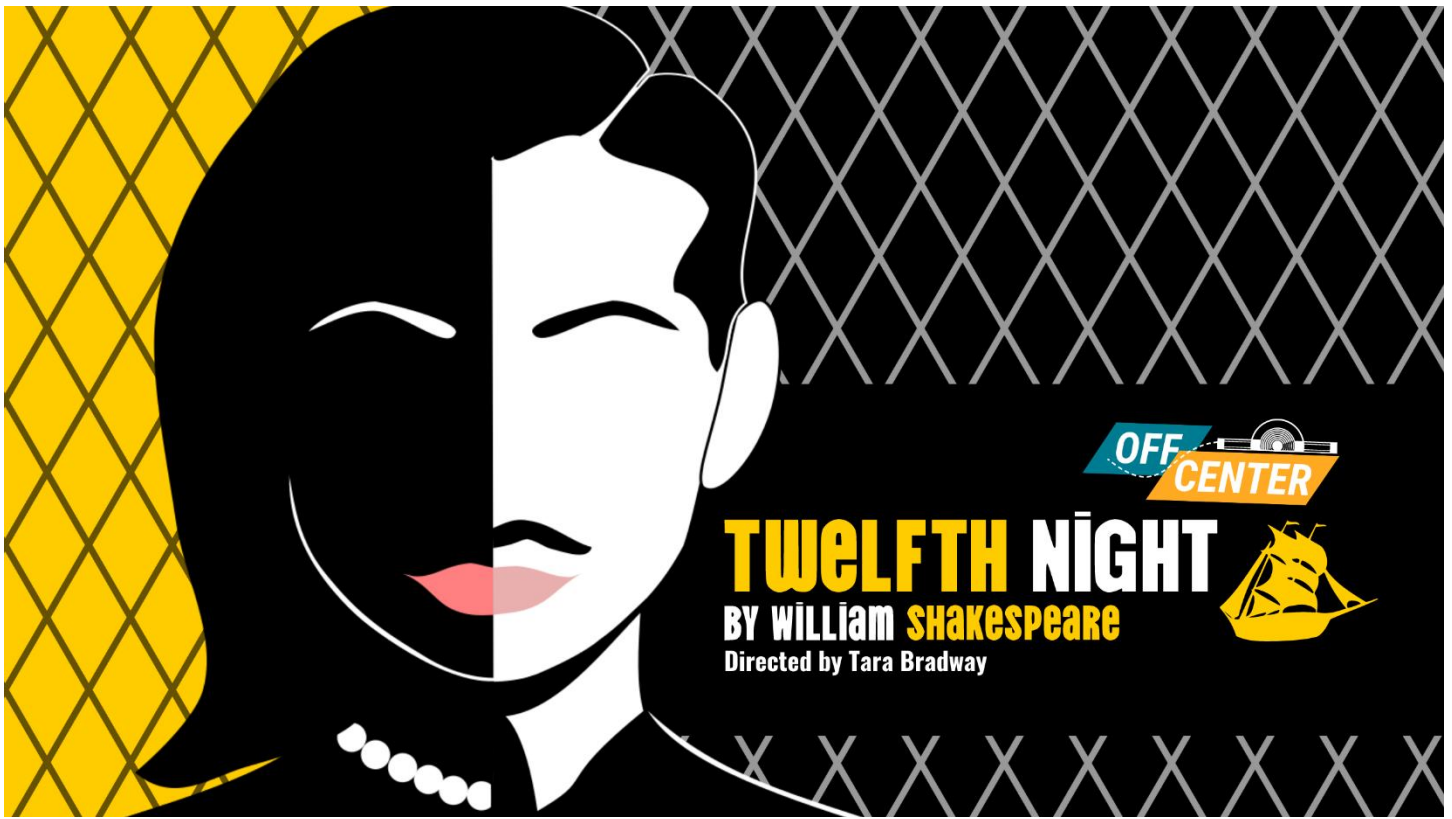


Twelfth Night

Study Guide



A show and study guide produced by Bloomsburg Theatre Ensemble.

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WILLIAM SHAKESPEARE'S BIOGRAPHY



Did you know that Shakespeare died on his birthday? There is so much more about ol' Billy Shakes that most people have no idea about. Born in Stratford-upon-Avon in April of 1564, Shakespeare's body of work spans 38 plays, 154 sonnets, and two narrative poems. He is easily regarded as one of the most renowned playwrights in history. His plays cover tragedy, comedy, myth, and more. Shakespeare is also known for penning many words used today in our modern English language such as 'bandit', 'lackluster', 'dwindle', 'elbow', and 'dauntless'. His insults are some of the most creative and there are whole websites devoted to generating Shakespearean smack talk! Look to our insult generator in the study guide! Shakespeare worked and wrote in London at the Globe Theatre where his plays premiered and were loved. (Trust me, if they weren't the crowd would let them know about it by throwing food at them on the stage.) His family remained in Stratford, where his wife Anne Hathaway raised his three children. While Shakespeare spent a lot of time in London, he died at his home in Stratford-upon Avon on his birthday in 1616. Countless tourist flock to this very home to see where one of the most famous men in theatre entered and left this mortal coil.

Click [ME](#) to learn even more about one of history's most famous playwrights!

CAST BREAKDOWN

Viola..... Arrianna Daniels

Orsino/Maria..... Kimie Muroya

Olivia/Sea Captain/Second Officer..... Diamond Gloria Marrow

Sebastian..... Michael Covell

Mavolio/First Officer..... Elizabeth Dowd

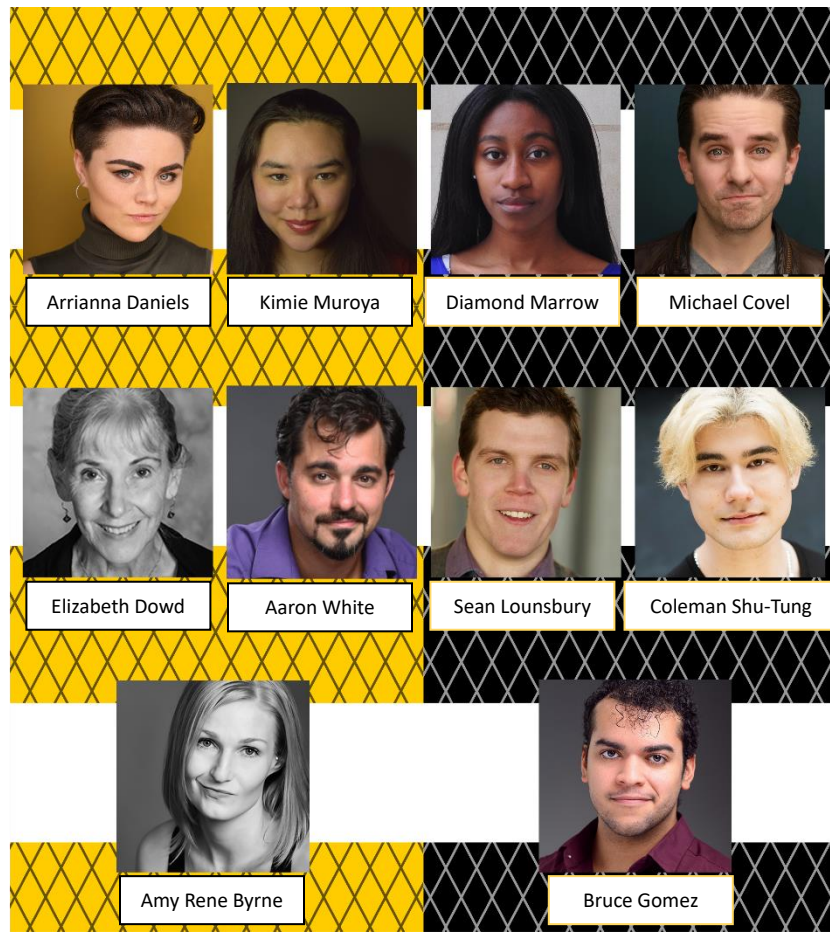
Clown/Priest..... Aaron White

Sir Toby Belch..... Sean Lounsbury

Sir Andrew..... Coleman Shu-Tung

Antonio/Curio..... Amy Rene Byrne

Fabian/Valentine..... Bruce Gomez



Director's Notes

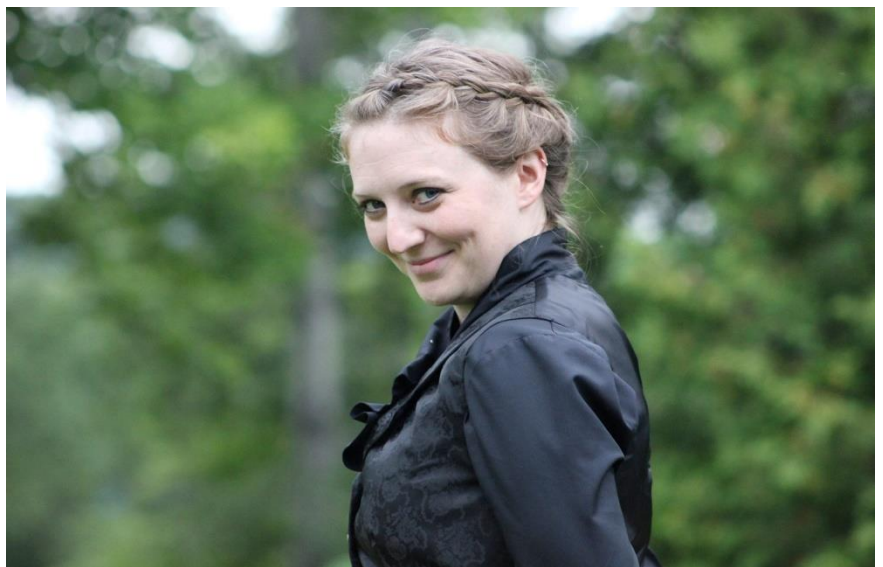
I'm inspired by what are known as Original Practices--basically, what did Shakespeare's actors do? How did they learn their roles? How did they rehearse and perform?

In our production, we are taking inspiration from a few of these original practices. One is in casting. We have actors whose gender does not align with their characters' gender. For instance, Duke Orsino is a man, but the actor (Kimie) playing Orsino is a woman. She also plays Maria, a female character. So, part of her work in rehearsal is exploring how to present these differently gendered characters.

Another practice that we're employing is universal lighting. (I've offered a bit more below in the form of a scavenger-hunt question.)

Although not entirely inspired by original practices, I am very interested in the idea of ensemble. We are a group of players. And the theaters in Shakespeare's London were peopled with groups of players too. So, I'm leaning into who we are as individuals (actors and designers), how we meld as an ensemble, and what production **we** create together.

So, I invite you to look for the ways in which **we** show up in the show. What elements (a big word in *Twelfth Night*) stand out to you? How do you imagine they emerge from us as individuals and as an ensemble? Where do you feel invited to join us? After all, you're also a part of this production as our audience, which means that **your** show is going to be different from anyone else's.



Tara Bradway- Director

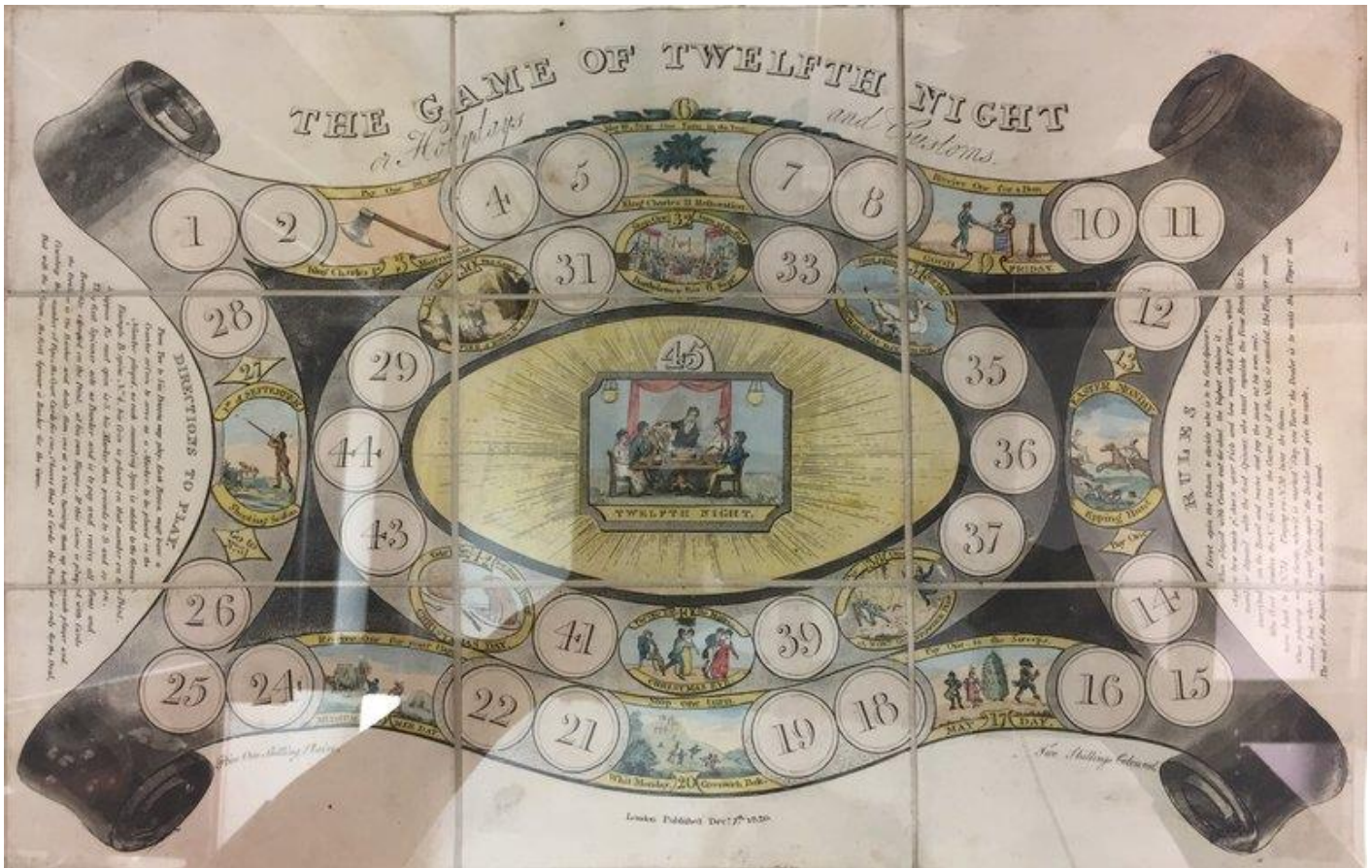
I hope you enjoy!

Twelfth Night Synopsis

Act I

If music be the food of love, play on

- TWELFTH NIGHT, ACT 1 SCENE 1



Twelfth Night Board Game, 1820

The Duke of Illyria feels spurned by the Countess Olivia, who has sworn off courting any man for seven years. Meanwhile, Viola is saved by a group of sailors from a storm at sea. She is mourning the death of her brother Sebastian and to make sure she can successfully fend for herself, disguises herself as a boy and gets work being the page of the Duke.

Orsino does not give up on trying to court the Countess. He sends his new page Cesario (Viola in disguise) to court Olivia for him. Cesario/Viola is secretly in love with Orsino. However agrees unwillingly to help court Olivia.

Olivia continues her rejections of Orsino. She is attracted to Cesario/Viola. To show her attraction, she sends her page, Malvollo, to present a ring to Cesario/Viola.

Act II

Meanwhile, Sir Toby Belch (Olivia's Uncle), Olivia's servant, Maria, and Sir Toby's friend, Sir Andrew Arguecheek try to expose Malvollo and his self love and aspirations. (Sir Andrew also loves Olivia.) These three trick Malvollo into thinking Olivia loves him and that she wrote a letter to him demanding he wear yellow stockings, cross-gartered, and smiling to express his love for her. When the Countess sees this she has Malvollo committed as a mad man.

During this we learn that Sebastian (Viola's brother) is not dead. He arrives on the shores of Illyria with his friend, Antonio (a sea captain). Antonio is wanted for piracy against Orsino.

Some are born great, some achieve greatness, and some have greatness thrust upon 'em

- TWELFTH NIGHT, ACT 2 SCENE 5

Act III

Sir Andrew is so jealous of Cesario/Viola that it leads him to challenge them to a duel. Sir Toby catches wind of this and decides to play a bit of a prank and tells each person that the duel is to the death. Because of this, both avoid the duel. Unfortunately, not until after Antonio mistakes Cesario/Viola for Sebastian and comes to his friend's defense. This causes Antonio to be recognized by Orsino's men and subsequently arrested. A little while later, Sebastian actually does show up and Sir Andrew, thinking he's Cesario/Viola, challenges the well-versed fighter to a duel and Sir Andrew loses. During this, Olivia interjects and welcomes Sebastian into the house, thinking he is Cesario/Viola, and marries him that night.



Royal

Shakespeare Theatre, 1974

Act IV

Maria, Sir Toby, and Feste (the court fool) all torture Malvolio who is still being held in a dungeon for being a mad man. Feste, dressing up as a priest, furthers Malvolio's concern that he is mad. Soon, the trio realize that they may get in trouble for their actions and allow Malvolio a pen and paper to write to Olivia.

Act V

Antonio is brought before Orsino to talk. When he sees Cesario/Viola, he accuses him of betrayal. Sebastian arrives to apologize for the fight with Sir Toby and upon seeing Cesario/Viola realizes his twin is alive.

A letter is brought by Feste from Malvolio and when he is released, Maria's letter is proved to be false. Malvolio promises revenge as he leaves.

Maria and Sir Toby have been married as a celebration for their successful plot against Malvolio.

At the play's conclusion, Orsino approves of the marriage between Olivia and Sebastian. And acknowledges that he has affections for Cesario/Viola. He promises to marry Viola once she has changed back into women's clothing.

Pre-Show Discussion Questions for Students

- **Who were the actors in Shakespeare's theater?**

Only men were allowed to perform onstage in England at this time (although women performed onstage in continental Europe). Women's roles in Shakespeare's plays were performed by boys whose voices had not yet changed. What plays have you read, studied, or seen? Does it change things to imagine that Juliet or Lady Macbeth or Cleopatra was played by a boy probably younger than you? In *Twelfth Night*, Viola, Olivia, and Maria would have been played by boys. This becomes more complicated when Viola disguises herself as a boy, Cesario. We have a lot of women in our company (many of whom are playing male roles). How do you imagine that will affect your experience during the play?

- **What sort of lighting did Shakespeare's theater use?**

At the Globe Theatre, Shakespeare's company played in the middle of the afternoon. The building was open to the sky, and the players performed in natural daylight. When they played in the indoor Blackfriars Playhouse, they used chandeliers with candles that needed trimming. They didn't have lighting effects (like dimming or spotlights) like we have today. We are taking a page out of their book by playing in what's called "universal lighting." So, you'll be able to see the actors, of course. But they will also be able to see you. And you'll be able to see the other audience members too. *Everyone* is part of the show, even if you don't have any lines to speak.

Post-Show Discussion Questions

- What was it like to watch a show with all the lights on? How did it feel different from other live theater you've seen or from seeing a movie?
- Shakespeare's company of players wasn't big, so he often wrote plays with more characters than actors in the company. Directors make choices about how actors "double up" on their roles. What did you think of the doubles in this production (e.g., Orsino/Maria, Olivia/Sea Captain)? What did those make you think about?
- Disguise and concealment is a big theme in *Twelfth Night*. When Viola is shipwrecked on the shores of Illyria, she decides to disguise herself as a young man, Cesario. What other things are kept secret in the play? I invite you to think about a time where you felt you needed to hide something about yourself or keep something a secret for someone else. What did that feel like for you? Did you ever feel scared of being discovered?

SHAKESPEARE'S PLAYS

Listed below are all of Shakespeare's plays. That's right. ALL. OF. THEM. He wrote a lot of content and even after almost 500 years, his plays are still studied, performed, and taught throughout the world. Read below and learn...

TRAGEDIES

ANTONY AND CLEOPATRA

Falling in love with an Egyptian legend has its drawbacks... war with your friend and suicide to name a few.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/antony-and-cleopatra/>

CORIOLANUS

Is it possible to be a double-double crosser? Ask Coriolanus! Oh wait you can't... he's dead.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/coriolanus/>

CYMBELINE

King Cymbeline (I know! I was surprised it was a guy too...) likes to banish people. His daughter likes to sip tea and spread gossip about infidelity. Well, at least they get their comeuppance and finally have peace between Rome and themselves...

Wait. That ain't fair...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/cymbeline/>

HAMLET

Your dad is dead, your patricidal Uncle is your new step-pops, and you're slowly slipping into madness... Family therapy won't be able to fix this bunch! Apparently, only death will...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/hamlet/>

JULIUS CAESAR

Et tu, Brute? You think your friends are backstabbers! Follow this link and see how blessed you are with the clique you have.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/julius-caesar/>

KING LEAR

Word of advice as a parent? Don't turn away and banish the only daughter who loves you and subsequently put your unloving, ungrateful daughters in a position of power. It'll lead to you going crazy and wandering in a storm only to have everyone you love (and more) die. Playing favorites never proves fruitful. Just ask Lear... Oh wait. He dead.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/king-lear/>

MACBETH

Mac-What? Shhh... Don't say this name in a theatre unless you plan on putting some bad voodoo on the show. This Scot-man takes some bad advice from some witches and the bloodshed that follows is his comeuppance.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/macbeth/>

OTHELLO

Jealousy! Distrust! A guy named Iago. The Moor of Venice needs to learn communication skills with his wife. One of Shakespeare's most famous plays is this way...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/othello-moor-venice/>

ROMEO AND JULIET

Having love issues at the age of 13? Well, don't take advice from these two star-crossed lovers... Romeo and Juliet is a tale as old as time but some take umbrage with the ending.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/romeo-and-juliet/>

THE TEMPEST

Don't you just hate it when an old man and his slaves ruin your perfectly good shipwreck on a magical island by tormenting you?

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/tempest/>

TIMON OF ATHENS

Owe tons of money and now you're mad because no one will spot you the cash? Call 1-800-WOOD-PYRO and have a guy set your town on fire. (We do not condone this kind of behavior as anyone's form of problem solving tactics.)

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/timon-athens/>

TITUS ADRONICUS

Law and Order: SVU doesn't know what to do with these cast members.

Dismemberment and revenge are the themes for this gory play.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/titus-andronicus/>

TROILUS AND CRESSIDA

"I love you! But now you're dead..." "And I love YOU! But now YOU'RE dead..." It sure is hard to find true commitment during the Trojan war.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/troilus-and-cressida/>

COMEDIES

ALL'S WELL THAT ENDS WELL

Even Maury wouldn't know how to solve these marriage issues! Unrequited love, some trickery, and mild stalking help to show that love conquers all. As long as you're willing to deceive...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/all-well-ends-well/>

AS YOU LIKE IT

Cross-dressing is a very common writing tool Shakespeare uses to move plots along. Anyone else notice this? Well, in this play it all plays out to a big group wedding in the woods, which sounds fun!

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/as-you-like-it/>

THE COMEDY OF ERRORS

Two sets of twins and one shipwreck lead to a 'Who's on First' comedy sketch but with iambic pentameter. (Watch Abbot and Costello, children. You'll thank me later. But also read this play!)

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/comedy-of-errors/>

LOVE'S LABOUR'S LOST

Don't you just hate it when you vow to be a bachelor forever and someone just shows up looking all good and whatnot and ruining your plans? Man, I hate when attractive women want to date me...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/loves-labours-lost/>

MEASURE FOR MEASURE

Don't question a nun's resolve and religious commitments! Politics and religion never mix. Especially when you're a corrupt jerk.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/measure-measure/>

THE MERCHANT OF VENICE

As always, women have to save the day by cross dressing as lawyers to save their fiancés from crippling (literally!) debt.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/merchant-venice/>

MERRY WIVES OF WINDSOR

Having money troubles? Seducing wealthy wives is apparently a solid investment tactic in Shakespeare's time.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/merry-wiveswindsor/>

MIDSUMMER NIGHT'S DREAM

If I had a nickel for every time I fell in love with a donkey, I'd be one rich Fairy Queen! Love triangles with magicked mules and lost teen love squares (love rhombus? Love- ... four teens with confused feelings!) are the center of this puckish story of mirth and magic!

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/midsummer-nights-dream/>

MUCH ADO ABOUT NOTHING

These characters are making a whole fuss over nothing just because someone heard something from someone from somewhere. Don't gossip, people. It gives you wrinkles.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/much-ado-about-nothing/>

THE TAMING OF THE SHREW

Nothing screams feminism like being forced into marriage so your younger sister can wed her love and then both of you competing against each other to determine who's the most obedient wife! But hey! You won the contest. Yay...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/taming-of-the-shrew/>

THE TEMPEST

Don't you just hate it when an old man and his slaves ruin your perfectly good shipwreck on a magical island by tormenting you?

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/tempest/>

TWELFTH NIGHT

You don't want to go on this cruise! ... Or do you? Pirates! Love-triangles! Cross-dressing! This ain't no Disney cruise. Follow this link to find out more.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/twelfth-night/>

TWO GENTLEMAN OF VERONA

Is it very gentlemanly to go after your bro's girl? Asking for a friend...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/two-gentlemen-verona/>

THE WINTER'S TALE

"Banishment, Shepherds, and Bears, Oh My!" Misunderstandings lead to death. But also bears lead to death. Mis identities are the catalyst to honest love and statues come to life in one of Shakespeare's most famous plays.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/winters-tale/>

HISTORIES

HENRY IV PART 1

Best friend waging war against you? Ask your alcoholic son to fight with you in battle and all will be well. And who says the family sitcom motif is dead...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/henry-iv-part-1/>

HENRY IV PART 2

Relationships are complicated... Dad's dead. Best friend talking trash... Let's go to war. AGAIN!

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/henry-iv-part-2/>

HENRY V

The French called Henry V mean names! So... more war! But with assassination attempts this time! Also a wedding though...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/henry-v/>

HENRY VI PART 1

Endless war not seeming so endless anymore? Let's have a wedding! Opa! *smashes dish*

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/henry-vi-part-1/>

HENRY VI PART 2

Ill-advised marriage arrangements lead to infidelity and usurpers which cause you to flee. Pay attention, America. We are in a marriage crisis and Shakespeare is telling us how to avoid it.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/henry-vi-part-2/>

HENRY VI PART 3

Forced to flee because of someone else's claim to the throne? Well... just disinherit your son make the new King the heir to the throne, become King again, and have a bunch of people killed which ultimately leads you to being imprisoned and killed. Royalty really have their stuff together...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/henry-vi-part-3/>

HENRY VIII

Find yourself a girl, marry her! Find a prettier girl, divorce the first, marry the second! Then have a daughter who is praised as amazing and infallible even when she's still in diapers... the rest is history. *wink wink*

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/henry-viii/>

KING JOHN

France thinks that Arthur should be king; they fight; France thinks that Louis should be king; they fight; Henry becomes king. Yay, compromise...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/king-john/>

PERICLES, PRINCE OF TYRE

Leave your home and lose your title. Marry a princess and gain it back only to lose your family in a shipwreck...

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/pericles-prince-tyre/>

RICHARD II

Word of advice? Don't banish someone and steal a bunch of land. It'll lead you to getting murdered in prison. Even if you're king.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/richard-ii/>

RICHARD III

Want to become King? Don't do what this guy did! Murdering anyone in your way will only lead to another Henry taking the throne.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/richard-iii/>

CONGRATULATIONS! You made it to the end of the list. Shakespeare certainly had an eclectic writing style.

He did not stick to one genre, that's for sure. What was your favorite? The Comedies? The Tragedies? Or the Histories?

Bibliography

www.shakespeare.org.uk