

# Twelfth Night;

*Or, What You Will*



By

**WILLIAM SHAKESPEARE**

Edited by Christopher Matsos for the OSU Department of Theatre

Presented by The Ohio State University Department of Theatre in association with CAPA  
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A Study Guide for Teachers and Educators

The Ohio State University  
Department of Theatre

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Presents

# Twelfth Night; Or, What You Will

By William Shakespeare  
Directed by Tory Matsos  
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Study Guide compiled by  
Elizabeth Harelik and Tory Matsos

## Introduction for Teachers/Educators

Following the success of 2011's *A Midsummer Night's Dream* and 2012's *Macbeth*, The Ohio State University Department of Theatre is proud to present *Twelfth Night*, Shakespeare's classic comedy of revelry, mistaken identity, and love. This 70-minute, interactive touring production is designed to introduce younger audiences to the joys of Shakespeare and his language, and is presented in celebration of the landmark collaboration between The Ohio State University and The Royal Shakespeare Company. Prior to visiting over a dozen schools in the greater Columbus area, the production will offer a public performance at the historic Lincoln Theatre in downtown Columbus. The production team looks forward to sharing our vision of this delightful play with young people and their teachers.

Touring productions offer unique challenges for actors, since conditions change from one performance to the next. These challenges are very exciting because they keep the play fresh and require actors to stay on their toes. Touring productions are particularly conducive to the playing of Shakespeare, because the sometimes limited set, costume, and lighting capabilities allow us to perform under circumstances very similar to those experienced by Shakespeare and his actors. I hope you and your students will enjoy helping our cast transform your school into the topsy-turvy world of Illyria using only our imaginations and Shakespeare's immortal words.

In their publication, "Theatre Studies in Higher Education; Learning for a Lifetime," the Association for Theatre in Higher Education states, "Theatre and performance can help transform human beings by acknowledging and celebrating the cultures and contributions of diverse communities; helping people learn to live in relation to one another; empowering all participants in the art – creators and audience members – to act on and change the conditions of their lives. Creating and participating in theatre is an act of courage – each human being who encounters theatre is encouraged to imagine. And through the imagination, we can make significant, constructive changes in our communities."<sup>1</sup>

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Visit [shakespeare.osu.edu](http://shakespeare.osu.edu) for more information on the Ohio State University and Royal Shakespeare Company partnership.

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<sup>1</sup> Source: <http://www.athe.org/files/pdf/LearningForALifetime.pdf>

## Table of Contents

Director’s Concept .....	5
Cast .....	7
William Shakespeare (1564-1616) and <i>Twelfth Night</i> .....	10
<i>Twelfth Night</i> Synopsis .....	11
Meet the Characters .....	12
Themes and Motifs in <i>Twelfth Night</i> .....	13
Themes:.....	13
Motifs:.....	13
Suggested Assignments .....	15
<i>Twelfth Night</i> Director’s Concept.....	15
<i>Twelfth Night</i> Review .....	15
<i>Twelfth Night</i> : The Sequel .....	15
Questions for Engaged Audiences.....	16
Things to watch for during the performance.....	16
Things to discuss after the performance .....	16
Thematic Discussion Questions:.....	16
Activities.....	17
ACTIVITY: <i>Twelfth Night</i> Whoosh .....	17
ACTIVITY: Character Mapping.....	20
ACTIVITY: Character Journeys.....	21
ACTIVITY: Conscience Threes .....	22
ACTIVITY: What’s the Subtext? .....	23
Worksheets.....	24
Character Mapping.....	24
Character Journey: Olivia .....	26
Character Journey: Viola .....	28
Character Journey: Malvolio.....	30
Character Journey: Orsino .....	32
Subtext: <i>Twelfth Night</i> Act 1, Scene 5—Edited Scene .....	34

## Director's Concept

The following is an excerpt from the materials director Tory Matsos gave to the production staff at the start of the production process for *Twelfth Night*

### **The Dramatic Action**

To fulfill my deepest desire as the spinning whirligig of Time constantly (and violently) throws me off balance.

### **World of the Play**

The characters live in a topsy-turvy world that requires inventive coping mechanisms in order to survive and thrive. Whether you permanently reside in Ilyria, or simply wandered in by chance, you are trying your hardest to make the best of things in a confusing and unsettling world. As a comedy, the outcome is clear—there will be weddings and the world will balance itself anew. But the journey leaves behind deep marks for all.

This is an enchanted, festive world of “what you will,” and “no matter why:” a carefree atmosphere pushed to its limits, and so teetering on the edge of chaos. The rules and order of life are suspended, or deliberately inverted, in this season of “midsummer madness” at the Twelfth Night. Sheer revelry and dark human conditions—lightness and darkness, the party king and the party pooper—collide. In this world, people behave in earnest but are also flirting with insanity.

An impression of, rather than literal commitment to, the early 20<sup>th</sup> century: the 19-teens, in which there is a given “upstairs/downstairs” dynamic. Given that the characters live in the spinning top of Time, rules of specific era may be broken. (Even Illyria as a place has become displaced by the spinning of Time—by the time Shakespeare wrote the play, “Illyria” was a name and location lost to antiquity.)

Feste, the exception to the rule, has a timeless wisdom, and as such has some trappings of the future—like a digital watch that can beep when needed, and knowledge of current pop songs. Feste, the truth teller, is the only one who knows that the holiday is not eternal, and that everything is fun and games until somebody gets hurt. (“Youth’s a stuff will not endure” [II.iii.52].) Feste also sets the play’s time in motion at the top of the show: s/he enters, tunes a guitar, and starts the action, figuratively setting this spinning top to whirl for the next 70 minutes. S/he also knows that the whirligig is mirrored, reflecting our own ridiculousness back at us.

### **Style, Structure and Tone**

The style of Shakespeare relies heavily on the actors delivering story through body and voice. Feste will regularly break the fourth wall and engage directly with the audience. Given this is a production aimed at young audiences, there will be an interactive component, to be determined. (One possibility is that Feste recruits the audience to sing along to the “Hold thy peace” song, which prompts Malvolio to enter and complain of the noise.)

Episodes vary between the grounds of Olivia’s estate, Orsino’s court, the seaside, and an Illyrian street. Scenes will overlap-actors will be entering for the next scene as the previous scene is ending. To succeed, the play must move at a zany, frenetic pace. “What you will” is impulsive and has no time to waste, so the action and any transitions require speedy execution. Three months pass from the start of the action to the final scene.

This is obviously one of “The Comedies” in the canon of Shakespeare. There are opportunities for great physical comedy, but in this world, the biggest pranksters experience a reversal and/or consequences—farce, with a dark underbelly.

### **Set Design**

Suggestions of Orsino’s court and outside of Olivia’s house. A “dark room” in which Malvolio is held captive. This may be a suggestion of a room or cage, which is to say, there may be a clear and obvious way for him to escape that he simply cannot register. (He has been “bound” and “captive” to his stilted opinions and judgments during the whole of the play, so there may be mileage in the hint that he can walk away freely at any time, he is just blinded by his own assumptions.)

### **Inspiration**

Symbolically, the “whirligig of time” of Feste’s reference. Spinning tops are fun until they make you sick or drive you mad.

## Cast

**John Connor** (*Duke Orsino; Second Officer*) is a senior, majoring in Theatre and Economics. Previous OSU credits: *Summer & Smoke, Men in White, Spring Awakening, Eurydice, Marat/Sade, The Mystery of Edwin Drood.*

**What was your first experience with theatre?**

When I was 5, in Kindergarten, we did this play/recital thing before Thanksgiving called "Stone Soup." I don't really remember the nature of my participation in it - I'm pretty sure I was responsible for putting in an ingredient for the soup.

**What was your first exposure to Shakespeare?**

When I was in 6th Grade I was given the St. Crispin's Day speech from *Henry V* - I still remember some text of the speech, but what I remember from the performance is that my voice cracked when I shouted the word "Ho!" and that the footlights were unnecessarily bright.

**Elizabeth Harelik** (*Dramaturg*) is a first-year PhD student in the Department of Theatre. Previous OSU credits: *Spring Awakening, The Camouflage Project, The Last Days of Judas Iscariot*

**What was your first exposure to Shakespeare?**

When I was 6 years old, my father brought home the 1935 film version of *A Midsummer Night's Dream*. I loved the movie, and from then on I was pretty much in love with that play, and with Shakespeare in general.

**What are you looking forward to most about this production?**

I'm really excited to see the cast bring this shortened version of *Twelfth Night* to life, and to see how students respond to it!

**Devonte' Johnson** (*Sebastian*), a second year Theatre and Communications double major, makes his OSU Theatre debut in *Twelfth Night*.

**What was your first experience with theatre?**

My family likes to say ever since I could walk and talk I was always on stage, but my first official experience with theatre was my freshmen year of high school.

**What was your first exposure to Shakespeare?**

I was first exposed to Shakespeare my 8th grade year. I thought it was very confusing and at first I really didn't like it because the language was something I was not used to.

**What are you looking forward to most about this production?**

I'm looking forward to having a great time getting to know my cast mates and trying to somewhat get a hold of the art of Shakespeare. I am also looking forward to this production being a great one, and that our audiences really enjoy it!

**Claire Landuyt** (*Stage Manager*) is a fourth year Theatre major. Previous OSU credits: *Living Out, Real Women Have Curves, Hamlet's Fool.*

**What was your first experience with theatre?**

My high school theatre troupe did a production of the Cole Porter tribute, *Red, Hot, and Cole!* I was the Light Board Operator and instantly fell in love with being a part of the backstage magic.

**What was your first encounter with *Twelfth Night*?**

The ever so famous quote from the script: "Be not afraid of greatness. Some are born great, some achieve greatness, and others have greatness thrust upon them."

**What are you looking forward to most about this production?**

To see the show run for the younger audiences. Big hopes that they'll enjoy it as much as I do!

**Lance Michael McPherson** (*Antonio; Sea Captain*) is a senior Theatre major. Previous OSU credits: Lima campus: *I Hate Hamlet, The Twelve Months, Stars in the Morning Sky*; Columbus campus: *The Mystery of Edwin Drood*.

**What was your first experience with theatre?**

I honestly cannot recall my first exposure, but the first thing I remember is playing the Boll Weevil in an elementary school play.

**What was your first exposure to Shakespeare?**

Again in early elementary school my family and I went to see *Romeo and Juliet*. As a wee lad I had not a very high appreciation for it.

**What was your first encounter with *Twelfth Night*?**

Some friends of mine love the movie *She's the Man*, which is loosely based on *Twelfth Night*. I have watched it with them on more than one occasion.

**Tory Matsos** (*Director*) is a freelance theatre artist and graduate of OSU's MFA Acting program.

**What was your first experience with theatre?**

I played Mrs. Bluebird in the third grade play. I remember being terrified that I might have to hold hands with or kiss the boy playing Mr. Bluebird. (I didn't.)

**What was your first exposure to Shakespeare?**

In sixth grade, my class performed an adaptation of *A Midsummer Night's Dream*. I played Helena, and I stuck my tongue out at Hermia behind her back a lot.

**What are you looking forward to most about this production?**

I am excited to play and explore Shakespeare's text with this brilliant group of actors, and to watch them take this wonderfully fun and thoughtful play to such a broad range of audiences.

**Erin Mellon** (*Olivia*) is a freshman Theatre major. Previous OSU credits: *The Arabian Nights*.

**What was your first experience with theatre?**

My first experience with theatre was performing as Hannah in my 3rd grade class production of "Hannah is a Palindrome."

**What was your first exposure to Shakespeare?**

My first exposure to Shakespeare was when I Googled him after my sister kept talking about some guy named Shakespeare and I wanted to know what was up.

**What are you looking forward to most about this production?**

I'm looking forward most to developing my understanding and appreciation for Shakespeare so I can finally understand what I'm talking about.

**Sophie Mouton** (*Maria; First Officer*) is a first year Arabic major. OSU Theatre debut!

**What was your first exposure to Shakespeare?**

Reading *Julius Caesar* in 7th grade. I hated it.

**What was your first encounter with *Twelfth Night*?**

Playing Viola in an abridged high school production of *Twelfth Night*.

**What are you looking forward to most about this production?**

I'm looking forward to reintroducing theatre into my life, because it's something that I have always enjoyed.



**Janice Robinson** (*Viola*) is a junior Theatre major. Previous OSU credits: *Marat/Sade*.

**What was your first experience with theatre?**

I believe it was in the second grade when my class put on a little play about recycling and saving the rain forest and we sang a song about "The Great Kapok Tree." It was pretty nifty.

**What was your first encounter with *Twelfth Night*?**

My first encounter with *Twelfth Night* was actually in April of this year. One of my favorite actors was in a BBC radio production of the play and the BBC made it available for download, so I did and listened to it immediately and wondered why I'd never read the play before. I loved it! Oddly enough, a few weeks later, I found out about OSU's plans to put it on during the next school year.

**Genevieve Simon** (*Feste*) is a junior, majoring in Theatre and German. Previous OSU credits: *Spring Awakening, Living Out, Matchmaker, Marat/Sade*

**What was your first experience with theatre?**

As a kid, I joined a youth theatre group and my first role was as a really bratty kid who tore people's hair and played tricks on her teachers. I think I've kept acting just to see what else I could get away with.

**What was your first exposure to Shakespeare?**

My siblings and I watched the film of *The Complete Works of William Shakespeare (Abridged)* about a million times as kids and I loved how funny the language could be. Then I saw a live performance of *Othello* when I was about twelve and was blown away--I couldn't stop thinking about Othello and Desdemona and how intensely sad their story was.

**Kevin Tate** (*Sir Andrew Aguecheek; Valentine*) is a junior Theatre major. Previous OSU credits: *Macbeth, Marat/Sade, The Arabian Nights*.

**What was your first experience with theatre?**

A holiday musical in the third grade.

**What was your first exposure to Shakespeare?**

*Romeo and Juliet* in the ninth grade.

**What are you looking forward to most about this production?**

I am most looking forward to workshops with the students after the performances.

**Cody Troyan** (*Sir Toby Belch*) is a freshman English major. Previous OSU credits: *The Arabian Nights*.

**What was your first experience with theatre?**

Playing Bob Ewell in my high school's production of *To Kill a Mockingbird*.

**What was your first exposure to Shakespeare?**

Watching Baz Luhrmann's *Romeo + Juliet* as a kid, and later reading *The Taming of the Shrew* in middle school.

**What are you looking forward to most about this production?**

Being able to show audiences of all ages the timelessness of Shakespeare and his immortal verse.

**Mike Writtenberry** (*Malvolio; Priest*) is a sophomore Theater major. Previous OSU credits: *The Last Days of Judas Iscariot, Macbeth, The Mystery of Edwin Drood*.

**What was your first experience with theatre?**

The first play I did was *You Can't Take It With You* in high school.

**What was your first exposure to Shakespeare?**

*Romeo and Juliet* was the first Shakespeare play I ever read.

**What are you looking forward to most about this production?**

The thing I look forward to the most is being able to entertain so many people with my fellow performers.

## William Shakespeare (1564-1616) and *Twelfth Night*

William Shakespeare, perhaps the most celebrated English dramatist in history, wrote thirty eight plays, and *Twelfth Night* is one of his most enduringly popular comedies. The first recorded performance of this play was in 1602, in the Middle Town Hall belonging to the Inns of Court in London. One of Shakespeare's probable sources writing *Twelfth Night* was Barnabe Rich's *A Farewell to the Military Profession*, which was in turn based on a story in Matteo Bandello's *Novelle*.

Some critics see this play reflecting the conflict between the festive merry-making that was present in the revelry and masquerades of England in the Middle Ages, and the discipline-enforcing power structures that were beginning to emerge in post-Reformation England. This conflict was brought about largely because of the rapid societal change that was taking place around this time. The change of the national religion from Catholicism to Church of England, for example, led to the emergence of nonconformists who either thought that Queen Elizabeth's decision hadn't gone far enough in separating the Church of England from Catholicism, or else thought that the reform had gone too far. In addition, technological advances such as the printing press allowed written material and therefore knowledge to be disseminated to a much broader segment of the population than ever before.

All of these changes were taken by some as a threat to the status quo and, as a result, enforcing order through hierarchy became a high priority. This concept infiltrated all areas of life, from the type of clothing that different social classes were allowed to wear to the way that the afterlife was understood in the Church of England. Shakespeare seems to pick up on this theme of potential chaos and the attempts to curtail it through order and hierarchy. After all, Malvolio expends vast amounts of energy trying to force Sir Toby, Sir Andrew, and Feste to cease their chaotic, wild revels. Sir Toby and company ultimately win the battle against Malvolio, making it seem as though the victory has gone to the chaotic revelry embodied in Sir Toby and Feste's antics.

But does Shakespeare really take a side here? The joke that Maria, Sir Toby, and Feste play on Malvolio is cruel and leads him to the brink of insanity. Malvolio's main humiliation comes because he throws off social hierarchy and tries to marry above his station in life. Viola is able to live in Illyria by rejecting the normal order of things and dressing as a man and, although things end happily for her and Orsino, her disguise does cause a complicated romantic entanglement for a while, and leads to multiple swordfights and Antonio's arrest. It seems that we see the negative side both of extreme order and of extreme chaos in *Twelfth Night*.

The play was first printed in the First Folio of 1623. Since Shakespeare's time, it has been produced several times, both onstage and on film, and has also been adapted and modernized.

### Sources

Crewe, Jonathan. "Introduction." *Twelfth Night*, by William Shakespeare. New York: Penguin Group (USA) Inc., 2000.

Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive!* New York: Bantam Books, 1988, Print.

## *Twelfth Night Synopsis*

Orsino, Duke of Illyria, has sent a messenger to the countess Olivia, to woo her on his behalf. Olivia's brother has died recently, though, and the countess has sworn that she will live in mourning for seven years and during that time, she will remain unmarried. In spite of this obstacle, Orsino continues to pine for Olivia.

Meanwhile, Viola, a young woman from Messaline, has been in a shipwreck and washed up on the shores of Illyria with a sea captain. She believes her twin brother, Sebastian, to be dead, and, in order to live in Illyria, decides to disguise herself as a eunuch and serve Duke Orsino. Orsino accepts Viola (disguised as a boy and going by the name Cesario) as a page in his home, and sends her to woo Olivia on his behalf. Although Olivia is reluctant at first, she eventually admits Cesario/Viola to her home and promptly falls in love with Viola, whom she believes to be a boy. Olivia sends her steward, Malvolio, after Cesario/Viola with a ring, in order to signify her affection. Viola is distraught—not only has she discovered that Olivia is in love with her, but Viola herself is also falling in love with Orsino!

Orsino is not the only man vying for Olivia's affection—Olivia's uncle, Sir Toby Belch, has invited a young friend, Sir Andrew Aguecheek, to attempt to court Olivia. Sir Toby's goal, however, is to take advantage of Andrew's deep pockets, in order to indulge in the festivity and revels that he enjoys. These revels are not always well-received, though—Malvolio frequently chastises Sir Toby and threatens to reveal his misdeeds, such as his drinking and loud, raucous singing, to Olivia, whom Malvolio believes would then kick Sir Toby out of her house. To get revenge, Sir Toby, Maria (Olivia's maid), and Sir Andrew concoct a plot in which Maria will forge a letter implying that Olivia is in love with Malvolio, and suggesting that Malvolio engage in absurd behavior such as wearing yellow stockings, being rude to servants, and smiling no matter what. Malvolio falls for the ruse instantly.

As this plotting is going on, Sebastian, Viola's twin brother, is alive and has arrived in Illyria. He was rescued by Antonio, a sailor who is wanted in Illyria for having once fought against Orsino at sea. In spite of this, Antonio has followed Sebastian to Illyria, since the two have become so close. Once they have both reached Illyria, Antonio gives Sebastian money and sends him to explore the town.

Meanwhile, as Olivia plans to woo Cesario/Viola, Malvolio shows up in yellow stockings, cross-gartered, and smiling incessantly. Olivia is puzzled, and requests that Maria see to Malvolio. Maria does so, by having Sir Toby lock him up. After Sir Toby has done this, he meets with Sir Andrew, who is jealous of Olivia's affection towards Cesario. Sir Toby takes advantage of this jealousy in order to convince Andrew to challenge Cesario/Viola to a duel. Sir Andrew does so, but, since Sebastian, Viola's twin, is now in Illyria, havoc ensues: Antonio sees Cesario/Viola fighting Sir Andrew and, believing it to be his good friend Sebastian, Antonio rushes to Cesario/Viola's defense. Antonio is immediately arrested, based on his previous conflict with Orsino, and requests that Cesario/Viola (whom he believes to be Sebastian) return the money that Antonio lent him. Viola, confused, refuses.

Shortly after, Sir Andrew and Sir Toby meet Sebastian in the street and, believing him to be Cesario/Viola, once again try to fight him. Olivia stops the fight and asks Sebastian to marry her, under the impression that he is Cesario. Sebastian agrees. Meanwhile, Malvolio, still locked up, is visited by Feste, disguised as a priest, Sir Topas. In this disguise, Feste tries to convince Malvolio that he is crazy.

Finally, all the characters are united at Olivia's house, and the confusion is resolved. Viola and Sebastian meet and realize that each was mistaken about the other's death. Viola reveals that she is, in fact, a woman and not Cesario, and Orsino takes her as his wife. Olivia discovers that she is betrothed to Sebastian and that she will soon be a sister to Orsino and Viola, rather than wife to either. Perhaps the only character who does not meet a happy end is Malvolio—he has been released from his prison and accuses Olivia of misleading him. She discovers that the letter was, in fact, a forgery by Maria. When Malvolio finds this out, he is infuriated and swears that he will take his revenge on everyone present. The company seems unconcerned, though, and the play ends with the couples happily united.

## Meet the Characters

**Orsino:** Duke of Illyria. When the play begins, he has been in love with Olivia for the past four weeks. He tends to listen to melancholy, soulful music as he thinks and talks about how much he loves Olivia. He sends messengers, including Valentine and Cesario, to Olivia's house to ask for her hand on his behalf. Eventually, once he discovers that Cesario is actually Viola, he proposes to Viola.

**Valentine:** A male servant in Orsino's house. Valentine is sent to Olivia's house prior to Viola/Cesario's arrival, but Olivia refuses to admit him.

**Viola:** Viola is a young woman from a country called Messaline, and although we do not know exactly who her parents were, she is clearly from a fairly sophisticated family. She has been shipwrecked in Illyria, and was rescued by the ship's captain. Viola decides to disguise herself as a boy named Cesario in order to work for Orsino. Viola has a twin brother named Sebastian, whom she believes to be dead.

**Olivia:** A rich countess. Olivia's father and brother have both died within the past year, so she has said that she will spend the next seven years mourning them. As a result, she refuses all suitors. When Cesario arrives on behalf of Orsino, though, Olivia falls for him and tries to convince him to marry her.

**Captain:** Viola's savior in Illyria, and the only one who knows that she has disguised herself as a boy. He was the captain of the ship that Viola and Sebastian were on.

**Sir Toby Belch:** Olivia's uncle. He lives at Olivia's house, although it is not clear if he is looking after her, or if he merely has nowhere else to go. He has brought a rich friend to Olivia's home, in order to woo Olivia. Sir Toby is, essentially, always drunk.

**Maria:** Olivia's maid. She is instrumental in the plot to fool Malvolio, and she has a bit of a soft spot for Sir Toby.

**Sir Andrew Aguecheek:** A nice but naïve guy who does what Sir Toby tells him. Sir Andrew has a lot of money and has come to Illyria in hopes of marrying Olivia. He is a coward.

**Feste:** Described as a fool or clown. Feste works for Olivia, but has been away from Olivia's house for some time. Feste is also a musician.

**Malvolio:** Olivia's steward. Malvolio does not like drinking or festivity—he always follows rules to the letter and does his best to force others to do the same. Not surprisingly, he does not like Sir Toby. Malvolio secretly likes Olivia, even though she is socially above him. He hopes this will not be the case for long, though, as he aspires to be of much higher status than he currently is.

**Sebastian:** Viola's twin brother. He has survived the shipwreck that he, Viola, and the Captain were in, and was rescued by Antonio. Sebastian believes that Viola is dead.

**Antonio:** Sebastian's rescuer, who becomes his close friend. Antonio braves great danger to bring Sebastian to Illyria, since Antonio was previously involved in a sea battle with Orsino and is wanted in Illyria.

**Officers:** Officials in Illyria who work primarily for Orsino.

# Themes and Motifs in *Twelfth Night*

## Themes:

**Order vs. Chaos:** The battle between the festive, enchanted, romantic world of characters like Sir Toby, Feste, and even the characters who are in love, and the strict order imposed by Malvolio.

Some related scenes:

- Act 1, Scene 5: Feste matches wits with Olivia, using absurd wordplay, while Malvolio refuses to think beyond the literal meanings of the comments Feste makes and the questions Olivia asks.
- Act 2, Scene 3: Sir Toby, Sir Andrew, and Feste's revelry gets so out of hand that Malvolio comes to silence them, prompting their plot against Malvolio.
- Act 4, Scene 1: Sebastian's appearance in Illyria throws everyone into confusion, as Feste, Sir Andrew, and Sir Toby all mistake him for Viola/Cesario.
- Act 4, Scene 2: Feste pretends to be Sir Topas, a curate visiting the imprisoned Malvolio, and imposes absurdity and chaos on the character who most values order and rationality.

**Power and Abuse of Power:** There is no single governing authority figure in *Twelfth Night* (both Orsino and Olivia have power, although Orsino does outrank Olivia), but there are several instances of people using and abusing the power they have over others.

Some related scenes:

- Act 1, Scene 3: Sir Toby exercises his influence over Sir Andrew to convince him to stay in Illyria, even though everyone knows Olivia will never consent to marrying Sir Andrew.
- Act 2, Scene 3: Malvolio uses his power in Olivia's household to threaten Sir Toby when Toby, Andrew, and Feste are indulging in revels.
- Act 2, Scene 5: Maria, Sir Toby, Sir Andrew, and Feste fool Malvolio with a forged letter, using their knowledge of his weaknesses in order to lead him to humiliation.
- Act 3, Scene 4, and Act 4, Scene 2: Sir Toby, Feste, and Maria use their influence over Olivia to get Malvolio imprisoned and then to enrage the imprisoned Malvolio and drive him to the brink of insanity.

## Motifs:

**Balance and the Whirligig of Time:** Within *Twelfth Night*, things are thrown wildly off-balance—women dress as men, servants fall in love with their masters and mistresses, and revelry rules over order. But, as Feste points out, the “whirligig of time” brings everything back into balance eventually. (A whirligig can refer to a toy like a pinwheel or a merry-go-round, but it can also refer to a device once used for punishment within the British army.)

Some related scenes:

- Act 1, Scene 2: Viola decides to dress as a man, throwing the normal order of gender off-balance.
- Act 1, Scene 5: Feste, the clown, manages to turn Olivia's mourning on its head, explaining why she should not be grieving for her brother's death.
- Act 1, Scene 5 and Act 2, Scene 2: Olivia defies the normal social order by sending a ring after Cesario/Viola, a servant, in order to romantically pursue him.
- Act 2, Scene 3: Sir Toby, Sir Andrew, and Feste throw Olivia's house off-balance with their revelry.
- Act 3, Scene 4: Malvolio puts the normal hierarchy of Olivia's house off-balance by throwing himself at Olivia and being rude to Sir Toby.

- Act 4, Scene 2: Feste, disguised as Sir Topas, throws Malvolio's world off-balance by trying to convince the steward that he is crazy.
- Act 5, Scene 1: The whirligig of time brings everything back into balance as disguises are removed, mistaken identities are revealed, and (almost) everyone ends up content with their lot.

**Love:** Love is prevalent in *Twelfth Night*, but it is not always romantic love. The play also portrays instances of platonic and familial love.

Some related relationships within the play:

- Viola and Sebastian
- Antonio and Sebastian
- Sir Toby and Olivia
- Orsino and Viola
- Olivia and Viola/Cesario
- Olivia and Sebastian
- Malvolio and Olivia
- Maria and Sir Toby

## Suggested Assignments

### **Twelfth Night Director's Concept**

Ask younger students to draw illustrations of or describe in writing what their own production of *Twelfth Night* would look like. Would it resemble the festive atmosphere and early twentieth century setting of the touring production from Ohio State, or would it be something completely new and different? The only limit is the imagination.

Ask older students to come up with more specific thematic parameters for a proposed production of *Twelfth Night*, including ideas for scenic design, costumes, sound design, and casting. Ask them to describe their ideal production of the play. Will it be set in Illyria in the Renaissance, or in another time and place? Explain how your time and place setting reflects the play's themes. What will your set look like? What colors are prominent in your production? What about costumes? Can you choose a specific song whose melody or lyrics suit the action of the play? If you could cast any prominent actors to play the characters, who would play Viola, Olivia, Orsino, Malvolio, Feste, and Sir Toby?

### **Twelfth Night Review**

Ask younger students to illustrate, write, or describe aloud their favorite scene of the production, favorite character, or favorite theatrical element (set, costume, or effect). Did you like the play enough that you would invite your family or friends to see it?

Ask older students to write a formal review of the production, including an evaluation of the director's concept, specific themes the production emphasizes, and the ways in which the set, costumes, and other theatrical conventions reflected these themes. Which acting performances were the most memorable, and why? Was there a particular actor whose role you would have played differently?

### **Twelfth Night: The Sequel**

Ask students to outline a short synopsis of what a possible sequel to Shakespeare's comedy might be about. How do Olivia and Sebastian's and Viola and Orsino's marriages turn out? What happens to Malvolio? Does he get his revenge? Does Sir Andrew stay in Illyria? What about Antonio?

# Questions for Engaged Audiences

## **Things to watch for during the performance**

1. Part of the production concept was inspired by Feste's line about the "whirligig of time." Do you notice anything in the production that represents this line? Where do you see references to spinning? What about references to time?
2. All of the characters have unique costumes, chosen particularly for them. What do the styles and colors of the costumes say about each character?
3. How does the set change subtly throughout the production to represent different places?

## **Things to discuss after the performance**

1. What was your favorite scene? Why?
2. Who was your favorite character? Why?
3. Which character did you identify with most in this particular production? Why?
4. Was there a part of the play that you think should have been performed differently? Why?

## **Thematic Discussion Questions:**

1. In *Twelfth Night*, Toby and Maria come up with a plan to fool and humiliate Malvolio. Their friends follow along because they don't like Malvolio and think it will be fun and funny to teach him a lesson, but ultimately the joke goes too far. Have you ever followed along with an idea that you thought might be a bad idea? Or something that ended badly? If you have, is there something you could have done differently that would have led to a better outcome?
2. At the beginning of *Twelfth Night*, Viola arrives in Illyria, a strange land, and ends up dressing as Cesario in order to survive and find a place for herself in this foreign country. Have you ever found yourself in a strange or foreign situation? How did you cope?
3. This production was inspired in part by Feste's reference to the "whirligig of time," and the notion that spinning tops are fun until they make you sick or drive you mad. In the first line of the play, Orsino demands excess of music, something he wants in excess to the point of nausea. Have you ever indulged so far in something, that you no longer enjoyed it?



## Activities

### ACTIVITY: *Twelfth Night* Whoosh

This activity can be a great way to help students become familiar with the story of *Twelfth Night* before reading or viewing the play. For this activity, students will stand or sit in a circle. The teacher will read the “whoosh” summary of the play aloud; as he or she names characters or significant items, the teacher taps students to go in the middle of the circle and act out what is being described. When the action in the middle of the circle gets too busy, the teacher says “Whoosh!” and everyone in the middle returns to their spot in the circle. This can happen every scene, every paragraph, or whenever the teacher would like. In this way, different students will be playing various characters throughout. When a line is in italics, the teacher should feed that line to the student playing that character at the time, who will repeat it as part of the middle-of-the-circle action. The names of characters who appear in a scene are bolded, as well as certain items that students can create physically in the circle, but it is up to the teacher when he or she would like to tap students—there can be as many or as few students in the middle of the circle as the teacher would like.

#### *Twelfth Night* Whoosh:

In Illyria, there has recently been a tragedy—the **Countess Olivia** had a **brother**, who has died. This sad event took place less than a year after **Olivia’s father** died. **Olivia** has sworn that she will be in mourning for seven years, and will not allow any suitors into her **home** during that time.

**Orsino**, the Duke of Illyria, has fallen in love with **Olivia** and has sent his servant **Valentine** to woo her on Orsino’s behalf. **Valentine** returns and tells **Orsino**, “*So please my lord, I might not be admitted,*” explaining that **Olivia** has rejected him, and stands by her decision not to see any men who want to marry her. In spite of this obstacle, **Orsino** continues to pine for **Olivia**.

Meanwhile, in the country of Messaline, **Viola** and her brother **Sebastian**, along with a **Sea Captain**, have boarded a **boat**. Shortly into their voyage, the ship wrecks, and **Viola** and the **Captain** wash up on the shore of Illyria. **Sebastian** has disappeared, and **Viola** believes him to be dead. **Viola** asks the **captain** about the residents of Illyria, and the **captain** tells her about **Olivia**, but explains that **Olivia** will not take any new servants. **Viola** remembers her father talking about **Duke Orsino**, and so she asks the **captain** to help her—she asks that he help her disguise herself as a boy so that she can find employment in **Orsino’s** home. The **captain** agrees to help her.

**Orsino**, however, is not the only man vying for **Olivia’s** affection—**Olivia’s** uncle, **Sir Toby Belch**, who lives in her home, has invited a young friend, **Sir Andrew Aguecheek**, to attempt to court **Olivia**. **Sir Andrew** is beginning to realize that his chances of winning **Olivia’s** affections are slim, but **Sir Toby** convinces him to stay, mostly because **Sir Toby** wants to spend **Sir Andrew’s** money. He spends this money on festivities and revelry; **Olivia’s** maid, **Maria**, tells **Sir Toby** that he must restrain himself, so that **Olivia** doesn’t get upset, but **Sir Toby** doesn’t listen.

Meanwhile, **Orsino** has accepted **Viola** (disguised as **Cesario**) as a page in his home, and sends her to woo **Olivia** on his behalf. **Viola** departs for **Olivia’s** home, where **Olivia** is talking and joking with **Feste**, the clown. **Olivia’s** steward, **Malvolio**, a rather somber fellow, is not amused. **Viola** arrives, and, although **Olivia** is reluctant at first, she eventually admits her to her home. **Olivia** promptly falls in love with **Viola**, whom she wholeheartedly believes to be a boy. **Olivia** sends **Viola** back to Orsino, telling her “*Get you to your lord;/I cannot love him. Let him send no more,/Unless, perchance, you come to me again/To tell me how he takes it.*” After **Viola** leaves, **Olivia** calls for **Malvolio** once gain and sends him

after **Viola** with a ring, in order to signify her affection. **Malvolio** finds **Viola** and gives her the ring, thinking that he is returning an unwanted trinket of Orsino's. **Viola** is distraught—not only has she discovered that Olivia is in love with her, **Viola** herself is also falling in love with Orsino!

Back at Olivia's, **Sir Toby**, **Sir Andrew**, and **Feste** are having a wild and raucous party. **Maria** tries to quiet them, but they refuse, and before she can stop them, **Malvolio** comes in and begins yelling at them. He yells, "*My masters, are you mad?*" He then tells **Sir Toby** that, if he does not shape up, Olivia will kick him out. **Malvolio** leaves in a huff, and **Sir Toby**, **Maria**, **Sir Andrew**, and **Feste** concoct a plot. **Maria** will forge a letter implying that Olivia is in love with Malvolio, and suggesting that Malvolio engage in absurd behavior such as wearing yellow stockings, being rude to servants, and smiling no matter what. **Maria** drops the letter and, while **Sir Toby** and **Sir Andrew** hide and watch, **Malvolio** finds the letter, reads it and falls for it instantly. He says, "*My lady loves me. I will do everything that thou wilt have me. Jove, I thank thee!*"

Meanwhile, at **Orsino's** home, **Viola** tries to convince **Orsino** that Olivia will never love him. She tries to hint that there may be another woman who is very much in love with **Orsino**, and who pines for him as he does for Olivia—this woman, of course, is **Viola** herself. **Orsino** refuses to listen and instead sends **Viola** back to **Olivia**. When **Viola** arrives at **Olivia's** home, **Olivia** expresses her love, but **Viola** refuses her and leaves quickly.

On the coast of Illyria, **Viola's** twin brother **Sebastian**, who looks remarkably like her (especially now that she is disguised as Cesario), has just arrived, followed by **Antonio**, a sailor who rescued him from the earlier shipwreck. **Sebastian** is upset because he believes his sister to be dead. **Antonio**, who is wanted in Illyria for piracy, after having won a sea battle against Orsino, followed **Sebastian** to Illyria against his better judgment. Since **Antonio** is a wanted man, he does not want to roam the city, so he gives **Sebastian** money and sends him to explore.

Meanwhile, as **Olivia** plans more ways to try and woo Cesario/Viola, she calls for **Malvolio**, who shows up in yellow stockings, cross-gartered, and smiling incessantly. He quotes the letter he found, declaring, "*Some are born great, Some achieve greatness, and some have greatness thrust upon them.*" **Olivia** is puzzled, and calls **Maria** and asks her to take care of **Malvolio**. **Maria** fetches **Sir Toby**, who has **Malvolio** put in prison.

Over at **Olivia's**, **Viola** has arrived and spoken briefly with **Olivia**, continuing to refuse **Olivia's** advances. As **Viola** is leaving, **Sir Toby** stops her and tells her that **Sir Andrew** has challenged her to a duel. Although both **Viola** and **Sir Andrew** are hesitant to fight, **Toby** eggs them on until they begin to duel. **Antonio** spies **Viola** fighting **Sir Andrew** and, believing it to be his good friend Sebastian, **Antonio** rushes to **Viola's** defense. **Antonio** is immediately arrested by **two officers**, based on his previous conflict with Orsino. **Antonio** requests that **Viola** (whom he believes to be Sebastian) return the money that **Antonio** lent him. **Viola**, confused, refuses, since she does not have **Antonio's** money.

Shortly after, **Sir Andrew** and **Sir Toby** meet **Sebastian** in the street and, believing him to be Cesario/Viola, once again try to fight him. **Olivia** stops the fight and asks **Sebastian** to marry her, under the impression that he is Cesario. **Sebastian** is surprised, but agrees.

Meanwhile, **Malvolio**, still locked up, is visited by **Feste**, disguised as a priest, Sir Topas. In this disguise, **Feste** tries to convince **Malvolio** that he is crazy. **Feste** then leaves and returns without his disguise; **Malvolio** begs for pen and paper to write to Olivia of the way he is being treated, and **Feste** complies.

**Orsino** and **Viola** arrive at Olivia's house, where they meet **Feste**. They are followed shortly by **Antonio**, who is being held captive by **two officers**. **Viola** tells **Orsino** that **Antonio** rescued her, but

**Antonio** is furious—he believes that **Viola** is Sebastian, and is withholding his money from him. **Orsino** insists that the person with them could not be Sebastian, since **Antonio** claims Sebastian has been with him for three months, and **Viola** has been in **Orsino**'s home for three months. **Olivia** arrives, and, when **Orsino** and **Viola** try to leave, **Olivia** calls, "*Cesario, husband, stay!*" **Orsino** is furious, and tells **Viola**, "*Farewell, and take her; but direct thy feet/Where thou and I henceforth may never meet.*"

Then, **Sir Andrew** enters, injured and calling for a doctor. He claims that he was hurt by **Cesario**, but soon **Sebastian** enters, apologizing for having hurt **Sir Andrew**. Everyone present is amazed when they realize that **Cesario/Viola** and **Sebastian** are twins! **Antonio** exclaims, "*An apple, cleft in two, is not more twin/Than these two creatures.*" **Viola** reveals that she is a woman, and **Orsino** tells her they will be married. Not everyone is happy, though—**Malvolio** returns to Olivia's home, and he says to **Olivia**, "*Madam, you have done me wrong,/Notorious wrong.*" **Olivia** realizes that the letter **Malvolio** received was a forgery by Maria. **Malvolio** is infuriated and yells, "*I'll be revenged on the whole pack of you.*" The company seems unconcerned, though, and the play ends with the couples happily united.

## **ACTIVITY: Character Mapping**

Courtesy of the Royal Shakespeare Company *Twelfth Night* Education Pack, created to support the 2009/2010 production directed by Greg Doran. For more information on Doran's production of *Twelfth Night*, and for additional resources, visit <http://www.rsc.org.uk/education/resources/>

This activity can be useful to develop the ideas of the two households, the contrasts and the links between them, and the different forms of love and loyalty in the play. Create a space at the front of the room for the pupils to build a picture of the characters.

Ask pupils to volunteer to be each of the characters.

- They come to the front and read the facts about each character (Facts included in Character Mapping worksheets at end of study guide). The rest of the class will direct each character where and how to stand.
- As each new character steps up ask the students already standing at the front of the class to re-evaluate where they are, and to adjust if necessary. Do they want to be closer to this new character? Further?
- In addition to arranging students in a tableau, use different colored threads to connect characters. For example, one color might represent romantic love, another represents platonic love or affection, another represents familial love, another represents an employer-servant relationship

## **REFLECTION**

- How do characters' relationships change throughout the play?
- Are any characters connected in multiple ways?
- What themes do you see coming across in the way the characters relate to each other?

## **ACTIVITY: Character Journeys**

Courtesy of the Royal Shakespeare Company *Twelfth Night* Education Pack, created to support the 2009/2010 production directed by Greg Doran. For more information on Doran's production of *Twelfth Night*, and for additional resources, visit <http://www.rsc.org.uk/education/resources/>

Shakespeare never gives us a story from only one point of view. This session takes pupils through the play using the viewpoints of four of the central characters:

- Olivia
- Viola
- Malvolio
- Orsino

Using the template for these four you could generate similar storylines for the other characters in the play.

- Get pupils into groups of four or five. Explain that in their groups they are going to look at the story of the play from one character's point of view. They will be given a certain number of scenes to portray. Their job is to create the action in that scene and use the text in italics. At the end of the session they will show back their pieces.

**NOTE: The worksheets (at the end of this packet) are written from each character's individual perspective, including mistaken identities.**

- Give pupils 20 minutes to put their pieces together.
- Ask one group doing each character to show back, or alternatively split the scenes across the groups so that everyone performs something and they have less to prepare.

### **REFLECTION**

- After watching these scenes, where do your sympathies lie?
- Is this a black and white story?
- Are there good guys and bad guys?
- Is there anyone you'd like to know more about?

## **ACTIVITY: Conscience Threes**

In this activity, students will debate whether or not Sir Toby and his companions should play their rather cruel tricks on Malvolio. To begin, have students come up with reasons why Sir Toby and his friends should trick Malvolio—for example, Malvolio has been rude to them in the past. Then, have students come up with reasons why Sir Toby should not trick Malvolio—for example, their trick could backfire on Sir Toby, it could hurt Malvolio. You may want to write these reasons on a blackboard or whiteboard, for students to refer back to during the activity.

- Divide students into groups of three. One member of each group is Sir Toby, one is A and one is B. Have students form a line across the center of the room, staying in their groups; within each group, Sir Toby should be between A and B. At one end of the room, place a prop that represents Malvolio—perhaps a pair of yellow tights.
- Explain that A will try to convince Sir Toby to play a trick on Malvolio. They can use the arguments that the class discussed to help them. B will try to convince Sir Toby not to play the trick on Malvolio. If Sir Toby is convinced by the “For” arguments, he will take a step towards the tights representing Malvolio. If he is convinced by the “Against” arguments, he will take a step away. Groups work simultaneously. Give them two or three minutes to do this.
- Ask students to stop and stay where they are. Ask the Sir Toby in the group nearest to Malvolio to say why they got that close, and what the most persuasive arguments were. Ask the Sir Toby in the group that is furthest away which was the most persuasive argument they heard.

## **REFLECTION**

- What motivates people to bully others?
- What does it take to stop a bully?
- Why do people play tricks or intimidate other people, even if they know it’s wrong?

## **ACTIVITY: What's the Subtext?**

In this activity, small groups will perform a section of Act 1, Scene 5 while adding in the subtext of the scene. The subtext describes the underlying thoughts and feelings of the characters while they are saying the words of the play. Here's an example of subtext:

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

**Subtext:** I love Orsino, and wish that I could tell everyone how much I love him!

Ask students to get into groups of 4. Two students will play Viola (who is disguised as Cesario during this scene) and Olivia, and the other two will speak the subtext. Tell the groups to read through the edited text of Act 1, Scene 5 (worksheet at end of packet). All four students must decide what should be spoken in the subtext.

Then tell the whole group that the two students performing the subtext must decide where they place themselves in the scene in relation to Viola and Olivia and how they perform their lines. Also, each group needs to decide if the actors playing Viola and Olivia respond to the subtext and how it affects their performance.

Ask each group to perform both the script and the subtext lines in the scenes back to the rest of the group.

### **REFLECTION**

- How is the meaning beneath the lines different from what Viola and Olivia are actually saying aloud?
- How does knowing and thinking about the subtext change the way the lines are spoken?

## Worksheets

### Character Mapping

#### ORSINO

- He is the Duke of Illyria
- He has been in love with Olivia for the past four weeks
- He listens to music as he thinks about how much he loves Olivia
- He sends messengers to her house to ask her out on his behalf

#### OLIVIA

- She is a rich countess
- Her father and brother have both died within the past year
- She says that she is going to spend the next seven years in mourning
- She wears a black veil

#### MARIA

- She is Olivia's maid
- She has a soft spot for Olivia's uncle, Sir Toby

#### SIR TOBY BELCH

- He is Olivia's uncle
- He is always drunk
- He is looking after Olivia while she is in mourning
- He has brought a rich, foolish friend to the house in the hope that Olivia will marry him.

#### SIR ANDREW AGUECHEEK

- He has a lot of money
- He has come to the house in the hope of marrying Olivia
- He does what Sir Toby tells him
- He can't hold his drink as well as Sir Toby
- He is a coward



### MALVOLIO

- He is Olivia's chief servant
- He doesn't like drinking or festivity
- He doesn't like Sir Toby
- He secretly likes Olivia

### VIOLA

- She is in a shipwreck and lands in Illyria
- She is rescued by the ship's captain
- She has a twin brother called Sebastian
- She thinks that he has been drowned in the shipwreck

### SEBASTIAN

- He is Viola's twin brother
- He thinks she has been drowned
- He is rescued from the sea by a sailor called Antonio

### FESTE

- He is described as a fool and a clown
- He works for Olivia
- He has been away from Olivia's house for some time
- He sings songs

### ANTONIO

- He is a sailor
- He was once in a sea battle with Orsino, and won, so he is wanted in Illyria for piracy
- He rescued Sebastian from the shipwreck

## **Character Journey: Olivia**

1. After the death of her brother the Countess Olivia has declared she will be in mourning for seven years, she wears a veil over her face to demonstrate this. She is reluctant to see anyone, especially Orsino who is trying desperately to make her fall in love with him. There is a knock at the door and she sends Malvolio to go and see who it is.

*OLIVIA: Go you Malvolio; if it be a suit from the count, I am sick or not at home.*

2. Malvolio tries to put off the visitor but they will not be denied entry. Olivia finally agrees to let them in. The visitor introduces himself as Cesario and reads a love poem to Olivia written by Count Orsino. Olivia begins to fall head over heels in love with Cesario and sends a ring after him when he leaves.

*OLIVIA: I do not know what, and fear to find  
Mine eye too great a flatterer for my mind.  
Fate, show thy force. Ourselves we do not owe.  
What is decreed must be, and be this so.*

3. On Cesario's second visit Olivia confesses her love to him. When Cesario denies her it makes her more determined to win him.

*OLIVIA: Cesario, by the roses of the spring,  
By maidenhood, honour, truth and everything,  
I love thee so*

*CESARIO: By innocence I swear, and by my youth,  
I have one heart, one bosom and one truth,  
And that no woman has, nor never none  
Shall mistress be of it, save I alone.*

*OLIVIA: Yet come again, for thou perhaps mayst move  
That heart which now abhors, to like his love*

4. Whilst pining and waiting for Cesario to return, Olivia calls for Malvolio to keep her company. He shocks her by appearing in bright yellow stockings and suggesting that she asked him to dress in this way. Frightened, Olivia has him taken away.

*OLIVIA: Good Maria, let this fellow be looked to. Let some of my people have special care of him.*

5. Finally Olivia seems to have some success with Cesario. Bumping into him on the street she propositions him again and he finally succumbs to her charms!

*OLIVIA: Would thou'dst be ruled by me?*

*CESARIO: Madam, I will.*

6. Olivia is so excited that Cesario has finally agreed to accept her love that she marries him straight away.

*OLIVIA: Now go with me and with this holy man  
Into the chantry by*

*CESARIO: I'll follow this good man, and go with you,*

*And having sworn truth will ever be true.*

7. The next time Olivia sees Cesario, after she has married him, he is with Orsino. Olivia is surprised that Cesario seems to have forgotten their marriage ever happened. Olivia asks the priest to testify that they are husband and wife. Orsino is very angry with Cesario because Olivia is the woman he loves.

*ORSINO: Farewell, and take her; but direct thy feet  
Where thou and I henceforth may never meet.*

## **Character Journey: Viola**

1. After a violent storm Viola washes up on the shore of Illyria. A Sea Captain explains to her that this country is home to Orsino, a noble duke, who is in love with Olivia, a Countess grieving for her dead brother. Viola immediately feels sorry for Olivia because she too has lost her brother Sebastian in the storm. Viola and the Captain hatch a plan for Viola to dress as a boy and serve Orsino, the Duke of Illyria.

*VIOLA: I'll serve this Duke*

2. Viola is presented to Orsino as a boy called Cesario and quickly becomes his favourite. Orsino asks Cesario to woo Olivia on his behalf. Unfortunately, Viola has fallen madly in love with Orsino.

*VIOLA: I'll do my best*

*To woo your lady. – Yet, a barful strife!*

*(Aside) Whoe'er I woo, myself would be his wife.*

3. Viola visits Olivia as Cesario and reads the love poem Orsino has given her. Olivia makes it very clear that she isn't interested in Orsino.

*OLIVIA: How does he love me?*

*VIOLA: With adorations, fertile tears,*

*With groans that thunder love, with signs of fire.*

*OLIVIA: Your lord does know my mind: I cannot love him*

4. As Viola is leaving Olivia's house, her Steward, Malvolio catches up with her and gives her a ring. He tells her that she mustn't come again speaking for Orsino unless it's to say she has the ring. Suddenly, just after Malvolio leaves, Viola realises what's going on and that Olivia is actually in love with her dressed as a man.

*VIOLA: Disguise I see, thou art a wickedness....*

*.....My master loves her dearly,*

*And I, poor monster, fond as much on him,*

*And she, mistaken, seems to dote on me.*

5. Back at Orsino's house, there is a discussion about love and music. Viola admits to Orsino that she is in love with someone. Because she is in disguise as Cesario, little does Orsino know that she is actually in love with him. He goes on to give her advice about the kinds of women she should fall in love with. Finally he sends her off to try Olivia again.

*VIOLA: But if she cannot love you sir?*

*ORSINO: I cannot be so answered.*

*VIOLA: Sooth, but you must.*

*Say that some lady, as perhaps there is,*

*Hath for your love as great a pang of heart*

*As you have for Olivia: you cannot love her.*

*You tell her so*

6. Outside Olivia's house after another failed attempt to woo her for Orsino Viola is met by Sir Toby, Olivia's Uncle. He tells Cesario that he has been challenged to a duel by Sir Andrew. Viola is terrified and unsure what she has done, all she knows is that she won't be able to fight.

*VIOLA: Pray God defend me! A little thing would make me tell them how much I lack of a man.*

7. Fortunately just in time, another stranger, Antonio, appears and offers to fight Sir Toby and Sir Andrew on Cesario's behalf. Before Antonio is given a chance he is arrested and demands money from Viola. Viola says she doesn't know what he is talking about and that she doesn't know him. Because of Antonio's passion she dares to hope that she has been mistaken for Sebastian, the brother she thought she had lost in the storm.

*VIOLA: Methinks his words do from such passion fly,  
That he believes himself, so do not I.  
Prove true, imagination, O, prove true,  
That I, dear brother, be now ta'en for you!*

8. Outside Olivia's house Orsino and Viola bump into Antonio and an Officer. Antonio tells his side of the story, he points at Viola and says that they have been together for three months. Orsino retaliates and says that cannot be true because Cesario has served him for the last three months. Just at that moment they are all distracted by the arrival of Olivia. Viola, committed to Orsino, goes after him when he is once again spurned by Olivia. Viola is confused to find that Olivia believes she has married her and worse yet is upset by Orsino's angry reaction.

*ORSINO: Farewell and take her; but direct thy feet  
Where thou and I henceforth never meet.*

9. Things get worse for Viola as Sir Andrew and Toby come in hurt and blaming her for their injuries. Viola says she was asked to fight but refused. Just at that moment Sebastian arrives, he is confused because he never had a brother. But Viola convinces him that she is his sister by telling him facts about their childhood.

*VIOLA: I am Viola – which to confirm,  
I'll bring you to a captain in this town,  
Where lie my maiden weeds*

10. Happily for Viola once everything has been explained, Count Orsino chooses her for his wife.

*VIOLA: And all those swearings keep true in soul*

## **Character Journey: Malvolio**

1. Malvolio, Olivia's chief servant, has been one of the few men admitted to Olivia's company while she has been in mourning. When Olivia is told there has been a knock at the door, she sends Malvolio, her trusted steward, to see who is there. Malvolio is not necessarily impressed with who he finds, and returns to report.

*MALVOLIO: Madam, yond young fellow swears he will speak with you. What is to be said to him, lady?*

*OLIVIA: What kind o' man is he?*

*MALVOLIO: Why, of mankind.*

*OLIVIA: What manner of man?*

*MALVOLIO: Of very ill manner. He'll speak with you, will you or no.*

*OLIVIA: Of what personage and years is he?*

*MALVOLIO: Not yet old enough for a man, nor young enough for a boy. He is very well-favored, and he speaks very shrewishly.*

2. After Cesario leaves, Olivia requests that Malvolio run after him to return a ring that he has left. Ever the faithful servant, Malvolio carries out her orders and returns the ring to Cesario.

*MALVOLIO: Were you not ev'n now with the Countess Olivia?*

*CESARIO: Even now, sir.*

*MALVOLIO: She returns this ring to you, sir. You might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him. And one thing more, that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.*

3. Late at night, long after everyone in Olivia's household should be asleep, Malvolio hears Sir Toby, Feste, and Sir Andrew singing loudly and raucously. He is fairly certain they are drunk, which infuriates him since he is very conservative. He exercises his power in Olivia's household and informs Sir Toby that if he continues acting this way, Olivia will throw him out of her house.

*MALVOLIO: Sir Toby, I must be round with you. My lady bade me tell you that, though she harbors you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanors, you are welcome to the house. If not, and it would please you to take leave of her, she is very willing to bid you farewell.*

4. Walking in the garden one day, Malvolio finds a letter on the ground. Opening it, he discovers that it is a letter written by Olivia, declaring her love for an unknown gentleman. Using his powers of deductive reasoning, Malvolio discovers that he is, in fact, her unknown love! Reading on, he discovers that Olivia would like him to demonstrate his reciprocal

affection for her in many ways, including wearing yellow stockings and cross-garters, and smiling.

*MALVOLIO: My lady loves me; in this she manifests herself to my love, and with a kind of injunction drives me to these habits of her liking. I will do everything that thou wilt have me. Jove, I thank thee!*

5. Having followed the directions in Olivia's letter in terms of dress, Malvolio is thrilled when she summons him to her presence. He follows the rest of her directions as well, showing his affection for her by smiling and quoting her letter back to her. When Olivia directs Sir Toby to look after Malvolio, Malvolio is even more excited—Olivia has given him the opportunity to enact more of the directions in her letter, which further indicates her affection for him!

*MALVOLIO: O, ho! No worse man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. I have limed her! Nothing that can be can come between me and the full prospect of my hopes.*

6. Sir Toby has imprisoned Malvolio, who is furious at how poorly he is being treated. A priest comes to visit Malvolio, which offers a ray of hope—perhaps this curate can help free Malvolio from his wrongful imprisonment. The priest, however, insists that Malvolio is mad. Olivia's fool joins the priest and agrees to bring Malvolio pen and paper.

*MALVOLIO [Within]: Who calls there?*

*SIR TOPAS: Sir Topas the curate, who comes to visit Malvolio the lunatic.*

*MALVOLIO: Sir Topas, never was man thus wronged; good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.*

*SIR TOPAS: Fie, thou dishonest Satan! Say'st thou that house is dark?*

*MALVOLIO: As hell, Sir Topas.*

*SIR TOPAS: Why, it hath bay-windows transparent as barricadoes, and the clerestories toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?*

7. After sending Olivia a letter explaining how upset he is about the way he has been treated, Olivia sends for Malvolio. He explains his fury over what has happened, at which point Olivia discovers that the original letter Malvolio found was forged. He is even more furious when he finds this out.

*MALVOLIO: Lady, you have. Pray you peruse that letter.*

*You must not now deny it is your hand.*

*And tell me, in the modesty of honor,*

*Why you have given me such clear lights of favor,*

*Why have you suffer'd me to be imprison'd,*

*And made the most notorious geck and gull*

*That e'er invention play'd on? Tell me why....*

*OLIVIA: Alas, poor fool, how have they baffl'd thee!*

*MALVOLIO: I'll be reveng'd on the whole pack of you!*

## Character Journey: Orsino

1. Orsino is madly in love with the Countess Olivia, even though she will not admit any men into her company. Although his servant Valentine tells him his pursuit of Olivia is hopeless, Orsino is still determined to win her.

*DUKE: If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken and so die...  
...O, when mine eyes did see Olivia first,  
Methought she purg'd the air of pestilence!*

2. Orsino has employed a new young male servant, Cesario. As soon as Cesario entered his household, Orsino trusted the young man—he told Cesario all of his feelings for Olivia, and has now decided to send Cesario to woo Olivia for him. Since Cesario is so young, Orsino is sure he will have more success gaining entry to Olivia's home than an older messenger might.

*DUKE: It shall become thee well to act my woes;  
She will attend it better in thy youth  
Than in a nuncio's of more grave aspect.*

*CESARIO: I think not so, my lord.*

*DUKE: Dear lad, believe it;  
For they shall yet belie thy happy years,  
That say thou art a man: Diana's lip  
Is not more smooth and rubious; thy small pipe  
Is as the maiden's organ, shrill and sound,  
And all is semblative a woman's part.  
I know thy constellation is right apt  
For this affair.*

3. Noticing that Cesario seems changed, Orsino deduces that he has fallen in love. Being experienced in love himself, Orsino offers Cesario advice before sending him once more to Olivia's home. Orsino brushes off Cesario's suggestions that Olivia might not return his love, and that there might be a woman who pines for Orsino as he does for Olivia.

*CESARIO: Say that some lady, as perhaps there is,  
Hath for your love as great a pang of heart  
As you have for Olivia. You cannot love her;  
You tell her so; must she not, then, be answer'd?*

*DUKE: Make no compare  
Between that love a woman can bear me  
And that I owe Olivia. Give her this jewel. Say,  
My love can give no place, bide no deny.*

4. Summoned by one of his officers, Orsino sees Antonio, a pirate whom he has wanted to capture ever since Antonio won a skirmish against Orsino's own ships. Antonio claims that



he is only in Illyria because of Cesario, his close friend with whom he has spent the last three months. Orsino is puzzled—Cesario has barely left his side for the past three months.

*DUKE: Fellow, thy words are madness;  
Three months this youth hath tended upon me*

5. Things get even more confusing when Olivia arrives and chastises Cesario for not keeping his promise to meet her. Even worse, she then calls Cesario her husband. Orsino is enraged that his servant would deceive him like this, and orders Cesario to leave and never return to Orsino's home.

*DUKE: Farewell, and take her; but direct thy feet  
Where thou and I henceforth may never meet.*

6. Suddenly, a man shows up who looks exactly like Cesario. Orsino is confused at first, but all becomes clear when Cesario reveals that he is actually a woman named Viola, and that this newcomer is Sebastian, Viola's twin brother.

*DUKE: One face, one voice, one habit, and two persons –  
A natural perspective, that is and is not!*

7. Realizing that Cesario is actually Viola, Orsino discovers that he has fallen in love with his confidant and one-time servant. Everything ends happily when Orsino realizes that Olivia is not the woman for him, and that he actually loves and wants to marry Viola.

*DUKE: Cesario, come –  
For so you shall be, while you are a man;  
But, when in other habits you are seen,  
Orsino's mistress and his fancy's queen.*

**Subtext: *Twelfth Night* Act 1, Scene 5—Edited Scene**

**Viola** My lord and master loves you. O, such love  
Could be but recompens'd, though you were crown'd  
The nonpareil of beauty!

**Subtext:** \_\_\_\_\_

**Olivia** Your lord does know my mind; I cannot love him.

**Subtext:** \_\_\_\_\_

**Viola** If I did love you in my master's flame,  
In your denial I would find no sense

**Subtext:** \_\_\_\_\_

**Olivia** Why, what would you?

**Subtext:** \_\_\_\_\_

**Viola** Make me a willow cabin at your gate,  
And call upon my soul within the house;  
Halloo your name to the reverberate hills,  
And make the babbling gossip of the air  
Cry out, "Olivia!" O, you should not rest  
Between the elements of air and earth,  
But you should pity me!

**Subtext:** \_\_\_\_\_

**Olivia** Get you to your lord;  
I cannot love him. Let him send no more,  
Unless, perchance, you come to me again  
To tell me how he takes it. Fare you well;  
I thank you for your pains.

**Subtext:** \_\_\_\_\_

**Viola** Farewell, fair cruelty.

**Subtext:** \_\_\_\_\_