WILL POWER!

TWELFTH NIGHT

BY WILLIAM SHAKESPEARE
DIRECTED BY CARL COFIELD

2018-19 STUDY GUIDE
A supplement to Yale Rep's Study Guide, this Toolkit is designed to further enrich your students' experience of *Twelfth Night* by William Shakespeare. The following pages include lessons that can be taught before or after your students see *Twelfth Night*. We hope this will help inspire ideas for engaging your students in this production.

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BEFORE AND AFTER: FOUR UNITS

This Toolkit serves to supplement Yale Rep’s Study Guide for *Twelfth Night*. Below are a number of ways to use the lessons in this Toolkit alongside the material in the Study Guide.

BEFORE THE SHOW: 3-LESSON UNIT

**READ**  
Study Guide Articles  
• “Character Map”  
• “I had no idea Shakespeare could be done that way! An Interview with Director Carl Cofield”  
• “Actor’s Notebook”  
• “Shakespeare’s Vocabulary”

**TEACH**  
Toolkit  
• Analyzing Poetry Unit, Lesson 1  
• Vocabulary Words Unit, Lessons 1 and 2

BEFORE THE SHOW: 6-LESSON UNIT

**READ**  
Study Guide Articles  
• “Character Map”  
• “I had no idea Shakespeare could be done that way! An Interview with Director Carl Cofield”  
• “Afrofuturism: Imagining New Futures”  
• “Actor’s Notebook”  
• “Shakespeare’s Vocabulary”

**TEACH**  
Toolkit  
• Analyzing Poetry Unit, Lessons 1 and 2  
• Vocabulary Words Unit, Lessons 1 and 2  
• World-Making Unit, Lessons 1 and 2

AFTER THE SHOW: 3-LESSON UNIT

**READ**  
Study Guide Articles  
• “Taking the Fool Seriously”  
• “Shakespeare’s Vocabulary”

**TEACH**  
Toolkit  
• The Fool in Shakespeare Unit, Lessons 1 and 2  
• Vocabulary Words Unit, Lesson 3

AFTER THE SHOW: 4-LESSON UNIT

**READ**  
Study Guide Articles  
• “Shakespeare’s Illyria Today”  
• “Afrofuturism: Imagining New Futures”

**TEACH**  
Toolkit  
• World-Making Unit, Lessons 1–4
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LESSON 1: Physicalize the rhythm of verse and prose

EDUCATIONAL GOALS
- To activate the rhythm of the text
- To compare verse and prose

MEASURABLE SKILLS
- To experiment, to differentiate

GRADES
- 7-12

Lesson 1 Details

• To begin, divide your class into partners. Give each set of partners a small section of verse (see page 6). The students (with guidance from the teacher) will read through the text for meaning and understanding.

• Now, give them a list of possible actions to add to the scene (see handout for examples). Each student can pick one action to perform throughout the scene. They will try the actions out together to see what effect they might have on the scene. If time allows, the students can try several different actions (and combinations) and analyze the different outcomes.

• As a class, they can share how the actions effected the scene and their understanding of the text.

Possible questions: How did your actions influence the meaning of the words spoken? How did you feel as you tried the action with the text? Do you think this action helped you gain a better understanding of the meaning? What happened when you had two very different actions? Did that create conflict? Was that helpful or confusing?
Lesson 1: Scene Examples

ACT I, sc. 2

VIOLA
What country, friends, is this?

Captain
This is Illyria, lady.

VIOLA
And what should I do in Illyria?
My brother he is in Elysium.
Perchance he is not drown’d: what think you, sailors?

Captain
It is perchance that you yourself were saved.

VIOLA
O my poor brother! and so perchance may he be

ACT I, sc. 5

VIOLA
The honourable lady of the house, which is she?

OLIVIA
Speak to me; I shall answer for her.
Your will?

VIOLA
Most radiant, exquisite and unmatchable beauty,—I pray you, tell me if this be the lady of the house, for I never saw her: I would be loath to cast away my speech, for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage.

OLIVIA
Whence came you, sir?

VIOLA
I can say little more than I have studied, and that question’s out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

OLIVIA
Are you a comedian?

VIOLA
No, my profound heart: and yet, by the very fangs of malice I swear, I am not that I play. Are you the lady of the house?

OLIVIA
If I do not usurp myself, I am.
Lesson 1: List of Actions Handout

1. Follow your partner around the room.
2. Jump up and down.
3. Tap your toes on one foot (or both).
4. Beat out the rhythm on your chest or lap.
5. Move away every time your partner moves closer.
6. Hum a simple tune (Row your boat, Happy Birthday, etc.) between your lines.
7. Clap a rhythm as you speak.
8. Dance every time your partner speaks their lines.
9. Skip around the room during your scene.
10. Smile during the whole scene.
11. Frown during the whole scene.
12. Hop on one leg as you say your lines.
13. Walk quickly from one spot to another as you say your lines.
14. Raise your eyebrows as your partner says their lines.
15. Start the scene with both partners in chairs. Every time your partner sits, you stand and vice versa.
LESSON 2: Create verse out of prose

EDUCATIONAL GOALS

- To compare the characteristics of prose and verse
- To recognize the strategies of Shakespeare’s use of verse and prose
- To create new lines of verse derived from everyday conversation

MEASURABLE SKILLS

- To create, to integrate

GRADES

- 9-12

Lesson 2 Details

• To begin, review the rhythm of iambic pentameter with the whole classroom. Use Lesson 1 of this unit and/or the “Actor’s Notebook: Analyzing Poetry” in the Study Guide to help with this brief lesson.

• Then, as a class, read through a short scene between Malvolio and Olivia (see page 9). This scene is an example of Malvolio’s speech in prose and Olivia’s speech in verse. As you read with your students, try to highlight the conversational quality of prose and the poetic characteristic of verse. Why might Shakespeare choose to use two devices for his characters? Answer: A common technique of Shakespeare, his characters often spoke in prose and verse. Servants and lower-class characters spoke in prose while high-borne characters spoke in verse. Often, the use of verse indicates heightened emotions or circumstances. For instance, prose is more common in comedies, and spoken by comedic characters, than figures of tragic import.

• Now, divide the students into partners. Ask the students to discuss their previous evening. What activities did they do? E.g. sports practice, homework, dinner, watched Netflix, etc. One student can describe their evening while the other takes notes on the important information. The students will craft a few lines in verse or prose about their various activities. NOTE: The teacher will model this portion of the lesson prior the partnered activity.
Lesson 2: Scene Handout

ACT I, sc. v

MALVOLIO
Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? he's fortified against any denial.

OLIVIA
Tell him he shall not speak with me.

MALVOLIO
Has been told so; and he says, he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

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; as a squash is before 'tis a peascod, or a cooling when 'tis almost an apple: 'tis with him in standing water, between boy and man. He is very well-favoured and he speaks very shrewishly; one would think his mother's milk were scarce out of him.

OLIVIA
Let him approach: call in my gentlewoman.

MALVOLIO
Gentlewoman, my lady calls.

Exit
LESSON 1: Find meaning in the words

| EDUCATIONAL GOALS | To review definitions of vocabulary from Shakespeare’s text
|                   | To integrate the vocabulary words into a short, creative paragraph
| MEASURABLE SKILLS | To comprehend, to construct
| GRADES           | 7-12

Lesson 1 Details

• To begin, give the vocabulary handout and review the words from Shakespeare’s text (see page 13).

• Now that you’ve completed the review, the students can create a short paragraph that integrates at least 10 of the vocabulary words. NOTE: You can further facilitate the activity by giving the students a topic for the paragraph.

EXTENSION:
The students can share their paragraph with the class or in small groups.
LESSON 2: Suit the words to the action: Heads up!

EDUCATIONAL GOALS
- To effectively restate or describe vocabulary words
- To utilize different strategies to describe the words (synonyms, adjectives, given circumstances, etc.)

MEASURABLE SKILLS
- To dramatize, to describe

GRADES
- 7-12

Lesson 2 Details

- Prior to this lesson, make 3” x 5” index cards with one vocabulary word on each card (definition of the back). Then, as a class, review each word (definition and part of speech and use the word in a sentence).

- Make sure to model the action prior to the activity. Hold one card to your forehead (word facing out, so the students can see the word, but you cannot). The students will describe the word to the teacher without saying the word itself, and the teacher will try to guess the word.

- Now, it’s time for the students to play! Each student will try to guess a word with the whole classroom. If time allows, this can become a competition by setting up teams and keeping score.
LESSON 3: Shakespearean Mad Libs

EDUCATIONAL GOALS

To review vocabulary words and their corresponding parts of speech
To construct new sentences with vocabulary words
To create a funny story with vocabulary words

MEASURABLE SKILLS

To construct, to create

GRADES

7-12

Lesson 3 Details

• Give out the Mad Libs handout (see page 14) to the students. Ask the students to fill in the blank spaces with different vocabulary words based on their part of speech.

• After the students have filled in the handout, they can create a story with the words in the order listed on the sheet. NOTE: You may have to give them a topic or story idea to get them started.

• Once the story is complete, the students can share their silly Shakespeare stories with the whole class.

EXTENSION:

Students can dramatize their stories. One student can be the narrator and a few other students can pantomime (act out without words) the actions.
LESSON 1: VOCABULARY HANDOUT

COXCOMB (Noun)
a conceited man
Sir Toby: “Will you help? an ass-head and a coxcomb and a knave, a thin-faced knave, a gull!”

DISSEMBLING (Verb)
hiding away, concealing
Orsino: “O thou dissembling cub! what wilt thou be when time hath sow’d a grizzle on thy case?”

MALIGNANCY (Noun)
direness, badness, desperation
Sebastian: “My stars shine darkly over me: the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you your leave that I may bear my evils alone.”

MIDSUMMER MADNESS (Adjective)
insanity, ridiculousness
Olivia: “Why, this is very midsummer madness.”

MOLLIFICATION (Verb)
an act of appeasing, or pleasing
Viola: “Some mollification for your giant, sweet lady.”

NONPAREIL (Adjective or Noun)
having no equal
Viola: “O, such love Could be but recompensed, though you were crown’d the nonpareil of beauty!”

PESTILENCE (Noun)
illness, plague, infection
Orsino: “O, when mine eyes did see Olivia first, Me thought she purged the air of pestilence!”

PRATTLE (Verb or Noun)
to speak incessantly about unimportant things
The Sea Captain: “And then ‘twas fresh in murmur-- as, you know, What great ones do the less will prattle of, That he did seek the love of fair Olivia.”

RECOMPENSE (Verb or Noun)
a gift or action of apology
Viola: “I am no fee’d post, lady; keep your purse: My master, not myself, lacks recompense.”

REPROVE (Verb)
to scold
Olivia: “There’s something in me that reproves my fault; But such a headstrong potent fault it is, That it but mocks reproof.”

SOVEREIGN (Noun or Adjective)
royal, of or belonging to the ruler
Orsino: “These sovereign thrones, are all supplied, and fill’d, Her sweet perfections with one self king!”

SURFEIT (Noun or Verb)
excess, overindulgence
Orsino: “If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die.”

WEEDS (Noun)
clothing
Orsino: “Give me thy hand; And let me see thee in thy woman’s weeds.”
LESSON 3: MAD LIBS HANDOUT

1. Noun _______________________________________________________
2. Adjective ___________________________________________________
3. Noun _______________________________________________________
4. Verb _______________________________________________________
5. Number _____________________________________________________
6. Famous Singer _______________________________________________
7. Noun _______________________________________________________
8. Character in *Twelfth Night* __________________________________
9. Noun _______________________________________________________
10. Verb _______________________________________________________
11. Current Television Show _____________________________________
12. Noun _______________________________________________________
13. Year in the Future ___________________________________________
LESSON 1: Making connections: The fool then and now

<table>
<thead>
<tr>
<th>EDUCATIONAL GOALS</th>
<th>To identify artificial, natural and wise fools from television and films from the 21st century</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEASURABLE SKILLS</td>
<td>To review, to identify</td>
</tr>
<tr>
<td>GRADES</td>
<td>7-12</td>
</tr>
</tbody>
</table>

Lesson 1 Details

• To begin, review the characteristics of an artificial, natural and wise fool (See Study Guide article “Taking the Fool Seriously” for definitions and examples.)

• Now that you’ve reviewed the different types of fools, give a brief list of examples of the types of fools we might see in popular culture e.g. Homer Simpson, Miranda Sings, Sheldon from The Big Bang Theory, etc.

• Now, divide your class into small groups (4 or 5 students per group). The students will identify and create a list of fools in popular culture from 2000-2018. Make sure they identify if the fool is Artificial, Natural, or Wise.

• The students can share their lists with the whole classroom.
LESSON 2: Journal entry: Feste the wise fool

EDUCATIONAL GOALS
To interpret the point of view of Feste through journal writing
To gain a deeper understanding for the text and Feste’s motives in the play

MEASURABLE SKILLS
To interpret, to relate

GRADES
7-12

Lesson 2 Details
• Use the following writing prompt to create a journal entry from Feste’s point of view:

_Feste is a wise fool in the play. He interacts freely with all the characters due to status as fool. However, he does not always convey his true feelings in the text. Write a journal entry from the perspective of Feste describing how he truly feels about one of the characters in the play._

_EXTENSION:_
Students can share their entries with the class or in small groups. They could also read the entry with a funny vocal choice or in their best English accent for added effect!
# LESSONS 1 & 2:
## Review of Afrofuturism on the world of Illyria

### EDUCATIONAL GOALS
- To review the basic characteristics of Afrofuturism
- To gain a deeper understanding through music

### MEASURABLE SKILLS
- To review, to create

### GRADES
- 7-12

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**Lesson 1**
- In small groups, review Study Guide article “Afrofuturism: Imagining New Futures” and the basic characteristics of Afrofuturism.
- In small groups, the student will create a map of important qualities of Afrofuturism.
- Now, the students can share and compare their maps as a class. Possible questions: How did you decide which qualities that were the most important to the group? Is Afrofuturism present in 2019? Can you think of any Afrofuturist artists/musicians/entertainers?

**Lesson 2**
- To begin, briefly review the list of Afrofuturism characteristics on the board from the previous lesson. Give the music lyrics handout (see page 20) to the students. They can listen to the music while following the lyrics.

**EXTENSION:**
As the students listen, encourage the students to write down any images or thoughts they have. They can share these thoughts with the class, if they wish.

*After listening to each song, some open-ended questions for a discussion could be: 1) How does the music make you feel? 2) What images pop into your mind when you’re listening to this track? 3) What do you think the songwriter in trying to communicate to us? and 4) How does this song relate to Afrofuturism?*
Lesson 3 and 4

- To begin, review the Study Guide article “Shakespeare’s Illyria Today.”

- Once you’ve reviewed the article, divide the class into small groups (4-5 students). They will need the following materials: 3 pieces of white poster board, markers, pencils, and a one-dimensional map of the world (see page 21).

- In small groups, the students will research the map of the world and decide where their new land will be on earth and create a rationale/reason for the location.

- Now, the students will use three boards to represent their new land. The first board will include: new name of the land, where the land is located on earth and the rationale/reason, three landforms (e.g. mountains, lakes, rivers, etc.), and the climate of the land.

- After completing their research on the internet, the second board will contain a visual representation of the cuisine. The cuisine should have qualities like the culture(s) surrounding their land. A great place to start their research is this website: foodbycountry.com
The third board will contain a visual representation of the cultural characteristics of the new land. Students will research customs from neighboring countries to gain an understanding of the world surrounding their new land. Then, they can draw and design a board that shows these customs. A good place to start this research is nationalgeographic.org/education

**Extension:**
Students will share their boards with the whole classroom the next day or they can set up the boards on easels, and the students view the projects as a class.
AFROFUTURISTIC PLAYLIST HANDOUT

Fela Kuti “Water For No Enemy” (Lyrics begin 4:30)

T’o ba fe lo we omi l’o ma’lo
If you wan’ go wash, na water you go use
T’o ba fe se’be omi l’o ma’lo
If you want cook soup, na water you go use
T’o ri ba n’gbona o omi l’ero re
If your head dey hot, na water go cool am
T’omo ba n’dagba omi l’o ma’lo
If your child dey grow, na water he go use
If water kill your child, na water you go use
T’omi ba p’omo e o omi na lo ma’lo
Ko s’ohun to’le se k’o ma lo’mi o
Nothing without water
Ko s’ohun to’le se k’o ma lo’mi o
Omi o l’ota o
Water, him not get enemy!
Omi o l’ota o
Water, him not get enemy!
If you fight am, unless you wan die
Water, him not get enemy!
I say water no get enemy
Water, him not get enemy!
If you fight am, unless you wan die
Water, him not get enemy!
Omi o l’ota o
Water, him not get enemy!
I dey talk of Black man power
Water, him not get enemy!
I dey talk of Black power, I say
Water, him not get enemy!
I say water no get enemy
Knowest Thou?

BY NAHUEL TELLERIA

• *Twelfth Night* premiered in 1602. Shakespeare’s father—like that of Viola and Sebastian—had died the previous year.

• An Italian nobleman named Don Virginio Orsini visited Queen Elizabeth I during the Christmas season of 1600. He could be Duke Orsino’s namesake.

• In the seventeenth century—perhaps because Puritans gained political power and eventually shut down London theaters in 1642—some audience members considered Malvolio the central character of the play. King Charles I was one such audience member. In his copy of Shakespeare’s collected plays, he crossed out the title and wrote “Malvolio” instead. A dour figure worthy of ridicule, Malvolio’s been played as a hypocritical would-be Puritan, a contradictory Don-Quixote-like Spaniard, a ladder-climbing lower-class man, and sometimes as a misinterpreted tragic figure.

• When women were allowed on English stages in the mid eighteenth century, the emphasis shifted away from Malvolio and unto the novelty of female performers. Viola and Olivia thus became the object of audience interest, and actors playing these parts would often sing and play instruments (much more than is required of them in the script).

• From Orsino’s opening line, “If music be the food of love, play on” to Feste’s song “the rain it raineth every day,” *Twelfth Night* is one of the most explicitly musical Shakespearean plays. In the 1800s, several musicalized or operatic versions of the play appeared, with added lines and scenes from other Shakespeare plays to suit tastes of eighteenth-century audiences. Musical adaptations continue to fascinate theamakers: in 2012, the Company Theatre of Mumbai sang and danced to a Hindi translation called *Piya Behrupiya* (currently streaming on Netflix!).
Since the 1800s, productions also have obsessed with the melancholy aspects of the play, setting the world of Ilyria in a nostalgic past with an autumnal or “fall-like” look.

The Christian Feast of Epiphany celebrates the revelation of Jesus as Savior and ends the Christmas season on January 6. Many cultures celebrate this day with feasting, singing, and dancing, much as Sir Toby and company do around Lady Olivia’s house. In medieval and early-modern English traditions, a church official became the Lord of Misrule and—much like contemporary April Fool traditions—oversaw practical jokes and led topsy-turvy revelries. One of these was a violent version of Blind Man’s Buff in which the players pretended to be little devils and used sticks to beat up their victim—the unfortunate person who had to play a hooded Jesus!

Twentieth- and twenty-first-century productions have wondered how darkly to interpret Malvolio’s imprisonment in act four, scene two. Sometimes he’s treated like an animal—tied up, beaten, and placed in a dog kennel or garbage can. In 2010, experimental theatermaker Tim Crouch further explored Malvolio’s “notorious wrong” in a one-man show about bullying called I, Malvolio.

The Elizabethan staging convention of having men play women roles has found renewed interest in this century. In 2002, Tim Carroll’s production of Twelfth Night earned praise for Mark Rylance’s kabuki-inspired portrayal of Olivia.

The 2006 teenage romance comedy She’s the Man starring Amanda Bynes is an adaptation of Twelfth Night.