms to come. The structure of son includes a syncopated bass, a repetitive section called the *montuno* (with call-and-response vocals), and the most important element of all: the *clave*. This five-note pattern, played on two sticks (called *claves*), would eventually become the force behind salsa music, and the son would give rise to a multitude of styles from the *son-montuno* to the *guaracha*. ❖

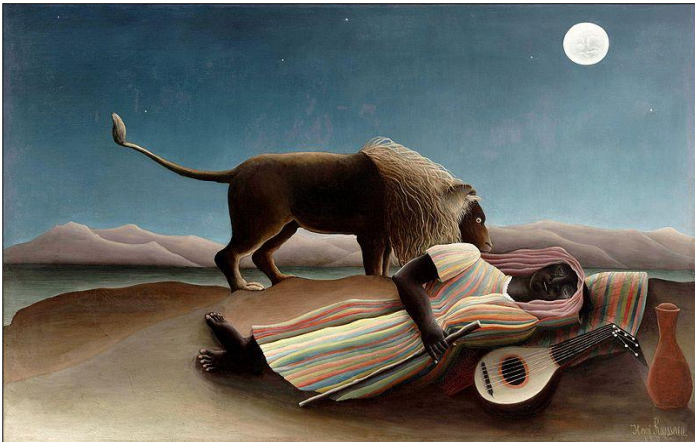
-- Written by Rebeca Mauleon <http://worldmusic.nationalgeographic.com>

### Suggested Activities:

- Play three contrasting songs from Cuban artists (such as **3 de la Habana, Alma & Niurka, Pancho Amat, Asere, or Bakuleye**) with contrasting rhythms, tempos, and tone. Students will choose a song—a theme song, if you will—that identifies three different characters in *Twelfth Night*. Ask students if their decisions are based on the lyrics, the melody, the rhythm or all of the above. Students should be able to defend their choices with specific passages from the play.
- Ask students to choose three adjectives that best describe how Cuban music makes them feel. Then, students will move and position their bodies in three different abstract shapes or poses that represent their three adjectives. Have students practice transitioning from one pose to another. Then, play an upbeat Cuban song and have students perform their new dance to the music. Now have them perform their dance to a bolero. Does the tempo change the feeling or meaning of their dance?

## Art: Call of the Wild

The design for *Twelfth Night* draws upon the work of French Post-Impressionist painter **Henri Rousseau** who is best known for paintings that depict exotic jungle scenes. Perhaps his most well-recognized painting is entitled *The Sleeping Gypsy* (pictured below). Dense forests of rich greens and blues inspired set designer Kurt Boetcher to create a vibrant jungle-like world. The untamed nature of the wilderness mirrors the madness that ensues during Carnival.



*The Sleeping Gypsy*, 1897, MoMA, New York



*Fight Between a Tiger and a Buffalo*, 1908, Cleveland Museum of Art, Cleveland, Ohio

### Suggested Activities:

1. Have students thoughtfully observe the Rousseau painting entitled *The Football Players*. Ask students the following questions and annotate on the white board as you discuss the image. Encourage them to state the obvious as well as more subtle details.
  - What do you see in the picture?
  - What is happening?
  - What are the people doing?
  - How does this image make you feel?
2. Make a list of the conclusions that can be drawn about the story Rousseau was trying to tell.
3. Are there any similarities between the tone and movement in *The Football Players* and *Twelfth Night*? Do these men remind you of any specific characters in the play? If the characters in this painting could talk, what might they say?
4. Using Rousseau's vibrant colors and intriguing, sometimes mysterious characters, paint your favorite *Twelfth Night* scene. Have your students choose a poignant line in that scene, and display it with the final works like a gallery in your classroom.



*The Football Players*, Solomon R. Guggenheim Museum

## Shakespeare's *Twelfth Night*: Living Life on the Edge

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By Miranda Johnson-Haddad

**IN THE OPENING LINES** of *Twelfth Night*, the Count Orsino famously remarks, “If music be the food of love, play on. / Give me excess of it, that, surfeiting, / The appetite may sicken and so die.” He continues to speak rapturously of the music in overblown language; but then, abruptly, he declares, “Enough, no more / ‘Tis not so sweet now as it was before.” Thus from the very beginning of this complex comedy, Shakespeare presents us with a character given to extremes, to self-conscious posturing, and to rapid shifts in mood. Nor is Orsino alone in his extreme behavior; another resident of Illyria, the Countess Olivia, is described before we even see her as mourning her dead brother in a manner that inevitably strikes us as excessive, to say the least:

The element itself, till seven years' heat,  
Shall not behold her face at ample view,  
But like a cloistress she will veiled walk,  
And water once a day her chamber round  
With eye-offending brine—all this to season  
A brother's dead love, which she would keep fresh  
And lasting in her sad remembrance.

We have barely entered the world of Illyria before we have encountered two individuals who, while they ultimately prove immensely likable, are also self-indulgent and self-aggrandizing, even to the point of being distinctly annoying.

The second scene immediately following (or in some productions that switch the first two scenes, immediately preceding) presents yet a third character who finds herself in an extreme situation. Viola has been shipwrecked and washed ashore in Illyria, a foreign and, for her, highly dangerous land. She too has lost a brother, in this case her twin—or so she believes. Though devastated with grief, she nevertheless keeps her wits about her and comes up with a plan for her survival: she will disguise herself as a boy and present herself to the Count Orsino as a servant. However outlandish this plan may seem to modern audiences, we still have to admire Viola's grit. Presented with a dire situation, she rallies and takes action. In this regard she stands in stark contrast to the more passive Olivia, who excessively (and unrealistically) “abjure[s] the sight / and company of men.”

### ***“My masters, are you mad?”***

Thus Shakespeare sets the stage for a comedy that in many ways proves to be a tale of extremes. Even the so-called minor characters seem to represent an extreme version of a dramatic type. Olivia's drunken and perpetually carousing kinsman, Sir Toby Belch; the foolish suitor, Sir Andrew Aguecheek; and of course Malvolio, whom others describe as “a kind of Puritan,” are all extreme characters in their own right. Interestingly, these and other characters are described or describe themselves at various points of their extremity as being “mad.” Sebastian, as he mulls over the mystery of Olivia's seemingly sudden passion for him, debates whether or not he or Olivia is mad. And, “My masters, are you mad?” the outraged Malvolio exclaims to Sir Toby and the others upon catching them as they make a drunken disturbance in the middle of the night in Olivia's household. Yet Malvolio himself will be branded as mad (albeit as part of a trick) and locked up in a “dark house” despite his desperate pleas to Feste that “I am as well in my wits, Fool, as thou art.” To which Feste provocatively replies, “But as well? Then you are mad indeed, if you be no better in your wits than a Fool.”



Malvolio courts a bemused Olivia, while Maria covers her amusement, in an engraving by R. Staines after a painting by Daniel Maclise.

Herein lies what may be the central idea of the play: that all extreme emotion, and most especially the extreme emotion that is love, is a form of madness, and that all the characters in the play are subject to this all too common insanity. Malvolio, who has been duped by his own self-importance into believing that Olivia is in love with him, declares to Feste, “I am as well in my wits as any man in Illyria.” This, indeed, appears to be true, for everyone in Illyria, with the possible exception of Feste, is crazily in love: Orsino, Olivia, Viola, Sebastian, Sir Andrew, Antonio (whose selfless devotion to Sebastian is often interpreted as a hopeless homoerotic attraction)—even Sir Toby ultimately marries Maria. In light of all this craziness, Illyria itself comes to seem a place of license and misrule, a concept that is echoed in the very title of the play. In Shakespeare’s time, *Twelfth Night* marked the ending of the Christmas Revels, as well as the Feast of the Epiphany. As such, it was traditionally a time of upheaval and sanctioned disobedience that hearkened back to the ancient Roman festival of Saturnalia, when the world was allowed to go topsy-turvy for a little while. Other, later incarnations of this festival include Carnival and Mardi Gras, maybe even a college Spring Break--times when the usual rules appear not to apply.

***“I am as well in my wits, Fool, as thou art.”***

***“But as well? Then you are mad indeed, if you be no better in your wits than a Fool.”***

If, as Shakespeare seems to suggest, all bets are off and all rules are moot when the madness of love takes over, then everyone is ultimately and equally in the same boat: Count and Countess, Lord and Lady, Steward and Lady-in-waiting, Fool and madman. Love knows no boundaries or class distinctions. And, as the (mostly) happy comic ending seems to confirm, when everyone around one is crazy, the only choice is to join in the folly and be crazy too—“or what you will.” In the end, love is all about surrender, and the characters of *Twelfth Night* plunge gleefully and headlong under love’s influence and into love’s all-powerful control. ❖

## Just for Fun: Mad Libs

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Fill in the blanks based on the request listed directly below it. For example, when you see (noun), write down the first person, place or thing that comes to mind. Then read the hilarious speech aloud!

**Viola** [*picking up the ring*] (II.ii.17-41)

I left no \_\_\_\_\_ with her. What means this \_\_\_\_\_?  
(Piece of Jewelry) (Noun)

Fortune forbid my outside have not \_\_\_\_\_ her!  
(Past Tense Verb)

She made \_\_\_\_\_ view of me, indeed so much  
(Adjective)

That sure methought her \_\_\_\_\_ had lost her \_\_\_\_\_,  
(Plural Body Part) (Body Part)

For she did speak in starts, \_\_\_\_\_.  
(Adverb)

She loves me, sure! The cunning of her \_\_\_\_\_  
(Emotion)

Invites me in the \_\_\_\_\_ messenger.  
(Adjective)

None of my lord's \_\_\_\_\_? Why, he sent her none.  
(Piece of Jewelry)

I am the \_\_\_\_\_. If it be so— as 'tis—  
(Noun)

Poor lady, she were better love a \_\_\_\_\_.  
(Noun)

Disguise, I see, thou art a \_\_\_\_\_.  
(Adjective)

Wherein the \_\_\_\_\_ enemy does much.  
(Adjective)

How easy is it for the \_\_\_\_\_ false  
(Adjective)

In women's \_\_\_\_\_ hearts to set their forms!  
(Adjective)

Alas, our \_\_\_\_\_ is the cause, not we,  
(Noun)

For such as we are \_\_\_\_\_ of, such we be.  
(Adjective)

How will this fadge? My master loves her \_\_\_\_\_,  
(Adverb)

And I, poor \_\_\_\_\_, fond as much on him;  
(Noun)

And she, \_\_\_\_\_, seems to dote on me.  
(Adjective)

What will become of this? As I am \_\_\_\_\_,  
(Noun)

My \_\_\_\_\_ is \_\_\_\_\_ for my master's love;  
(Noun) (Adjective)

As I am \_\_\_\_\_— now, alas the \_\_\_\_\_!—  
(Noun) (Length of Time)

What thriftless sighs shall poor Olivia \_\_\_\_\_!  
(Verb)

O Time, thou must \_\_\_\_\_ this, not I;  
(Verb)

It is too \_\_\_\_\_ a knot for me t'untie.  
(Adjective)

## Resource Guide

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### BOOKS ON SHAKESPEARE

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- Asimov, Isaac. ***Asimov's Guide to Shakespeare***. Doubleday, 1978.
- Cahn, Victor L. ***The Plays of Shakespeare: A Thematic Guide***. Greenwood Press, 2001.
- Epstein, Norrie. ***The Friendly Shakespeare***. Penguin Books, 1993.
- Fallon, Robert Thomas. ***A Theatregoer's Guide to Shakespeare***. Ivan M. Dee, 2001.
- Gibson, Janet and Rex Gibson. ***Discovering Shakespeare's Language***. Cambridge University Press, 1999.
- Greenblatt, Stephen. ***Will in the World***. W.W. Norton, 2004.
- Holmes, Martin. ***Shakespeare and His Players***. Charles Scribner's Sons, 1972.
- Kermode, Frank. ***Shakespeare's Language***. Allen Lane, The Penguin Press, 2000.
- Linklater, Kristin. ***Freeing Shakespeare's Voice***. Theatre Communications Group, 1992.
- Pritchard, R. E. ***Shakespeare's England***. Sutton Publishing Limited, 1999.
- Papp, Joseph and Elizabeth Kirkland. ***Shakespeare Alive***. Bantam Books, 1988.

### BOOKS ON TEACHING SHAKESPEARE

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- Gibson, Rex. ***Teaching Shakespeare***. Cambridge University Press, 1998.
- Reynolds, P. ***Teaching Shakespeare***. Oxford University Press, 1992.
- Rosenblum, Joseph. ***A Reader's Guide to Shakespeare***. Salem Press, Inc., 1998.
- Toropov, Brandon. ***Shakespeare for Beginners***. Writers and Readers Publishing Inc., 1997.

### WEBSITES

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- **The Folger Library**: [www.folger.edu](http://www.folger.edu)
- **Play Shakespeare**: The Ultimate Free Shakespeare Resource: <http://www.playshakespeare.com>
- **No Sweat Shakespeare**: <http://nosweatshakespeare.com>
- **National Geographic World Music**: [http://worldmusic.nationalgeographic.com/view/page.basic/country/content.country/cuba\\_11](http://worldmusic.nationalgeographic.com/view/page.basic/country/content.country/cuba_11)

### FILM

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- ***Twelfth Night*** – directed by Trevor Nunn, 1996. Starring Helena Bonham Carter, Richard E. Grant, Imogen Stubbs and Ben Kingsley
- ***She's the Man*** - directed by Andy Fickman. Starring Amanda Bynes, Laura Ramsey, and Channing Tatum. Adapts the story to a high school setting.

## About Theatre Arts

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**blocking:** The instructions a director gives his actors that tell them how and where to move in relation to each other or to the set in a particular scene.

**character:** The personality or part portrayed by an actor on stage.

**conflict:** The opposition of people or forces which causes the play's rising action.

**dramatic irony:** A dramatic technique used by a writer in which a character is unaware of something the audience knows.

**genre:** Literally, "kind" or "type." In literary terms, genre refers to the main types of literary form, principally comedy and tragedy. It can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific sub-genres of tragedy and comedy such as the comedy of manners, farce or social drama.

**motivation:** The situation or mood which initiates an action. Actors often look for their "motivation" when they try to dissect how a character thinks or acts.

**props:** Items carried on stage by an actor to represent objects mentioned in or implied by the script. Sometimes the props are actual, sometimes they are manufactured in the theatre shop.

**proscenium stage:** There is usually a front curtain on a proscenium stage. The audience views the play from the front through a "frame" called the proscenium arch. In this scenario, all audience members have the same view of the actors.

**set:** The physical world created on stage in which the action of the play takes place.

**setting:** The environment in which a play takes place. It may include the historical period as well as the physical space.

**stage areas:** The stage is divided into areas to help the director to note where action will take place. Upstage is the area furthest from the audience. Downstage is the area closest to the audience. Center stage defines the middle of the playing space. Stage left is the actor's left as he faces the audience. Stage right is the actor's right as he faces the audience.

**theme:** The overarching message or main idea of a literary or dramatic work. A recurring idea in a play or story.

**thrust stage:** A stage that juts out into the audience seating area so that patrons are seated on three sides. In this scenario, audience members see the play from varying viewpoints. A Noise Within features a thrust stage.

Today, movies and television take audiences away from what was once the number one form of amusement: going to the theatre. But attending a live theatrical performance is still one of the most thrilling and active forms of entertainment.

In a theatre, observers are catapulted into the action, especially at an intimate venue like A Noise Within, whose thrust stage reaches out into the audience and whose actors can see, hear, and feel the response of the crowd.

Although playhouses in the past could sometimes be rowdy, participating in the performance by giving respect and attention to the actors is the most appropriate behavior at a theatrical performance today. Shouting out (or even whispering) can be heard throughout the auditorium, as can rustling paper or ringing phones.

After A Noise Within's performance of *Twelfth Night*, you will have the opportunity to discuss the play's content and style with the performing artists and directors. You may wish to remind students to observe the performance carefully or to compile questions ahead of time so they are prepared to participate in the discussion.

## About A Noise Within

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A NOISE WITHIN'S MISSION is to produce great works of world drama and to foster appreciation of history's greatest plays and playwrights through comprehensive educational programs. ANW is the only theatre in Southern California and one of only a handful in North America to exclusively produce year-round classical dramatic literature—from master works by Euripides, Moliere and Shakespeare, to modern classics by Arthur Miller, Henrik Ibsen and Samuel Beckett—in rotating repertory with a company of classically trained resident artists.

The company was formed in 1991 by founders Geoff Elliott and Julia Rodriguez-Elliott, both of whom were classically trained at the acclaimed American Conservatory Theatre in San Francisco. All of A Noise Within's Resident Artists have been classically trained, and many hold Master of Fine Arts degrees from some of the nation's most respected institutions

In its 19 year history, A Noise Within has garnered over 500 awards and commendations, including the Los Angeles Drama Critics' Circle's revered Polly Warfield Award for Excellence and the coveted Margaret Hartford Award for Sustained Excellence.



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Website: [www.anoisewithin.org](http://www.anoisewithin.org)  
Box Office: 626.356.3100 ext. 1

More than 24,000 individuals attend productions at A Noise Within annually. In addition the theatre draws over 10,000 student participants to its arts education program, Classics Live! Students benefit from in-classroom workshops, conservatory training, subsidized tickets to matinee and evening performances, post-performance discussions with artists, and California standards-compliant Study Guides.

A Noise Within's vision is to become a national leader in the production of classical theatre, creating an environment that continues to attract the finest classical theatre artists, educates, and inspires audiences of all ages, and trains the leading classical theatre artists of tomorrow.

Study guides A Noise Within creates California Standards compliant study guides to help educators prepare their students for their visit to our theatre. Study guides are available at no extra cost to download through our website: [www.anoisewithin.org](http://www.anoisewithin.org). All of the information and activities outlined in these guides are designed to work in compliance with Visual and Performing Arts, English Language, and other subject standards as set forth by the state of California.

Study guides include background information on the plays and playwrights, historical context, textual analysis, in-depth discussion of A Noise Within's artistic interpretation of the work, interviews with directors and designers, as well as discussion points and suggested classroom activities. Guides from past seasons are also available to download from the website.