

Twelfth NightTeacher Director Guide

ISBN 978-0-9738655-3-0

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employing the texts of the Shakespeare Out Loud series.*

SHAKESPEARE OUT LOUD

All English teachers want their students to play with Shakespeare's language. Whether it is a portion of a scene read aloud in class, a memorized monologue, or perhaps a small staged performance, the out loud, or dramatic portion of the Shakespeare unit, is always most enthusiastically remembered. The excitement experienced by the students is also likely to draw them back to Shakespeare's plays or to the theatre in the future. *Shakespeare Out Loud* helps teachers create such memorable moments.

I propose that 1/3 of every class be spent in reading the play aloud or in some form of oral practice. Time it: it is essential. Vocabulary, syntax and even new ways of thinking are more likely to be retained and re-used when they are practiced orally. Shakespeare's antithetical addiction, when absorbed, develops skilled debaters and humorous speakers. New mental pathways are forged, re-travelled and imbedded for later use. Through practice, the complex interface between thought and speech matures.

The new and challenging parts of this approach for the teachers are the casting and grading of the oral portion of the unit. Since at least 1/3 of every class is to be spent in oral practice, casting fairly and creatively will require regular prep time. For oral assessment, teachers will have to be clear about what they consider good oral communication. I measure it quantitatively - by the amount of clear and rich thought I hear in the voice. Teachers also need to create an environment in their classrooms where they can hear properly. They need silence to do this. I am hoping my ideas will earn them some silence; their ideas will also help. Their sense of play will help the most. If a teacher can get everyone silent in a room filled with freshly thought Shakespeare, it is possible to create those English-class memories that can last a lifetime.

This oral/practice approach is now possible because all twelve *Shakespeare Out Loud* scripts have been pruned of archaic words, repetition, excessive description and incomprehensible wordplay. The scripts average 70% of their unabridged originals - the baby without the bathwater. Performances of Shakespeare's plays are always cut for films and almost always for the stage. Teenagers are the largest consumers of unabridged Shakespeare and very often they develop an aversion to his works that impoverishes their adult lives. The literary approach often stresses memorizing much that is dull or inscrutable; the out loud approach stresses practicing that which is nutritious and fun. Let's face it, not all of Shakespeare's writing is interesting or even comprehensible for modern students. Why stuff our young learners with that which destroys their appetites? We all know how nutritious the rest is.

The other difference between unabridged texts and those of the *Shakespeare Out Loud* series is how the texts are laid out. Instead of in verse or prose, all the scripts have been formatted as the actor thinks. Students are no longer flummoxed by the capitals that begin each line of verse, nor do they stop inappropriately at the end of lines. Also, since verse looks like a poem, young people invariably read it as if it is known thought rather than invented thought. Most of Shakespeare's language is intended to be fresh-minted by the characters, just as we do in real life. We create ideal language to negotiate specific situations. And when you think about it, Shakespeare was the master of invented language: 1100 out of his 34,000 word vocabulary were of his own invention - words like alligator, amusement and arouse. When his actors fresh-minted, they actually spoke new words. Shakespeare would tell the actor what the word was supposed to mean, the actor would add his imagination, and then the audience would interpret and disseminate the word. Eventually a societal consensus would develop about the thoughts behind the word. New words were flying out of the Globe Theatre. We need to help our young people discover these plays in the same spirit of creativity as Shakespeare penned them and his actors performed them. This creativity will serve them well as life-long oral communicators. Think Obama - he loves Shakespeare's tragedies!

The key to this approach is to help young people, all actors really, think clearly: to encourage them to keep asking the question, *Why do these characters choose these exact words?* That is what professional actors do: they spend hundreds of hours deciding exactly why their characters say exactly what they do. They make up the perfect thoughts that would cause such words to be spoken. That is how they learn their lines, by choosing the thoughts that cause them. They also spend time coloring their words with specific thoughts. These images that color their thoughts may come from pictures or films or stories or their own imaginations. Then, they practice inventing those thoughts and words as though for the first time. As you dig through the plays keep helping students create thoughts that would make all the words seem perfect or even inevitable. Keep refining those thoughts; keep practicing those thoughts out loud. The play should make more and more sense as you orally work on it.

If you can instill an appreciation or love of Shakespeare in your students through this process, that is a fine achievement. If you can make them better oral communicators through this **practice, you will help make them leaders!**

Language for Teachers

I want to encourage teachers to use some language that I believe works well. First, however, I need to dissuade teachers from some clichéd jargon that is less helpful. The four familiar examples below promote a **product**; I believe in encouraging a **process**.

I got them on their feet! Teachers often declare success just with this statement. For musicals with dance numbers that need a lot of repetition this is important, but for Shakespeare you really want actors to understand what they are thinking and saying before they ever stand or move about. You also need to establish a logical, detailed physical geography to scenes before characters ever inhabit them. This is all done by first digging through the text. Getting students on their feet when their minds are ready to guide them is a fine accomplishment; just plain 'on their feet' and they might as well be clowning in the halls.

Less is more. When we observe a character on stage who is physically still yet riveting, it is because we are watching them think. When we are deeply conflicted in real life, we often go very still in an attempt to concentrate our entire beings on wrestling with the problem. Great Shakespearean performances sometimes demand physical stillness just so the mind is capable of embracing and wrestling with all the complexities the text provides. More thought usually causes less physical movement. Less thought is just plain less.

Use more energy! If we are to *hold a mirror up to nature*, as Hamlet suggests, we can't help but realize that human beings use as little energy as possible to achieve their goals - it's called survival. What we might term 'energy' comes from conflicted thoughts which cause emotions - physiological reactions to thoughts. These might include a faster heart beat, increased breathing, a rise in temperature, tears, laughter, a sense of pleasure or well being, etc. Emotions are caused by thoughts, not the other way around. If you want more energy or greater emotionally charged performances, you need to get your actors to think more specifically. The collision, or juxtaposition or wrestling between those thoughts will create both emotions and energy.

Just go for it! The temptation for actors and directors is to force a finished performance too soon. One can't really experience the depth of a feeling without understanding the complexity of the thought that creates it. With time and careful rehearsal, thoughts are revealed and emotional depths experienced. Actors move deeper slowly. Jumping to full general emotions too soon always leads to performances that are predictable, bland and indulgent. Follow the **process** of uncovering the thoughts and a fine emotional **product** will evolve naturally.

Okay, here is some language that I suggest you do employ to develop an out loud process.

COLOR

Implore your student/actors to color their language with their thoughts. On 29, Sir Andrew states that *I was adored once*. It is a great gift from Shakespeare that just yearns to be colored with thought. Was this a homely milkmaid perhaps or maybe even his mother? Maybe it was his dog. Wherever Sir Andrew experienced this love is likely where he wants to go now, what he wants to experience again. Not only will a good actor be able to imaginatively and precisely create this love at the moment of recalling it, but he will be able weave this desire for that love through everything his character says and does. I think this line is the very centre of Sir Andrew, and when richly realized through color of memory and thought, it can flesh out the essence of Sir Andrew's journey to this point and beyond. It is choosing that exact memory from all the facts of the play that is the real challenge.

The teacher helps in this choosing and coloring process by constantly asking questions and making suggestions, clarifying the pictures of the mind, from the words and facts in the text. The students then should immediately try the suggestions. This give-and-take process; trying, listening and suggesting, then trying, listening and suggesting, is how the text is orally improved and enriched. Only use line readings as a last resort: sometimes the music of the line will imbue the thought, but most often the mimicking by students makes the text less clear than their original effort. Color is all about clarifying thought, not re-producing a sound. Encourage thought and color always.

FRESH-MINTING

We fresh-mint or invent our language. We create language because we need to; thoughts make it imperative that we orally communicate with others. Shakespeare also gives some characters soliloquies where they think out loud in an attempt to figure out some problem or play with an idea. On 34, Maria describes Malvolio as being in the sun, *practicing behavior to his own shadow*. He then enters and we hear him fantasizing how he will someday humiliate Sir Toby by marrying Olivia. As you work through this scene with your Malvolio, keep asking why he chooses words; why he fresh-mints that specific language. *To be Count Malvolio*. Does he choose *Count* because that really will be the pinnacle of his achievement, his ultimate ambition - even more than marrying Olivia? *Having been three months married to her*, are *three months* perhaps chosen as just the perfect amount of time to have an intoxicating honeymoon and establish supremacy in the household upon returning? *sitting in my state* has Malvolio decided to now to hold a court each day, like the king? *Calling my officers about me*, will Malvolio rename some servants to be *officers*? Is he now important enough to have bodyguards? Why *officers*? *in my branched* velvet gown*; *velvet* is rich, but *branched* or raised velvet is likely only for those of noble blood. Is a *gown* what he will always wear late mornings, lounging with Olivia? *having come from a day bed*, he has two beds? *where I have left Olivia sleeping* - is she *sleeping* because she is exhausted and satisfied? Now with younger students you obviously have to ask different questions for fresh-minting but those words are invented for reasons. They are fresh-minted to perfectly realize Malvolio's fantasy.

I assume Malvolio often *practices his behavior to his own shadow*. Malvolio certainly appears well-practiced in coloring and fresh-minting his rich fantasy world. Perhaps he clings so fiercely to the order of his worldly position, to mask his uninhibited fantasy life.

HIGH NOTES IN THE VOICE

Like a musical instrument, the voice has a range of notes. Playing the piano without the top 20 keys would certainly limit a pianist's repertoire; but that is exactly what many people and actors do today. Our minimalist film culture and the belief that using one's low notes gives one authority, is causing many young people not only to lose the use of their high notes, but also the thoughts associated with them. Without high notes, or a large difference between notes, one can't vocally express the antithesis we find in much Shakespearean thought. Think of Maggie Smith, or Pierre Elliot Trudeau or Chris Rock without their high notes, and you do not have the same actress, leader or entertainer. All three embrace(d) complexity and re-communicate(d) it to the world by the juxtaposition of thoughts in their minds, manifested through the contrasting notes in their voices. As an oral Shakespearean director you will find this a great challenge: getting your students to use the high notes in their voices and think the thoughts associated with those notes. We don't stay on the high notes; we just plink them when we need them - for surprise, delight and most of all, wonder. We question with those high notes as well. Our corporate culture is trying to breed those curious and questioning notes out of young voices. They want to hear only the drone of mindless consumers. Shakespeare, and indeed leadership, need those notes and thoughts back. I always direct thoughts, but when I can't seem to help an actor or a speaker think a new or surprising thought freshly, I often just say, Oh, just put the word on a higher note! Sometimes the higher note actually teaches the student the newer thought. Try it!

ANTITHESIS

I think of Shakespeare almost solely as comparative or antithetical thought. Yes, one can identify a plethora of figures of speech (111 - 113) studying Shakespeare, but most often he is just comparing or opposing words, thoughts, ideas, emotions etc. He is a great artist because he fully embraced the complexity of nature and the human condition. He just couldn't help seeing the other side of everything - it may be how he kept his sanity. There was life and death, love and hate, lies and truth, image and reality, etc. This antithetical and comparative habit of Shakespeare's is often orally realized most clearly in the contrast between notes in the voice. The great comic characters of Shakespeare, like Malvolio, Bottom and Dogberry are all based on the antithesis between how they perceive themselves and how the world does. *Twelfth Night* is chock-a-block full of antithesis.

VOLUME

Do not mistake volume, or having a naturally resonant voice, with acting ability. Often the speaker with the small instrument but the precise and detailed mind is more interesting than those who boom out hollow noise. I suggest keeping the volume down during readings. You must also demand complete silence from those listening. You will be able to hear and enrich thought only in silence. Often, thought is defined by the exact time between spoken words. That time must be assessed in silence.

The better you become as a director, the easier this silence will be to maintain. The students will want to hear your suggestions and how their classmates realize them. The great Stratford Shakespearean director, Robin Phillips, wouldn't allow one peep when he was directing - nobody, not even Maggie Smith, would think even to chuckle. Fifty people in a room, one speaking and not one other peep: that was concentrated thought. He is the only director I ever worked with at Stratford who consistently asked actors to speak more quietly. Many of his Shakespearean productions were judged to be world class - not loud, but packed with thought.

SPEED

Since young actors are no longer fettered with the seemingly repetitive rhythm of verse, they are more likely to speak in speeds that directly relate to their thinking. The belief that slow speech brings clarity with Shakespearean text is often not true. Yes, actors should go slowly in the beginning of rehearsal as they learn to color richly, but familiarity with the text will naturally bring speed of thought and speech. When actors know their text so well they can forget it and fresh-mint it, they will speak even more quickly. The speed of speaking Shakespeare's texts should be as varied as the thoughts behind them - some measured, some blazingly fast. It all depends on the character and the situation. I do know this for sure: all great Shakespearean actors can think and speak very quickly. They must, to do justice to such roles as Hamlet and Juliet. I will even suggest that rather than judge actors for a quality, they should be judged for quantity. Great actors are simply able to transmit more thoughts, more bytes/second, than ordinary actors. This is not gabbling; this is clear, rich, quick thinking and speaking.

WONDER

Michael Langham once said to a group of young actors, *Wonder is the most valuable emotion in Shakespeare*. This is likely the best note I have ever heard on playing Shakespeare. Like other great artists, Shakespeare is revered because he attempted to make some sense out of the complexity of life. All his characters are complex. All must wrestle with the terrible truth that no matter how beautiful the world is, everyone must someday die. The antithesis inherent in that fundamental human story imbues all of his writing with questions and wonder. Most often wonder is created when seeming opposites somehow exist in balance. Sebastian is a complete stranger in Illyria, and yet a stunningly beautiful young woman wants to instantly marry him. He even admits to being enwrapped in wonder on 66.

I believe Shakespeare constantly experienced wonder at his **own** invention.

ASSUMED COMPLEXITY

Living, breeding, sharing, creating, surviving and thriving with such a close company of actors and their families for 25 years, taught Shakespeare about the complexity of relationships and of families. To survive so intimately for so long, and create at their level, must have demanded an extreme elasticity within their relationships. They could all bend to extraordinary shapes but they couldn't break or they wouldn't survive. Extreme behavior was tolerated within the 'Globe family' because it had to be. There is also a lot of extreme behavior tolerated within Shakespeare's plays. I think this tolerance, is reflected in what Shakespeare wrote and what he didn't have to write.

In *Twelfth Night* for instance, we have few scenes of domestic bliss - none showing what is likely a deep affection between Olivia and Sir Toby. Olivia doesn't mind Malvolio and Maria trying to rein in Sir Toby's behavior, but she chastises him herself only when he actually threatens her new love. Also, Malvolio, who is a strict and domineering Puritan one moment and a yellow-stockinged, cross-gartered peacock the next, is given great leeway. As head Steward, he too is almost family. For these characters Shakespeare didn't need to establish strong bonds of family: they are assumed. Blood is VERY strong in Shakespeare; family has many assumed ties and complexities.

The rich fantasy worlds of Malvolio and Sir Andrew may also be accepted as assumed complexities of the times. The combination of great economic opportunities, changing social structures and the intense ambitions of the rising middle class gave birth to many unique individuals. Shakespeare himself strove mainly to ascend in status. Assume the complexity of intense social ambition in all of Shakespeare's plays. It was a very strong force in such a new and changing world. Shakespeare's company could easily assume such complexities, playing at the Globe one day and at court the next.

It is a temptation for scholars and English teachers to flesh out a play by hypothesizing what historical characters may have spawned Shakespeare's characters. *Twelfth Night* offers many opportunities for such blather. Just assume Shakespeare was writing about his times; assume that complexity. Why else would his theatres be so full? It is not necessary for students to know that some audience members thought Malvolio might represent an ineffective suitor to a very old Elizabeth. Who cares? The students don't! There is enough of the written Malvolio in the play for anyone's imagination. If students want to find equivalent characters in their own lives, they will, easily. Encourage them to steal mannerisms from such people, but ask them to do so with the same sense of accuracy and restraint as Shakespeare practiced.

I had the pleasure of being a member of Robin Phillips' great Stratford Company in the late 70s and early 80s. Being together for a number of years meant we knew each other intimately and could work in a kind of shorthand. We naturally brought parts of our private lives to the plays we performed. We simply added them through our communal thought and actions. We assumed complexity in our work, because complexity best reflected our own lives, and the

visions of our main playwright and our leader. Shakespeare's company did this far better than we did. Shakespeare could often get what he needed by writing and casting at the same time. He had the complexity of his large assumed family to work with.

SEX

Shakespeare made a fortune combining his dirty mind and his creativity with words. I can't help but pay my respects to my favorite bits in *Twelfth Night*. You needn't pass on the sexual meanings I note to your students of course - this is an adult teaching guide, for teachers to enjoy! Teachers must always be sensitive to the student-discovery of the sexual innuendos. Timing and discretion are key. I leave absolutely all such delicate classroom decisions to your sole discretion. For us adults, however, sex is everywhere in Shakespeare. With a girl dressed as a boy and a Puritan dressed in stockings and garters, *Twelfth Night* provides a rich adult playground. Let us not be naive: Shakespeare became wealthy selling sex, violence and patriotism. He just packaged it the best!

ASSESSMENT

The literary study of unabridged Shakespearean texts by high school students, due to the sheer size of the task, ensures a piecemeal approach. The primary purpose of this series and these guides is to encourage complete oral readings. I therefore implore you to have your students read or perform out loud at least 20 minutes/day, or 1/3 of the class, everyday!

Comprehension and oral communication skills will be gained and retained through each individual student practicing and listening to the text. I suggest that assessment be equally divided between oral and written work. I also suggest that each student be assigned a daily oral and participation mark, perhaps worth 50% of the oral mark or 25% of the total grade. Students who practice and prepare for their assigned daily readings should be rewarded. Some students begin with more oral skills than their classmates - mostly acquired around the dinner table. Progress, therefore should be valued more than perceived talent. I preach that acting is 95% perspiration and 5% inspiration. Give the talented students a 5% head start and then judge preparation and courage. You will be able to evaluate the amount of time that has been invested, by the students' familiarity with the text and their depth of understanding.

Reading comprehension and vocabulary tests are included, as well as two suggested essay topics: one a short comparison of unabridged and Out Loud texts and the other a personal reflection of the Out Loud experience. Shakespeare wrote plays to put feet in the pit and bums in the balconies. He wasn't thinking about images or themes or foreshadowing or literary concepts at all: he was thinking of what works dramatically in a theatre. I suggest refraining from assigning interpretive essays, comparative analyses, etc. These tasks tend to encourage an open-ended, fuzzy type of thinking. **Interpretation happens through one's voice!** (Instead of asking students to discuss the role of mistaken identity in *Twelfth Night*, ask students to imagine the daily trials Viola likely endures, maintaining her disguise at court.) Acting and oral communication are all about thinking specifically: I suggest any written tasks given to students during this unit promote that same kind of practical and useful thought.

FINALLY

The *Shakespeare Out Loud* series is not meant to replace unabridged Shakespeare, it is meant to be a tool students can practice until they are ready to fully appreciate the originals. Words have not been added to the series, plots have not been changed, few characters have been removed, one tiny silent character added and only two small scenes cut. The plays still retain their textual integrity. The thousands of decisions that were made in creating the series were a constant balancing act between Shakespeare's actual texts and modern students' abilities. The *Shakespeare Out Loud* series was created to be practiced.

Selling high schools unabridged Shakespearean texts is just another big business that thrives on fear. Far from illuminating the works of Shakespeare, they shroud his plays in opinion and minutiae. Unabridged texts feed the bank accounts of publishers, the egos of researchers, the standing of teachers and the dread of students. 'Translations' are even worse. Instead of measuring Shakespearean studies with the quantity of facts dispensed, I suggest measuring them by the quality of thoughts practiced. Your new tasks with this approach are casting well and insisting on daily out loud readings. If you then listen and suggest well, these readings will improve. Trust your ears, trust these texts, trust the students to quickly make this process their own, and trust Shakespeare to do most of the nutritious teaching. You don't need any experts.

TEACHER PREP

Casting and Scene Work 12-49

Your lighter marking load is now shifted to casting. Using your 20-30 minutes of class time each day efficiently, fairly and creatively will require considerable thought and effort. Getting the best oral performance out of your class, while keeping all your students engaged, is a substantial challenge. Once the students realize they have to read aloud, they will start looking at what they want to read aloud. You will then have to both plan ahead and accommodate new ideas. There is a school of thought that says casting a play well is 80% of a director's job. The same might hold true for how well this approach works. The casting sheets (100-103) provided, allow for each character to be cast several times across the page.

Cast well in advance and make sure you give your student/actors time to practice before they do a scheduled reading they will be graded for. It is only fair. Asking any student to try any bit or character in the ebb and flow of a class is expected, but only after the students are assigned the scene to be read. Cold readings of unprepared and unpracticed material are an educational waste of time. It might be reasoned that it happens in real life; I would counter, only for the unprepared. Do you think Obama practices his speeches? I'd bet my house on it!

Practice Pieces 50 - 75

Practice is the process to understanding Shakespeare and becoming a good oral communicator. There are lots of extra Elizabethan goodies to practice in this section. Every student needs a cheap three-hole duo-tang folder. On Day 1 it needs to contain the scene by scene synopses, the Insult page, maybe the Compliment page and the Insult 14 page. Each student also needs a pencil. I think it is best to dive into the play and scatter the practice pieces through the unit but one could also do initial classes with the practice pieces first to acclimatize and orally invigorate your students. However you start, make sure you do lots of **practicing out loud**!

Testing 75 - 99

The daily oral evaluation happens through your ears and is completely reactive, as is all oral work. I judge by the amount of clear and rich thought I hear carried in the words - the amount of complexity that is wrestled with. Sometimes this thought will have me guffawing, or horrified or just listening intently. When speech is rich in thought it is easy and pleasurable to listen to. Where there is little thought, it can be excruciating. You'll develop your scale quite quickly. Some basic reading comprehension tests, vocabulary tests and crossword puzzles are provided.

Teacher Resources 100 - 116

Class lists, synopses, figures of speech and a Shakespeare timeline.

NOTES FOR TWELFTH NIGHT

This play has been cut from 21,333 to 14,502 words - the average for *Shakespeare Out Loud* texts. Much of Feste's incomprehensible and archaic wordplay has been cut, as has been Sir Toby's Latin and obscure references. To date this play has had the most stage productions of any in the *Shakespeare Out Loud* series. In its vacuumed state it is very accessible and has also proven popular for Grade 8 English students. For them it can be a play in which some characters disguise themselves and fall in love, some have fun drinking too much and singing, and some dress up or act silly. I actually think of the play as being very adult in nature where most characters deeply deceive themselves, have complicated sexualities, are alcoholics and experience painful public humiliation. An adult world for Illyria is much more painful and funny than a prepubescent one, so that is where my interest lies. Grade 8 teachers will need to filter some of what they find in this guide.

All notes, all thoughts, are only about the Out Loud version of *Twelfth Night*. I do note that Olivia's father died a year ago, which is no longer in the *Shakespeare Out Loud* text, but all other notes are just about the *Shakespeare Out Loud* version of the play. Obscure chaff doesn't get mentioned much, as we spend most of our time practicing what is nutritious.

Day 1

Tell your class the texts are called *Shakespeare Out Loud* because they will be reading them out loud at least 20 minutes each class!

Ask for a volunteer to read the synopsis (104) of *Twelfth Night*, found in the front of each text. I suggest giving extra participation marks to those who volunteer. Courage is absolutely essential to an out loud approach to Shakespeare. Improving oral communication and acting skills completely depend on the students' willingness to experience a bit of discomfort while speaking aloud. This is going to take courage and practice from them and guidance and encouragement from you. Have it read again with a different voice. If the students ask why it is read twice, your answer should be, to practice.

Encourage a wide-ranging discussion about any knowledge students may possess about the play. Has anyone ever seen a staged production or a movie version of *Twelfth Night*? Does the story of twin siblings sound familiar? Does it make sense? Is such a story relevant today? Why would we stage such a play today? Why do we study it? Why do we read it out loud? Maybe someone knows some famous quotes or characters from the play. This discussion should not only make students aware of the importance of *Twelfth Night* to English culture, but also raise questions about the purpose of dramatic art. Yes it is to entertain people, but it also seeks to illuminate and educate as well. Are these worthy or even possible ambitions for dramatic art, or for the play? Has anyone been moved by a play before? Encourage lots of opinions.

A discussion such as this accomplishes two main goals: it raises the questions of why we write, perform and study dramatic art, and it gets the students articulating opinions and using their voices. Their opinions and voices will be essential to an oral approach to Shakespeare.

Next, discuss the plan to read sections of the play out loud every day - an average of at least 20 minutes per day. Tell them that they will be assessed a daily oral communication/participation mark as well as given oral and written assignments. (You might reward your synopsis reader(s) here.) Warn them that each student will be asked to contribute orally in every class. Tell them that they need to complete their very modest reading assignments in preparation for their out loud readings. Students who come to class without having done their assigned reading will not only do poorly on written comprehensions tests, but will receive poor grades for their daily oral/participation marks. They have to do their reading to contribute ideas and orally participate with the rest of the class.

Hand out the student resources you judge appropriate. I suggest pages 53 - 55 and the scene-by-scene synopses 105 - 108. The rest can be handed out at your discretion. Tests can be kept in the suggested duo-tangs as well. Ask the students not to misplace these handouts and to bring them to each class. Like the play, these resources can be refined over several classes.

The insult page is a great way to get started. Have each student pick one word or hyphenated word from each of the three columns, and then pick a fellow classmate or the teacher to insult: something like, *George, you are a greasy, lean-witted, rudesby*. Make this a competition with you as judge. This initial competition will help you develop and practice your listening and directing skills. For instance, if one student calls another a *puke-stocking*, you might suggest that during times of plague the sick might actually fill up old stockings with vomit that could be carried outside and emptied. Is the stocking full? What does the vomit look like, smell like? Is the stocking leaking? Is there any blood in the vomit? Or is the puke-stocking old, dried up and under some bed covered in dust-balls? These puke-stockings should sound very different. Ask to hear the difference. Try it yourself. Being imaginative and a bit gory or rude with the insults loosens up the students and gets their imaginations engaged. For this exercise tell the students that they will be assessed on how well they color each individual word. *Greasy, lean-witted* and *rudesby* are all vastly different, and should be colored by the unique mental images they spring from. Firmly discourage those who insult through muscle or volume in their voices instead of specific and colorful thought. The class-clown is rarely the most specific thinker or effective communicator. The student with the most notes in his or her voice often is. I often encourage students to color *greasy* as though imagining the clothes of the worker manning the deep fryer at McDonald's. Let your imagination have free rein when encouraging and helping students to color their insults.

Always insist that students practice out loud before they compete. I usually give the class two minutes. Assure them that if everybody vigorously practices no one will be able to hear specifically what anyone is else saying. Nobody needs to be shy if everyone is practicing at once. Stress that to become good actors or oral communicators they **MUST MAKE SOUND!**

Encourage them as they practice. Don't let students just mouth the words; they **MUST** make sound! After the practice, go through the class listening to everyone, suggesting better readings and thoughts, and ask some students to try several times. Ask other students to try words as well; have mini class-competitions coloring one word, like *puke-stocking*. **Gets as many laughs as you can!** Create an environment where any student may be asked to try something oral at any time. This will always be an improvisation for the teacher. You must play with and improve whatever the students give you. You are always listening for, and encouraging, a clearer and richer thought. After everybody has had a turn, pick a few semi-finalists. I actually pick them as they perform. I have my standards, and sometimes there are lots of semi-finalists and sometimes few. (When nobody is really trying I will sometimes challenge a class with how few semi-finalists they have compared to other classes - anything to provoke their collective courage!) Let the semi-finalists and finalists change their insults for each round: the purpose always being to win the competition. Run the semi-finals and the finals quickly and eventually dub a student ***The Most Insulting Student*** in the class. There will be other titles to win through the unit but this is the first and of some significance. Make sure you pick the best insulter. Earn your role of judge!

This exercise should reveal a lot to you about the oral communications skills of your students. You will also note shy students who are going to need encouragement. For 8s, competing with just two insults columns is also a lot easier and might be a better start. Then you can graduate to the triple-diss. The insult resource can be used in a variety of ways and as a vocal and emotional warm up for any class. Making these insults competitive also motivates those students who might ordinarily not want to participate orally.

Never let a student refuse to speak. Even if they just whisper, all students must make some sound. Always praise and encourage courage, but don't let students get away with crude effects. I often don't watch students while they are speaking, but point my right ear at them so I can hear them better. Physical clowning doesn't impress me; I don't see it. I can actually hear intelligence and richness of thought much easier when my eyes are closed. Try that. This part of teaching *Shakespeare Out Loud* is almost completely reactive.

If you have time you can have another contest with the compliments or other insults on 55, or any of the other practice pieces that strike your fancy. Have students practice beforehand again and then encourage color and fresh-minting in their voices. If you are not absolutely sure what a word means in these phrases I suggest you look it up. If you can't find it in Wikipedia or a dictionary just make the best guess you can. Most of the time, you will be close. I have never actually found *puke-stocking*; I just decided what it meant. If you get stuck on a line, ask the students. Many times over the years I have been astonished at students' line or word interpretations that I had never thought of. There is never a right and wrong in all this, there is just a better. Encourage color, fresh-minting, antithesis, high notes and wonder. Getting the students emotionally engaged is of course the goal in all this: I just prefer to employ language that will encourage them to get there intelligently.

Make lots of sound on Day 1! Get students used to making sound, being listened to and being orally evaluated and helped by you. The simple statements *try it again* and *let's make it better*, should drive all classes. Make this the ultimate purpose of the unit: to create a clear and rich reading of the play. I assure you that if the readings become refined and even layered, the students will end up knowing a lot about the play and the author. Regard the daily readings as the true north of your Shakespearean journey. Investigate all the literary concepts that you like, but don't let the naming of concepts overshadow the playing of the play. Always get back to *let's try that scene again*. It is more important that students be able to orally create with metaphors, alliteration and other figures of speech, than be able to name them.

They will acquire these oral skills only through practice.

Homework

Suggest that to get the most out of a *Shakespeare Out Loud* experience, students should read the whole play as soon as possible, if only to decide which parts they might want to read or even stage. Assure them that they will be reading out loud 20 minutes every day! The whole play takes less than 90 minutes to read, so they will likely be reading it out loud several times.

Cast all the scene-synopsis readers (18 scenes) carefully. Some synopses fairly lengthy and should be divided among students. The scene-synopses should always be read before the first read-through of the scenes. They are a different type of oral challenge, needing no less skill and practice

Cast all of Act 1, dividing up the parts as fairly and as creatively as possible. This will not be easy and will take some careful calculating. You need to be fair and creative this first round to build confidence with your students. Allow no initial negotiations - everyone is to read aloud what you assign them! You might want to change casts in the middle of long scenes, but make sure everybody reads. Have students clearly mark their reading assignments, with pencils, in their texts. You want no confusion during the daily readings!

For the next casting and onwards, you can take suggestions and pick combinations of students who might want to read together. Encourage the males and females to reverse roles. If you can match a student's thinking with that of a character, great. You may have a girl who does a great drunk and wants to play Sir Toby. I have played Sir Toby and I can tell you that after combing the play I am sure Sir Toby always has a substantial amount of alcohol in his veins. This doesn't slur his speech or make him somehow sloppy, it mainly motivates him to be constantly figuring how to get the next drink. Who knows, a girl may understand this behavior and want to read such a character. Let her. Perfect her Sir Toby, her drunk. If you have a young man who might want to read an incredibly beautiful young woman, let him read Olivia. As you move through the play you will ask in advance for casting preferences for your daily readings. Tell the students for Act 1, you have cast it purposefully and want to hear it that way. Casting is a major challenge of this approach but you should not waste valuable class time in negotiation.

Do all casting during your prep time.

Warn students that they may be asked to read aloud any section in Act 1, after the person who has been assigned the role reads. They should therefore read the whole act first, and then concentrate on their own section. You won't get orally through Act 1 next class but at least each student will have something to practice orally for the third class. Encourage students to practice with other students in their scenes and reiterate that from now on, each day they will be graded for their oral and participation efforts. Show them the graphed grading sheet again with everyone's name and corresponding box for daily mark.

While the bolder and more talented students will want to read more, you must make sure, at least at the beginning, that all students read aloud in front of their fellow students. Yes you want your best students to shine so they may set an example, but if they use too much of the class time, the more reticent students will just try to hide. Consider your Malvolio castings carefully. He is a truly great Shakespearean comic character. Plan the casting for his scenes well in advance, especially the letter scene. That scene may actually be worth staging and just might provide your students with a treasured lifelong Shakespearean memory!

Remember also that some people fear speaking in front of an audience more than they fear death. People often ask me how I perform in front of crowds without getting nervous. I tell them to start with their first thought, move to the second, then to the next, etc. If one stays focused on the thoughts that cause the words, there remains no space in the brain for worry. If a student is absolutely terrified, have him or her come in after or before school to read aloud just to you. Your encouragement and praise will eventually enable your students to read aloud before their peers. You must hold fast to this reading aloud rule for everyone!

Okay, a very busy first class is over and it is likely some students will already have questions on how something should be read in Act 1. Don't tell them! Assure them they can figure it out on their own and that you are interested in what they come up with. Plays are to be interpreted and often young people come up with readings much more interesting than the readings of those who know the play well. Tell them to practice hard, and that professional actors go over their lines, searching for nuances of thought, scores of times between rehearsals. Tell them you are interested in their interpretations, their creativity and their hard work. If they still don't trust themselves, they will likely go ask their friends. There are few things more soothing to an English teacher than hearing a student Shakespearean-discussion in the halls.

Day 2

Give the Act 1 reading tests. Take them back when finished to be marked later. Quickly answer the questions orally. Some students may believe that an oral approach means they can get by doing no work, when the opposite is true. I suggest that you tell them that those students who do poorly on the test and have obviously not done their reading, will likely also get a poor daily evaluation mark for that class. They are being penalized for coming to an oral reading with no ideas. Students with no ideas are a drag on the class, the cast and the approach.

General Twelfth Night Notes

Twelfth Night is built like *A Midsummer Night's Dream*. In the 'Dream' Theseus and Hippolyta are about to be married, but he has just conquered her, and there is a stiff formality about their upcoming nuptials. Because of her domineering father, Hermia's options are a man she detests, a nunnery or death. Titania and Oberon are quarrelling over the changeling boy and creating havoc in the world. Add a little love-juice and some bone-headed Mechanicals, and you have a potential tragedy that turns into what I judge to be the funniest play ever written. *Twelfth Night* ranks right up there as a comedy, and begins on the same general note of despair. Sebastian and Viola each think the other has drowned; Orsino wastes his time playing at being in love; Olivia is mourning her lost brother; Maria is pining for Sir Toby who is always drunk; Feste is always reflective; Sir Andrew is completely hopeless; Malvolio is isolated and imprisoned in a rich and unique fantasy world. Experience has taught me that the greater the potential for tragedy at the beginning of these plays, the greater the comic relief as problems are resolved.

For many years it has been the fashion to announce immediately to an audience, THIS IS A COMEDY, as though directors have been afraid that without immediate larfs their productions will fail. They often introduce slapstick from the get-go which tends to stop an audience from listening. This quest for immediate laugh-gratification destroys any potential for the rich human comedy to develop. We need time to gather information about the characters and their situations before we can possibly judge that their thoughts or actions are true and might deserve our attention or laughter. Once we understand a bit we look forward to what the playwright throws at characters. I often find that the laughs in great comedies are graphed like parabolas. They take a long time to get going, but near the end the hike in hilarity is huge. Don't seek gratuitous laughs at the beginning. With this play they will arrive in good time all on their own, clustered among the revealing truths.

I suggest, in fact, that you not even regard *Twelfth Night* as a comedy, but simply as a good play. I had the astonishing experience of playing Edgar in Peter Ustinov's *King Lear* and he got a ton of laughs, every night - many at the bleakest parts of this horrific tragedy. Conversely, *Twelfth Night* doesn't need to be all silly-farts from the opening curtain. It actually begins with a lot of unsatisfied and deluded characters. Don't pigeonhole plays; play them. Labels don't clarify great works of art, they diminish them.

Have the 1,1 synopsis and scene read.

Always let students read through an assigned scene before commenting on it yourself. You don't know what their ideas are until you hear them through their reading. Don't waste the opportunity to perhaps learn from their work by coloring it first with your opinions. These first readings should tell you who has practiced, who might be terrified, who wants attention without understanding the text, and who has some really interesting thoughts about the scene. With practice you will get good at picking up all sorts of information just with your ears.

Don't allow any paraphrasing, ever! Always stop the reading and fix paraphrasing immediately. Your less secure readers will try paraphrasing in their rush to get their reading over with. Make those who paraphrase go more slowly and pronounce all the words in the right order. Those words and their order **are** the thoughts of the characters. You can work on interpretation later. Also, if you are adamant about no paraphrasing right from the beginning, the students might even start policing themselves.

Have them read it again. Often, the first time a scene is read the young actors will be so nervous they won't have any fun. Giving them another go immediately should bring more confidence, variety and creativity to the reading. It will also reinforce the idea that a substantial part of each class will be spent practicing out loud. As a basketball player or a pianist learns by repetition, so do actors or oral communicators. The scene takes only a couple of minutes. Praise what is read or acted well. Have it read by two other students, if you want.

As you grow into your role as oral director you must become good at jotting down your thoughts. Don't try to remember them, as you will surely forget your best ones. I do this on an empty piece of paper and I try to do it by just barely looking at what I am writing. Most often the notes are just a single word that needs stressing, coloring, fresh-minting, or being conceived in opposition to another word. Don't write long notes: they are just meant to retrieve thoughts for you. Stay focused on your actors and what you are hearing. Be as unobtrusive as possible. You don't want to distract or dispirit actors or students by causing them to think they are doing something wrong when you may just be refining their initial creativity. A few of your notes can be positive, although the general rule of thumb should be that if something isn't mentioned it is fine, and the actor should just keep refining it. **Never ever say a reading is perfect.** Perfection means the students can stop working. Acting can always be enriched or refined. You can now begin discussion or start working the scene.

Working the scene

The students start reading the scene again. As soon as you hear something you want to fix, stop the reading - I use *thank-you*. Your suggestion should be something they can think or play immediately. Give them the line to start at and off they go again. If they improve keep listening until you hear something else you want to improve. Maybe go back a few lines or to the top of the page or scene - always seek to improve, refine and enrich the reading. You must trust yourself! If you don't trust your ears and mind, the reading will not get better. Working the scene is really just refining and practicing it! It is the *Shakespeare Out Loud* teacher's most creative time and should consume a considerable portion of class time. The class can also contribute ideas to the actors. ***Shakespeare Out Loud* is working the scenes!**

I leave most of the stressing of lines to you. They are pretty obvious. If you stress antithesis and hit the verbs, most lines make sense. Coloring, fresh-minting, high notes, wonder etc. will all need work. Below are some ideas that I have gleaned from the *Shakespeare Out Loud* text. Some of them are not actually about specific text but about the world that the Out Loud text depicts. The clearer the world that the characters inhabit, the clearer and richer the reading

and understanding of students will be. Illyria is most certainly a complex and unique world. Also, defining any character's life up to the beginning of the play is always worth it for the thoughts that text-work provides while playing the role. Shakespeare invented this specific place of Illyria for a reason. The more sense we can make of this locale through combing the facts of the play, the richer and more resonant our reading will be.

I implore you to encourage students to write lightly in their scripts with PENCILS. There is lots of room with the open format. Jotting down notes is how they will remember thoughts and make improvements for future readings. Professional actors do this: they pencil down ideas or blocking that they are given, practice them, and then erase them once they become obvious. Always have extra pencils and erasers ready as they are absolutely essential to improving out loud readings. (Make the students pay for missing pencils. Like Shakespeare, start a business.) If class sets are re-used firmly discourage any writing in pen. If students are allowed to keep their texts the open format provides room for all sorts of artistic expression. Students who keep their personal texts, are also likely to revisit them in the future for practice and fun.

I will number each of my ideas with a page number and decimal point that corresponds to the spot in the *Shakespeare Out Loud, Twelfth Night* text.

Act 1, Scene 1 Duke Orsino's palace

Orsino revels in the idea of being in love. When told by Valentine that Olivia will remain veiled and renounce the company of men for seven years to remember her dead brother's love, Orsino imagines how she will someday devote herself to a lover.

3 Orsino seems to be self-indulgently posing as a melancholic. He isn't pounding at Olivia's door; he is sending messengers, listening to music and lying amid flowers. As we shall see, few of the inhabitants of Illyria seem to have real jobs. Valentine, Curio, and eventually Cesario seem mainly to keep Orsino company and run about with messages. This is our first taste of what turns out to be a very self-indulgent Illyria.

In some productions the music is played or sung by Feste. The first production I acted in had the most beautiful singer imaginable (Cedric Smith) and he knit the play together with his songs. Orsino might have a music addiction and Feste is doing a little moonlighting from Olivia's. This explains where he has been when chastised by Maria and Olivia in 1,5. It also justifies Orsino saying, *I know thee well*, in 5,1. Feste needn't be any specific age, but he should be an old soul and should sing like a bird.

3.5 Perhaps Curio is the out-doorsy type of courtier, just dying to get on his horse and go hunt down some animals. He makes a bit of a mistake saying *hart* instead of deer. I have seen productions where Curio actually means *heart* as well, but that then makes Orsino seem rather dull-witted. It makes much more sense if Orsino's companions are tired of languishing over love and want to do something active and fun.

3.8 *Cupid's golden shaft* when being shot at females is usually an Elizabethan penis.

3.9 Instead of devising a new way to persuade Olivia, Orsino chooses rather to lie around in flowers and just contemplate love. Is he truly in love with Olivia; or is he in love with the idea of being in love; or is he just in love with himself?

Act 1, Scene 2 The sea coast

Viola has been saved in a shipwreck and according to the Captain, her brother might have survived as well. She asks the Captain to introduce her to Duke Orsino. He agrees to do so, and to keep her identity and gender a secret.

4 It doesn't seem as if Viola and the Captain have just exited the surf, but the information they exchange about the shipwreck seems like the first they would share upon meeting up. Perhaps they are still drying after making it ashore.

4.3 *And what should I do in Illyria? My brother he is in Elysium.** Only Shakespeare could compare life and death with two such words as Illyria and Elysium.

4.5 *For saying so, there's gold.* It makes sense for Viola to retain, or to have found, the trunk that contains Sebastian's clothes. She could pay the Captain out of her own purse or the contents of the trunk. Her promise to *pay him bounteously* also argues her being in possession of more than just her own clothes.

4.9 Viola's decision to serve Orsino is partly through her necessity of earning a living and buying time for Sebastian to appear, and partly from what she has heard of Orsino from her father. Perhaps Orsino was admired for his exploits against such adversaries as Antonio, before he took to lying around in flowers and listening to music all day. In *Merchant of Venice* Portia follows the wishes of her father in marrying the man who chooses the right casket. Perhaps Viola is similarly motivated to investigate Orsino because she feels that her father might approve of such a match for her.

5.2 *Thou shall present me as an eunuch* to him* This is all we hear of Viola impersonating a eunuch - the favored kind of Italian opera singer of the time. On 19 Olivia calls Cesario a *messenger, the count's man*. Viola changed her plan to pose as a page, I suppose. A page certainly is a romantic improvement on a eunuch.

I can sing and speak to him in many sorts of music This *many sorts of music* does imply a young woman who perhaps understands men better than her age might suggest. She might have learned a lot being tutored by a well-educated father and a loving brother.

For Grade 8s this may be enough for the second day. Older students might be able to investigate one more scene.

Act 1, Scene 3 Olivia's house

Maria chides Sir Toby for his drinking and carousing with Sir Andrew Aguecheek. Sir Andrew arrives and Maria quickly proves him a fool. Sir Andrew wants to head home because he feels he will have no chance wooing Olivia with Duke Orsino as competition. Sir Toby assures him Olivia will never marry above her station and Sir Andrew decides to stay another month. They head out to spend Sir Andrew's money, drinking.

6 *What a plague means my niece to take the death of her brother thus.* Sir Toby doesn't like Olivia's mourning behavior for perhaps two reasons: the household is now expected to be somber, sober and silent, and he rarely has any fun with his niece anymore. Olivia's father died a year ago (in the unabridged text) and her brother recently. The mourning is Olivia's reaction to the loss of a brother she was obviously close to. Although she is rich and likely has many servants to protect her, she might need a male family member to be in nominal charge. Sir Toby, with his Knighthood, fills that position. Considering her rather indulgent attitude to his drinking, it is likely they had a special, fun relationship before events took a bad turn for the family. Perhaps Sir Toby drinks more now to numb the pain of his family's losses. I think Sir Toby would rather just laugh and play with Olivia, as they might have done when she was younger.

6.2 Maria tries to convince Sir Toby that Olivia might actually kick him out because of his drunken behavior and stupid friends, but it is likely Maria is more concerned about his very survival. She wants to marry Sir Toby someday. All her actions serve that purpose. Also, they are old enough to be sleeping together whenever he is up for it, so she should have a pretty good measure of what kind of shape he is in. People who drink straight through the night usually have all sorts of ailments. She wants him to last!

6.4 *He's as tall a man as any's in Illyria.* I have seen three great Sir Andrews: two tall and one normal height. Further textual descriptions give him long straight blond hair and a thin figure, which all three had. That is just about the sum of Sir Andrew's virtues, unless one counts innocence.

6.5 *Why, he has three thousand ducats a year.* Ducats became a standard gold coin throughout Europe in 1566. This was a large yearly sum for Sir Andrew, yet Sir Toby still manages to help spend 2/3 of it by the play's end. They are partying very high on the hog!

6.8 *He's a fool, and a great quarreler. And 'tis thought among the prudent he will quickly have the gift of a grave.* Sir Andrew is too cowardly to start real fights but is likely so outspoken and contentious in his conversation that he irritates others who might enjoy giving him a beating.

7.1 *With drinking healths to my niece.* A guffaw from Maria might be appropriate: Sir Toby's drunkenness is hardly likely to lift Olivia's depression.

What, wench? might be a hug, or a pinch, or a plea to Maria for her to stop nagging him about his drinking. He is trying the best he can. Why does Sir Toby drink? Sure, drinking occasionally can be fun, and perhaps that is all Grade 8s need know; but alcoholism, and Shakespeare certainly knew this, is not fun. Many think Shakespeare's father turned seriously to drink in later life. Most of the time alcoholism is pure hell for everyone concerned. When I played Sir Toby, I imagined him peeing blood. That was an assumed complexity I chose to justify his need for drinking more, having fun, bullying others and wreaking some revenge. It was also good motivation for marrying Maria at the end. Shakespeare didn't have to write the impending doom of a bad alcoholic. The evidence of such behavior was everywhere in Elizabethan London. Whoever played Sir Toby just assumed such a complexity, or he might even have been living it himself.

It should be noted at some time to students how much alcohol Elizabethan Londoners drank. The water could poison you and not much wine was around yet. Beer, mead (honey, water and yeast) or fermented juice with all meals was common, even for kids. Beer had relatively low alcohol content and most Elizabethans drank about a gallon per day. People were used to operating with a bit of a buzz-on. Real drunks, like Sir Toby, could appear virtually sober they had so mastered the state. The long term effects of such activity were also well known and simply the assumed complexity of such consumption.

7.2 *Sir Toby Belch. How now, Sir Toby Belch?* Sir Andrew likes to call others, *Sir*, and to be called *Sir* himself. Sir Toby likely earned his title on the battle field. Sir Andrew's father could have bought his title, and it got passed to his hapless son, along with his 3000 ducats allowance a year.

7.3 *Bless you, fair shrew.* *Shrew* might be a familiar term, but might also imply a lower social status.

7.4 *And you too, sir.* There might be a tinge of sarcasm in Maria's *Sir*.

7.6 *Accost, Sir Andrew, accost.* Since Sir Toby and Maria are likely intimate, telling Sir Andrew to *accost* Maria is just another example of Sir Toby's regular mischief.

7.7 *My niece's chambermaid.* Sir Toby uses the title *chambermaid* perhaps to imply Maria is good in the bedroom.

7.8 *Is that the meaning of 'accost'?* Poor old Sir Andrew does have a terrible habit of revealing his stupidity.

8 *And thou let part so, Sir Andrew, would thou mightst never draw sword again.* Sword means penis here.

8.1 *And you part so, mistress, I would I might never draw sword again!* Sir Andrew doesn't get the joke and likely puts his hand on his real sword.

8.4 *But I am a great eater of beef and I believe that does harm to my wit.* Is Sir Andrew bragging about being wealthy enough to eat lots of beef? Perhaps it was believed that excessive amounts of beef not only clogged one's digestion but one's brain as well.

8.7 *What is 'Pourquoi'? Do or not do?* So much for Sir Toby's three or four languages assertion.

8.9 *But it becomes me well enough, does it not?* Sir Andrew's long flat hair is likely the best of a bad situation. I can't help wondering whether some actor had the hair and talent to play Sir Andrew or whether there was actually a Sir Andrew wig. My guess is they had a wig that lots of actors wore, and got all sorts of laughs wearing it.

9.2 *The count himself here hard by woos her.* The truth might be that Sir Andrew doesn't have the money to hire someone to keep him hair-worthy. How can he possibly compete with a Count? Isn't appearance everything???

Orsino appears to be both a Duke and a Count.

9.3 *She'll not match above her degree, neither in estate, years, nor wit; I have heard her swear it.* Is Sir Toby stating that Olivia is so pure that she will not give herself away for an estate (money?) If she will not marry a man older than herself, this might imply that Sir Andrew has a chance because he is quite young. Saying that Olivia will not marry someone with a great wit is ridiculous. It seems Sir Andrew is stupid enough to believe almost anything Sir Toby says.

9.4 *I'll stay a month longer.* Sir Toby is likely the greatest friend Sir Andrew has ever had: a fellow knight who likes him. It is also possible that Sir Andrew has no other place to go but back home.

9.4 *What shall we do else? Let me see thee caper.* (SIR ANDREW jumps.) Ha, higher! (SIR ANDREW jumps.) Ha, ha. Excellent!* Sir Toby might be thinking, *Not only will I drink him dry; I'll dance him to death.*

Homework

Ask each student to write 500 words on the difference between unabridged (1,3), found on the internet, and the *Shakespeare Out Loud* (1,3) that they have investigated today. This is the only investigation into unabridged texts that I will suggest. The students should discuss verse, archaic language and any other differences they find. Ask them which version they prefer and why. Tell them you want it handed in on Day 4. I like clear, concise writing - thought that also works well with acting and oral communication.

Day 3

Act 1, Scene 4 Duke Orsino's palace

Viola, called Cesario in her male disguise, has quickly become a favorite of Orsino. Orsino asks Cesario to woo Olivia for him. But Viola has fallen in love with Orsino and wishes she could be his wife.

10.1 *If the Duke continue these favors towards you, Cesario, you are like to be much advanced. He hath known you but three days, and already you are no stranger.* Valentine sounds impressed with Viola's rising influence with Orsino. Although most productions can only afford a few courtiers, Shakespeare implies Orsino is well attended, with Valentine and Curio perhaps being his closest advisors. *Twelfth Night* has a very small cast for a play by Shakespeare, so perhaps the other members of the Globe company filled in as courtiers for Orsino and Olivia. My point is some of these scenes are very public and some very private. Suggest to the rest of the class that during these scenes they consider themselves actual listening characters, perhaps even producing the odd murmur at events. Orsino and Olivia must also be aware that they are being observed by many characters at times. Having many courtiers (for an ideal production) also lends credence to Malvolio's plans for his officers and court on 34.

10.3 *Who saw Cesario?* Orsino has been looking for Cesario. It is likely Viola needs private time for washing and such, which she needs to carefully carve out of her day.

10.4 *Cesario, thou knowest no less than all. I have unclasped to thee the book even of my secret soul.* The answer has to be in there: the answer to why Viola falls for Orsino. One would hope she would find a mate of equal intellect, yet this rarely happens in Shakespeare's plays.

So many of his heroines seem to fall for the intents rather than the intellect of the man . Anyway, she has decided who she wants and there is nothing we can do about it. Complain to Shakespeare! Shakespeare seems to employ a reverse type of sexism: his heroines often fall for Ken Dolls.

10.7 *It shall become thee well to act my woes.* Cesario has already proved himself an accomplished actor: perhaps one of the *musics* (5) Viola speaks of.

10.8 *I think not so, my lord.* Viola might think *I can't do that! I don't want to do become involved with the emotions of another woman.*

10.8 *Dear lad, believe it. I know thy constellation is right apt for this affair.* Constellation is a group of stars seen from earth. Does Orsino mean the way Cesario/Viola is constructed? Perhaps Viola's attributes are exactly the way he likes to view his own qualities.

10.8 *Some four or five attend him, all, if you will; for I myself am best when least in company.* The court has to follow Viola, but at least they get to go outside. Perhaps they can take some dogs. What is Orsino really up to by himself: getting his hair done?

Act 1, Scene 5 Olivia's house

Despite Malvolio's scathing words about him, Feste cajoles his way back into Olivia's good graces. Maria reports the arrival of Cesario - she says he is greeted at the door by Sir Toby. Olivia sends Malvolio to fetch off Sir Toby and dismiss Cesario. Sir Toby arrives, very drunk and belching, and Olivia tells Feste to tend to him. When Malvolio then reports back that Cesario will not leave, describing him as sharp-tongued, handsome and young, Olivia decides to see this visitor. Cesario persuades Olivia to entertain him alone. His boy-like charm and eloquence ensnare her. Olivia invites him to return. He refuses her gift of a ring and leaves. Olivia then realizes she is falling in love. Malvolio is sent to try to give Cesario the ring again. Olivia is excited to throw caution to the wind.

11.1 *You will be hanged for being so long absent, or turned away. Is not that as good as a hanging to you?* It is nearly impossible to imagine anyone being hanged in Illyria; certainly not Feste for his truancy. Malvolio, as head Steward, however, might make life difficult for him.

11.2 *If Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh* as any in Illyria.* Feste easily gets Maria to back off by mentioning her main vulnerability - her desire to be married to Sir Toby.

11.4 *Enter OLIVIA* Olivia is dressed in total black. She looks good in black and she knows it.

11.7 *Go to. I'll no more of you. You grow dishonest.* Feste is always honest. Perhaps Olivia is referring to the fact that as her fool, Feste is expected to remain close and not wander about Illyria. That's the deal for being fed and housed - jokes on demand. Mourning is pretty boring for a fool; he needs some adventure. Orsino also pays well.

11.6 *Dexterously, good madonna.* Feste should enjoy the invention of *dexterously*. I'd use a high note for *dex*.

12 *I must catechize* you for it, madonna.* Warn Olivia by putting *cat* on a high note. Catechize - a familiar game; the way a fool may teach a master. They likely played it under stairs when she was young.

12.3 *The more fool, madonna, to mourn for your brother's soul being in heaven.* Great Shakespearean fools, like Feste, reveal weaknesses and build strength at the same time.

12.5 Olivia, like Orsino, acts an image of herself she holds dear. The deaths of her father then beloved brother have left her rudderless in the whimsical eddies of Illyria, and she adopts a role that will keep her safe and secluded until she finds her way again. It also sounds like the ultimate hard-to-get act: a great beauty hiding away for seven years just begs for wooers in her woods and white knights on horses snorting at her gates.

12.6 *Look you now, he's out of his guard* already.* This battle of wits Feste apparently lost was obviously embarrassing and Feste would want those thoughts and memories buried. Malvolio sees him try to hide, and pounces. Olivia notes Feste's pain and Malvolio's cruelty. Feste revenges himself upon Malvolio as Sir Topas for this moment. Well into rehearsal you might be able to be specific about this embarrassing moment for Feste. It might have been personal in nature. Whatever your Malvolio and Feste decide upon, know that Malvolio brings it up to advance his status with Olivia. Malvolio, the Head Steward and supposed Puritan, is motivated solely by his relationship with Olivia. Feste has always been closer to her, and thus a rival for her time and attention

13.4 *If it be a suit* from the count, I am sick, or not at home. What you will, to dismiss it.* Enough bad poetry from servants!

13.8 *'Tis a gentleman there. (SIR TOBY belches.) A plague on these pickle herring.* Okay, it is in the text so let's refine it. First of all, seek out your best burper - depth, length, bubbles if possible - just find this student. If he is already your Sir Toby, you are lucky. If not, practice Sir Toby saying, *'Tis a gentleman there*, another actor burping, then your Sir Toby saying, *A plague on these pickle herring*. My first professional production was playing Curio, in Winnipeg, in the DEAD of winter. Our Sir Toby couldn't burp but our Fabian (David Hemblen) did world-class belches with sound-topography. He stood upstage behind a scrim and belched on cue every night. This bit of sound-biz might be something your class would actually like to stage and refine. When I played Sir Toby years later I did my own. *Gifts that God gives!*

14 *Lechery? I defy lechery. There's one at the gate.* There is a thought after *I defy lechery*. Sir Toby mishears Olivia's *lethargy*, and reacts with, *I defy lechery*; Olivia looks at him blankly and he thinks something like, *How did we get talking about lechery?* From that thought he backtracks in his mind to where he has just come from and remembers, *There's one at the gate*. Encourage your students to build clear mental pathways between seemingly unconnected thoughts. The clearer the thoughts, the bigger the laughs.

14.2 *Give me faith, say I.* Perhaps faith is what Sir Toby most needs in his life. In a society ruled by the church for so long, faith was the glue that held it all together. As the world is opening, growing and changing, faith is being questioned by many, perhaps also by Shakespeare. It would be just like Shakespeare to reveal a character's deepest desire, spoken in the form of a cliché, when the character is most intoxicated.

14.8 *Has been told so; and yet says he'll stand at your door like a sheriff's post, but he'll speak with you.* Sherriff's posts were usually ornamental pillars on which civil and royal proclamations were fixed. The inventiveness of Viola, her cheekiness, the specificity of the post, has quite befuddled Malvolio.

15.3 *Let him approach. Call in my gentlewoman.* Perhaps Cesario's age intrigues Olivia. Perhaps Orsino and his emissaries are all older and not really attractive to Olivia. Cesario is described as handsome, articulate and young. If Olivia is a world-class 19-year-old, she may not be interested in old 24-year-olds, like Orsino. Sometimes Orsino is even played in his thirties. Yuck!

15.7 Somewhere through Viola's speech, Olivia begins to physically admire Cesario. It has to happen somewhere, and right at the beginning is most usual. If you want to consider it more deeply as a serious actress would, you would ask, what is it about Cesario that ensnares her? Is it that he is non-threatening: somehow empathetic? Always remember Olivia is supposed to be a great beauty. The pressure of always being looked at and admired can mold a person's character just as a deformity can. Perhaps Cesario tries to avoid eye-contact lest Olivia sees through the disguise. This might be new and exciting for Olivia. Whatever the attraction, there is now a chemical reaction happening within Olivia.

16.2 *Alas, I took great pains to study it, and 'tis poetical.* Like a good actor, Viola comes prepared.

16.4 *No, good swabber; I am to hull here a little longer.* Maria has no response because Viola has bested her with her own wordplay.

16.6 *Give us the place alone; we will hear this divinity.* This is a slightly embarrassing and revealing moment for Olivia as she asks to be left alone with Cesario. Maria and the servants can surely sense a subtle but intense change in their mistress.

16.9 *Where lies your text?/ In Orsino's bosom.* This is where mental excitement starts for Olivia: someone to play with, someone with a mind.

17.2 *Good madam, let me see your face.* Viola has come to persuade Olivia to accept Orsino, and without seeing her eyes and thoughts she doesn't know who she is really dealing with or how to proceed.

17.5 *Excellently done* Perhaps there is a little pang for Viola, a thought like, *Why couldn't I be that beautiful?*

17.7 *I see you what you are; you are too proud. But if you were the devil, you are fair.* There are so many references to Olivia's beauty. The serious actress will always take this into consideration when investigating and coloring Olivia's inner life.

17.9 *Yet I cannot love him. He might have took his answer long ago.* It is interesting that Olivia is so sure she cannot love Orsino. Is it because Olivia would rather pursue than be pursued? Is she bored with men falling in love with just her beauty? Maybe he is a brunette and she likes blonds. The actress playing Olivia must be certain why she is not interested in Orsino.

18.2 *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!*

To my ear and mind, this is one of the most romantic passages in all of Shakespeare. It should be fresh-minted and imbued with joy and wonder. Viola may even be imagining Orsino in Olivia's house, and uses her love for him to create the ideas.

Perhaps there are poetry clubs in Illyria; perhaps everyone belongs to one and they always contain four members so that when they get tired of spouting poetry they can play bridge. Perhaps they have occasional competitions. Divide your class into groups of four and ask for club names. Have each student in each of the clubs do one of the four lines in Viola's willow cabin speech. Encourage all the usual principles; play with the students; suggest ideas and finally judge the poetry-club winner of the Willow Cabin Award. Teensy prizes might be fun: maybe a big gumball for the long nights hallooing from the willow cabin.

18.3 *You might do much.* Viola has done much already and Olivia knows it.

18.4 *What is your parentage?* It is interesting that Cesario's breeding is important. Viola won't match too far below her degree either.

18.5 *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.* Olivia definitely knows that she cannot love Orsino, because she is falling in love with Cesario.

18.7 *Not too fast; soft, soft.* Olivia attempts to slow her racing heart.

19 *Run after that same peevish messenger, the count's man.* Malvolio surely thinks, *Run? I don't run!*

19.1 *Hie thee, Malvolio.* Malvolio is probably immobile, wondering why Olivia would need to justify her decision about giving the ring to the offensive young man. Olivia is afraid Malvolio will miss Cesario and has to giddyap him.

19.3 *I do I know not what.* Olivia experiences wonder at her thoughts, feelings and actions. She is now doing the exact opposite of her sworn seven-year plan, and life suddenly feels completely unpredictable and exciting.

Day 4 and onwards

If this is the end of Day 3, the teachers should cast all of Act 2, which will be started on Day 4. This will take careful consideration and thought to do creatively and equally. From this point on, I will not suggest how much each class should read aloud each day. Different grades with different abilities will be able to read and understand different amounts of text. I do maintain, however, that at least 1/3 of every class should be spent in oral practice, and that students should be given plenty of time to prepare for those readings. I also suggest that teachers ask students to read ahead and ask for parts or scenes they may want to read out loud. Students becoming passionate about playing and refining certain parts will greatly enhance the Out Loud experience.

There are basic comprehension tests in this guide which I suggest be given after the readings of acts are assigned. There are also vocabulary tests and crosswords. The practice pieces 50-75 are good for warm-ups, oral competitions or perhaps as background readings about Elizabethan England. They may be photocopied for all students employing *Shakespeare Out Loud* texts. They are all numbered so that many students may work on a piece. They could also be stitched together to produce a little oral show on their own. They are simply another resource to help you encourage your students to practice out loud and develop their oral communication skills.

I would suggest a final performance of some kind. It could be a 20-minute reading, or some memorized or staged sections, perhaps a few monologues performed for the principal or another class. Having to perform a show certainly lit a spark under my backside all those years in the theatre. It doesn't have to be a big show, but it should be your best work. In my idealized world, you would do a complete reading of the play for the parents of the students. Parents do delight in hearing their children speak Shakespeare well: 'tis certainly one of my great joys. Here are the rest of my notes for the play. Good Luck!

Act 2, Scene 1 The sea coast

Sebastian believes his twin-sister Viola has drowned. Deeply saddened, he decides to burden his new friend Antonio no longer, and to travel to Orsino's court alone. Despite having many enemies at Orsino's court, Antonio decides to follow Sebastian and serve him.

20 While a homosexual attraction by Antonio to Sebastian is usually tried in rehearsal, it is almost always discarded. It doesn't suit the character of an honorable pirate nor the story or sensibilities of the play. Like the love another Antonio feels in *The Merchant of Venice*, male/male relationships in Shakespeare often appear deeper and more genuine than those between opposite sexes. I think Shakespeare was capable of many types of love, as are his characters.

20.2 *My stars shine darkly over me; the malignancy of my fate might perhaps distemper yours.* Sebastian doesn't want to darken Antonio's spirit with the grief he can't seem to shake.

20.3 *Know of me, Antonio, my name is Sebastian.* On 69 we learn that Sebastian and Antonio have spent three months together. It is very odd that Sebastian has not told Antonio his real name until now. What have they been talking about while together such a long time? As usual Shakespeare's timeline is perhaps dramatic, but not very logical.

20.5 *She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more.* With their father dead, 73.9, one can imagine that Sebastian's intense grief over Viola's drowning might be magnified because she was all the family he had.

20.8 *Desire it not. Fare ye well at once. I am yet so near the manners of my mother, that upon the least occasion more mine eyes will tell tales of me.* Sebastian is likely embarrassed by Antonio's asking to be his servant. They have spent three months together as friends.

21 *But come what may, I do adore thee so that danger shall seem sport, and I will go.* Adore is certainly a strong term of affection. If we assume that Sebastian is the mirror image of Viola and perhaps possesses the same kind of mind as hers - one filled with intelligence and empathy - it makes sense that Antonio would want to protect Sebastian. Antonio might never have had a friendship with such a noble innocent. Perhaps Antonio should be considerably older than Sebastian - mid 30s to 40?

Act 2, Scene 2 A street

When Cesario refuses the ring from Olivia again, Malvolio drops it on the street and leaves. Viola realizes that Olivia has fallen in love with her and pities her. Orsino loves Olivia, Olivia loves Viola and Viola loves Orsino. Viola concludes that only time will untangle the mess.

22 Directors can have fun with Sebastian leaving in the previous scene, Cesario/Viola arriving, and Malvolio perhaps being confused thinking he is seeing double. Malvolio, however, is not a fool, so a piece of blocking like this must be very precise and delicate. It can tease the audience but must not diminish the intelligence of the characters involved.

22.5 *(MALVOLIO drops the ring.)* Dropping the ring in the street is such an arrogant and impolite thing to do. Even here Malvolio demonstrates that although merely a Steward in Olivia's household, he thinks of himself in much grander terms. I think he fantasizes a lot about being Olivia's husband, and at times, almost adopts that social station as a reality. With no friends, a fantasy world is all he has. That is likely why he talks to himself so easily in the letter/gulling scene. He may talk to himself in private a lot. He may even dress up a bit. The still (and supposedly puritanical) waters of Malvolio run very deep.

22.6 *I left no ring with her. What means this lady? Fortune forbid my outside have not charmed her. She made good view of me; indeed, so much, that sure methought her eyes had lost her tongue, for she did speak in starts distractedly.* Make sure that this is all a careful recollection of facts. Not until *She loves me sure* does Viola actually figure Olivia out. *She did speak in starts distractedly* is a good note for Olivia for 1,5.

22.8 *O time! Thou must untangle this, not I. It is too hard a knot for me to untie.* Time fascinates Shakespeare. He is always acutely aware that each individual only has so much of it.

Act 2, Scene 3 Olivia's house

Sir Toby and Sir Andrew return home after a night of drinking. The silver-voiced Feste joins them, and they decide to sing together. The noise awakens Maria who tries to shut them up. They keep singing and Malvolio arrives and threatens to have Sir Toby expelled from the house. Sir Toby dismisses Malvolio as only a servant. Malvolio then threatens Maria with Olivia's disfavor. Maria comes up with a plot to get revenge on Malvolio. She will prey on Malvolio's arrogance by forging a love-letter that he will think comes from Olivia. She will drop it where Malvolio may discover it and Sir Toby and Sir Andrew may watch. It is nearly morning and too late to go to bed, so Sir Toby convinces Sir Andrew to drink more instead.

23 When I played Sir Toby I wore a sack around my waist inside my trousers, filled with yellow water. I could poke a nozzle through my pants and squeeze the bag. The lengthy and creative piss I took on an upstage tree clearly established the alcohol consumption to that point in the evening.

23.7 *I had rather than forty shillings so sweet a breath to sing, as the fool has.* Like Orsino, both Sir Toby and Sir Andrew love music and singing. Music seems an addiction for some Illyrians.

24.1 *Ay, ay, I care not for good life.* Lines like this from Sir Andrew are common. Sir Toby, of course, doesn't offend his source of free alcohol by pointing out such foolishness, but he might occasionally be slightly in awe of his companion's stupidity.

24.7 *But shall we make the welkin* dance? Shall we rouse the night owl in a catch? Shall we do that?* No matter how much actual talent each has, they try their very best to create beautiful sound. This is something they practice and take great pride in.

24.8 *Let our catch be, 'Thou knave.* A catch is a round, especially one in which the words are so arranged as to produce ludicrous effects.

This might not be too easy to convince your book clubs to do, but why not a catch competition? Catches like "Hold thy peace, thou knave, and I prithee hold thy peace," or "Ninety-nine bottles of beer on the wall" etc., are easy enough to invent and put music too. You could pick love themes or rude themes - whatever you like. You can judge originality of lyric, cohesiveness of singing, harmonies and even drunken enthusiasm. Award the winning group the Catchy-Catch Award. Promise the winners a beer when they are old enough.

25.2 *I shall never begin if I hold my peace.* It is likely Sir Toby laughs at peace meaning penis, and Sir Andrew laughs thinking peace means silence. The coarse acting choice, of course, is to have Feste grab his crotch. That type of indicating-acting, all too prevalent during recent years, causes Feste, Sir Toby and the audience to look needlessly stupid. Thought can be endlessly funny; crotch grabbing is funny only twice, at best.

25.4 *Malvolio's a Peg a Ramsey.** When a character uses a topical reference like *Peg a Ramsey*, again it is not necessary to gesture broadly to somehow illustrate to the audience what the name means. I have been able to find no other definition for *Peg a Ramsey* other than a contemptuous character in an old song - a general definition. What is most important is that Sir Toby and his mates know exactly why he has chosen such a name for Malvolio. Perhaps the song is about an incredibly anal Ramsey - lots of Elizabethan fun to be had there. Most of those types of references have been cut from the *Shakespeare Out Loud* texts. Where they remain, the actors must be mentally very clear why they choose such phrases. When the word is archaic, the thought must be even clearer!

25.6 *He does it with a better grace, but I do it more natural.* Feste may think, *Yep, you certainly are one of nature's fools.*

25.7 (*Enter MALVOLIO.*) I have seen Malvolios enter in varying forms of nightwear with funny sleeping hats and even clutching teddy-bears. Since his fantasy life is so at odds with his real life, perhaps his appearance might somehow subtly reflect his alone-time at night. Teddy-bears are perfect for the Grade 8s: for the adults, maybe a slightly slinky robe.

26.2 *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, she is very willing to bid you farewell.* That word *harbors* raises all sorts of questions. It sounds as if Sir Toby has nowhere else to go. Olivia has likely complained of Sir Toby's drinking and boisterous behavior, but it is possible Malvolio is exaggerating with *she is very willing to bid you farewell*. This exaggeration, this coming between uncle and niece, is what really does Malvolio in. The arrogance of a Steward to a knight and a family member, is something Sir Toby can't forgive.

26.8 *Out of tune, sir? Ye lie!* Sir Toby is also genuinely offended by Malvolio's criticism of their singing. Gentlemen in Elizabethan England were expected to be able to sing, dance and speak more than one language.

26.9 *Go, sir, rub your chain with crumbs.* Malvolio's chain signifies that he is a Steward and Olivia's head servant, but still far below a Knight in social ranking.

27 *A stoup of wine, Maria!* A stoup is a tankard, but in Sir Toby's case might also be considered a bucket or a pail, and another slap of Malvolio's face!

27.1 *Mistress Mary, if you prized my lady's favor at anything more than contempt, you would not give means for this uncivil rule. She shall know of it, by this hand.* Threatening Maria with Olivia's disfavor also seals Malvolio's fate. Not only does Maria create the trap and write the letter, she also enlists Feste to torment Malvolio later. Malvolio inserts himself between those much closer to Olivia and pays a heavy price.

27.4 *do not think I have wit enough to lie straight in my bed. I know I can do it.* Perhaps a very stupid person would lie crossways on a bed, hanging over each side.

27.6 *O, if I thought that I'd beat him like a dog!* Perhaps because Puritans were notorious for squelching fun.

27.7 *I have no exquisite reason for it, but I have reason good enough.* Perhaps Sir Andrew's good-enough reason is that Puritans were against public theatres.

27.8 *He's an affected ass; so crammed, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him.* Encourage your Maria to choose *excellencies* on a higher note. Mock Malvolio's affectations with the *excellencies*. The word implies arrogance not only about his refined mind but his physical beauty as well.

28.1 *wherein, by the color of his beard, the shape of his leg, the manner of his gait, *he shall find himself most feelingly personated.* It is interesting that Maria should include gait. Does Malvolio have a distinctive walk? Does he perhaps take great delight in his apparel, and that affects his *gait*? Are his shoes highly fashionable and slightly uncomfortable?

28.2 *On a forgotten matter we can hardly make distinction of our hands.* How many times has Maria used her forging skills before?

28.5 *And your horse now would make him an ass.* Good joke, for Sir Andrew.

28.7 *I will plant you two, and let the fool make a third, where he shall find the letter.* It is interesting that Feste is not at the gulling of Malvolio; but Fabian is. Perhaps as the poorest Illyrian, Feste doesn't want to risk Malvolio's vengeance.

28.9 *She's a beagle true bred, and one that adores me.* Beagles are very loyal and affectionate dogs. He also knows she wants to settle down with him. He is probably afraid of being forced to live sober.

29 *I was adored once too.* There it is: Sir Andrew's fantasy life in five words. He wants that feeling back. Sir Toby gives him just enough pseudo-adoration to keep him hanging around, but someday he wants to be truly adored by another human being. The deeper that longing, the funnier and more touching Sir Andrew will be.

29.2 *If I cannot recover your niece, I am a foul way out.* Like Bassanio in *The Merchant of Venice*, Sir Andrew is willing to risk his cash by attempting to marry long-term wealth.

29.3 *Let's to bed, knight. Thou hadst need send for more money.* Sir Toby has a keen eye on Sir Andrew's purse. He wants Sir Andrew to keep it full so the taps to the beer kegs may remain fully open.

29.4 *Send for money, knight. If thou hast her not in the end, call me cut.* * I wonder who dispenses the cash from home, or even how it gets to Sir Andrew. Sir Andrew would hate to call Sir Toby *cut* or no friend. Sir Toby is likely the only friend Sir Andrew has away from home.

29.4 *Come, come, I'll go burn some sack.* * *'Tis too late to go to bed now. Come, knight; come, knight.* Mainly to keep Sir Andrew's spirits up and make sure he sends for more money, but also because Sir Toby now likely drinks day and night, they decide to forgo bed for some sack. Sir Andrew can't refuse a fellow Knight!

Act 2, Scene 4 Duke Orsino's palace. Music plays

Orsino advises Cesario to marry a woman younger than 'himself.' Orsino says that in matters of love, men are more inconstant than women. When Viola suggests that women love just as passionately as men, Orsino contradicts her. Cesario then describes the love her 'sister' had for a man - which is really the love Viola feels for Orsino. She says she does not know what finally happened to her 'sister.' Orsino urges Cesario to try again to woo Olivia for him.

30.2 *save in the constant image of the creature that is beloved.* How revealing that Orsino brags of being constant to an *image* and how true. He knows nothing of the flesh-and-blood Olivia.

30.3 *It gives a very echo to the seat where Love is throned.* Again this music may come from Feste. He, at least, needs to earn a living and this may be why he seems so grounded compared to everybody else. This line is also a wonderfully inventive thought by Viola. She may even take private delight in the accuracy of her description.

30.4 *Thou dost speak masterly.* Such praise from Orsino likely causes Viola to flush with pleasure.

30.4 *My life upon it, young though thou art, thine eye hath stayed upon some favor* that it loves. Hath it not, boy?* Orsino interprets Viola's reaction as her hiding a new love from him. He adds the *Hath it not, boy?* to pry out the secret.

30.5 *A little, by your favor.* Viola always tells the truth, even if her heart is pounding with danger and pleasure.

30.7 *For, boy, however we do praise ourselves, our fancies* are more giddy and unfirm, more longing, wavering, sooner lost and worn, than women's are.* Perhaps this self-knowledge of Orsino's is a quality that allows Viola to love him. If Orsino knows his own faults, perhaps he will correct them over time.

30.9 Sexual metaphors and similes abound in Shakespeare. Talk of *flowers once displayed* must be terribly erotic for Viola. How much the student will understand or the actor be able to think, completely depends upon their ages and maturity. I have even seen this scene played with Orsino bathing and Cesario as towel-boy. It can be a very sexy, potent and even confusing scene for both of them.

31.5 *There is no woman's sides can bide* the beating of so strong a passion as love doth give my heart; no woman's heart so big to hold so much; they lack retention.* If there is no woman who can match Orsino's passion, any relationships he enters will likely be about his own greater needs. From Viola's point of view, the intensity of this single-minded passion, if a bit misguided, may be very sexy. Also with her brother and father now dead, Orsino may appear to be a safe refuge.

31.8 *She pined in thought, and with a green and yellow melancholy* green = jealous? yellow = sick?

31.9 *We men may say more, swear more; but indeed our shows are more than will;* for still* we prove much in our vows, but little in our love.* It almost sounds as though Viola has been hurt by a man before.

32 *But died thy sister of her love, my boy?* Cesario's tale of his sister's her deep passion is likely attractive to Orsino. Perhaps he would like to meet such a woman.

32.1 *I know not.* Perhaps Viola has revealed too much. Does Viola sense his attraction and back out at the last minute with *Sir, shall I to this lady?*

32.2 *Ay, that's the theme.* Does Orsino have to pull himself back from Cesario's eyes and thoughts to the matter at hand?

This whole scene is imbued with the possibilities of complex sexuality, the sexualities most of us possess, the sexualities that are so difficult even for each individual to privately define. I am absolutely certain that Shakespeare's company had the full range of sexualities among them. Sexual complexity is always assumed in Shakespeare.

Act 2, Scene 5 Olivia's garden

After Sir Andrew, Sir Toby and Fabian all hide behind a hedge, Maria places her letter for Malvolio to find. Malvolio enters, fantasizing about being married to Olivia and remonstrating with Sir Toby about his drinking and idling with Sir Andrew Aguecheek. Malvolio finds the letter, written with what looks like Olivia's hand. He breaks the seal and reads it. He solves a riddle within the letter and concludes that Olivia loves him. He decides to follow the instructions in the letter, by being haughty with the other servants and Sir Toby; by wearing yellow stockings and cross-garters (a fashion Olivia abhors); and by smiling whenever he is in Olivia's presence. Sir Toby and Sir Andrew congratulate Maria on the wonderful trick she has played, and look forward to what Malvolio does next.

33.4 *You know he brought me out of favor with my lady about a bear-baiting* here?* Yes, bear-baiting was extremely violent, but even Elizabeth I loved a good baiting. They were very common in Elizabethan times, and one was even held one winter in London on the frozen Thames. Malvolio likely told on Fabian in order to be a spoilsport, but also to ingratiate himself with Olivia with his refined sensibilities.

33.6 *Get you all three into the box tree.** Once Sir Toby, Fabian and Sir Andrew are hidden they need to stay hidden. We must believe Malvolio believes he is alone. The audience can accept Sir Toby exploding with sound while his mates try to control his outbursts but they will not accept Malvolio actually seeing Sir Toby, Sir Andrew or Fabian. It is funny to see Sir Toby angered then delighted at Malvolio's antics, but the real joke is how this officious Puritan can have such rich fantasies of status and sex. He will reveal those fantasies only if he is sure he is alone. Malvolio is arrogant, self-deceived, lonely, all sorts of things; he is definitely not stupid! Once hidden, Sir Toby, Sir Andrew and Fabian must STAY that way!

33.9 *Besides, she uses me with a more exalted respect than anyone else that follows her. What should I think on it?* As Steward, Malvolio must do all the dirty work like disciplining Sir Toby. Of course Olivia treats him well; he gives her lots of free time to indulge in her fantasy worlds.

34.4 *Peace, peace.* The original plan was to have Feste join Sir Toby and Sir Andrew. Dramatically, it works well having Fabian introduced at this time instead. I believe he should be a big man and capable of holding Sir Toby in his hiding place and being able to physically bully both Viola and Sir Andrew later. Feste would not have suited those roles. Perhaps Fabian is supposed to be the gardener. Scholars have mused about the sudden appearance of Fabian. Nat Brenner, head of the Bristol Old Vic Theatre School when I was there, had a theory I find plausible. *Twelfth Night* was staged just as Will Kemp left the company - likely because of his constant improvising. Shakespeare's future fools were to be played by the more subtle Robert Armin. Nat figured the boat was delayed, or Kemp's next gig was set back, and he asked Shakespeare for a small part in the play he was writing to get him through. Since Feste was written for Armin, Shakespeare created Fabian, the bear-baiter for Kemp. The role would have fit Kemp's coarse personality and been small enough to keep him in line.

34.5 *where I have left Olivia sleeping* and perhaps thoroughly satisfied.

34.9 *I frown the while, and perchance wind up my watch, or play with my - some rich jewel.* I have seen skillful actors search their imaginations for the perfect bauble, decide upon some *rich jewel*, while the audience, with their filthy minds, thinks penis. Much of the rudeness and sexual wordplay in Shakespeare doesn't need to be demonstrated; it just needs to be thought - sometimes just suggested. The audience, with their dirty minds, then fills in the rest.

35.2 *You must amend your drunkenness. / Out, scab!* Not only would this take away much of Sir Toby's fun, but it is also something Sir Toby knows he can't do by himself. He needs faith.

35.5 *and thus makes she her great P's.* Even though I detest Shakespearean coarseness, I do favor a delicate little squat to closely examine Olivia's Ps on the envelope.

35.6 *To whom should this be?* Malvolio should check to make sure he is alone, and not pick up the letter before, *By your leave, wax* Even Malvolio should be slightly hesitant about unsealing a found letter.

36 Brian Bedford's 1976 Malvolio (at Stratford, Ontario) was astonishing. Every time the audience bellowed at Malvolio's discovering something, he would mentally ask that portion of the festival audience, *What's so funny?* When they laughed at that thought, he would turn to look at the rest of the audience with an even more mystified look on his face. I had a cheap seat off to the side, so I could actually see the waves of laughter rippling through the audience as he led them side-to-side with his thinking! That performance gave me a painful stomach-ache from laughing.

36.5 *She did commend my yellow stockings of late, she did praise my leg being cross gartered.* It is interesting that Olivia abhors the cross-gartered fashion and yet Malvolio has somehow come to believe that she likes the fashion. Perhaps she didn't want to hurt him and was just indulging his fetish or extravagance. Perhaps Maria lied to him to instigate trouble - something Maria excels at.

36.6 *I will smile; I will do everything that thou wilt have me.* Some actors attempt a smile at this point - not easy for Malvolio who is so out of practice.

36.7 *I could marry the wench for this device.* There's a good idea: marry her before you drown in alcohol!

37.2 *Wilt thou set thy foot on my neck?* Is this what masters do to slaves?

37.5 *If you will see it, follow me.* Yes, Maria is serving her own ends by entertaining Sir Toby, but she is also playing a very dangerous game with Malvolio. Perhaps she feels it is worth the risk to gain Sir Toby's affections. Perhaps she has also suffered enough at Malvolio's hands so that revenge is worth the risk.

37.6 *I'll make one too.* Perhaps the closer Sir Toby and Maria get, the more alone Sir Andrew begins to feel.

Act 3, Scene 1 Olivia's garden

Feste practices his wit upon Cesario and she rewards him for his efforts. While he goes to find Olivia, Sir Toby and Sir Andrew try to bully Cesario. Olivia orders everyone out of the garden except Cesario. Olivia declares her love for Cesario, but Cesario declares that 'he' is not what he seems and will never love a woman. Cesario tells Olivia that he will never return to woo on behalf of Orsino. Olivia implores Cesario to visit again. She says that perhaps with Cesario's help, she can at least learn to like Orsino.

38.5 *I saw thee late at the Count Orsino's.* With Olivia mourning, Feste has had to ply his trade somewhere.

38.7 *By my troth, I'll tell thee, I am almost sick for one* That sounds like Orsino is supposed to have a beard. Maybe Olivia hates beards on men.

39.2 *I would play Lord Pandarus* to bring a Cressida to this Troilus. / 'Tis well begged.* Viola likely gives Feste more money. A classical reference, well-coined, is obviously something Viola values.

40 *the heavens rain odors on you.* Viola means pleasant smells.

40.1 *'Rain odors?' Well!* Sir Andrew is either offended at Viola's remark or has learned something. The actor needs to make a firm decision about what he thinks with his *Well!*

40.2 *Let the garden door be shut, and leave me to my hearing.* Olivia can be very commanding when she wants to be.

40.3 *Give me your hand, sir.* Does Olivia notice how graceful Cesario's hands are? Does her curiosity about them allow her to be so bold?

40.3 *My duty, madam, and most humble service. But only as a servant!*

40.7 *Madam, I come to whet* your gentle thoughts on his behalf. Whet?* What an interesting choice for “stimulate.”

40.8 *I did send, after the last enchantment you did here, a ring in chase of you. So did I deceive myself, my servant, and, I fear me, you. What might you think? Let me hear you speak.* Viola is tongue-tied at the word *enchantment* and the general complexity of the situation, and Olivia needs to ask her to speak.

41.4 *Stay. I prithee tell me what thou thinkest of me.* Olivia's telling Viola to go then to stay reminds me of Orsino's description of lovers who are unsteady and skittish.

41.8 *O, what a deal of scorn looks beautiful in the contempt and anger of his lip.* The *his* implies that this line should be an aside, not a pronounced one, just a thought thrown to one side.

41.9 *Yet come again; for thou perhaps mayst move that heart which now abhors to like his love.* (Exit VIOLA.) She's getting really desperate. Olivia is now completely ensnared.

Act 3, Scene 2 Olivia's house

Sir Andrew is jealous of the attention Olivia has lavished upon Cesario in the garden, and wants to go home. Sir Toby claims that Olivia was just trying to make him jealous and was hoping Sir Andrew would fight Cesario and prove his love for Olivia with his valour. Sir Toby goads Sir Andrew into writing a challenge to Cesario that he will deliver. Maria reports that Malvolio is dressed in yellow stockings and cross-gartered and smiling. She thinks Olivia may actually hit him, and they all rush off to watch the encounter.

42.2 *No, faith, I'll not stay a jot* longer. / Thy reason, dear venom, give thy reason.* The word *venom* implies that Sir Andrew is snake-spitting angry.

42.2 *You must needs yield your reason, Sir Andrew.* Sir Andrew doesn't answer Sir Toby, so Fabian asks again. Perhaps Sir Andrew doesn't want to admit how much it hurts to have a serving man preferred over a knight.

42.3 *I saw your niece do more favors to the count's serving man than ever she bestowed upon me. I saw it in the orchard.* Favors could refer to the hand-holding as Cesario left, or perhaps Sir Andrew peeked in on Olivia and Viola and saw smiles and flirtatious looks. One wonders if Sir Toby has even introduced Sir Andrew to Olivia.

42.5 *As plain as I see you now.* Perhaps Sir Toby is stumped with Sir Andrew's answer and it is Fabian who saves the day with his explanation. Bear-baiting and inciting fights: Fabian is looking more and more like a rough-and-tumble gardener, or perhaps a stable-hand.

42.8 *It must be with valor; for policy I hate.* Perhaps in Sir Andrew's mind *policy* really means thinking hard - something he rarely finds pleasurable.

42.9 *There is no love broker in the world can more prevail in man's commendation with woman than report of valor.* I'm not sure which is worse: Sir Toby attributing such a vicious quality to women or Sir Andrew believing it. If Olivia dislikes bear-baiting she surely doesn't want a war-like mate.

43 *There is no way but this, Sir Andrew.* Again, Fabian probably should be big enough to bully Sir Andrew a bit.

43.1 *Will either of you bear me a challenge to him?* This is what a knight is born to do: write, deliver and execute challenges!

43.2 *Go, write it in a martial hand. Be curst and brief, it is no matter how witty, so it be eloquent and full of invention. Taunt him with the license of ink.* When I played Sir Toby, the brilliant Steve Cumyn played Sir Andrew. He was a wonderful listener, thinking far more thoughts than those of just his lines. Dreams of valor cascaded through his mind during these three lines.

43.4 *We'll call for thee at your chamber. Go.* Why does Sir Toby need that extra, *Go*? Does Sir Andrew want company through this whole challenge process? Is he reluctant to be left alone? Does he owe money back at his chamber? Sir Andrew likely hesitates, which prompts Sir Toby's *Go*. Why does he hesitate?

43.5 *I have been dear to him,* lad, some two thousand strong.* *Lad* does imply Fabian may be young. If Sir Andrew is a new companion of Sir Toby's at the beginning of the play, it is likely they have eaten through 2000 ducats in three months. At this rate Sir Andrew is going to go broke soon.

43.6 *For Sir Andrew, if he were opened, and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of the anatomy.* Sir Toby's usage of Sir Andrew is justified because Sir Andrew is a coward. While Sir Toby puts up with Sir Andrew's bragging to keep the alcohol flowing freely, it likely rankles him that such a spineless moron should be a knight and his supposed equal.

43.9 *He does smile his face into more lines than is in the new map with the augmentation of the Indies.* There is a note from the writer to the actor. ***Perhaps hold a Malvolio smiling contest.***

Act 3, Scene 3 A street

Antonio has caught up with Sebastian, and tells him he wants to help Sebastian make his way through a possibly inhospitable town. Antonio says he must keep a low profile because of some noteworthy military action he once took against Orsino. He gives Sebastian his purse, and says he will book their lodgings and meals while Sebastian explores the town.

45.3 *I was anxious what might befall your travel, being skillless in these parts; which to a stranger, unguided and unfriended, often proves rough and inhospitable.* Perhaps rough and inhospitable refers to the meaner streets of Illyria. To this point, the Illyria we've seen has seemed a bit overly civilized.

45.4 *What's to do? Shall we go see the relics* of this town?* Perhaps Sebastian is a bit of a history buff.

45.7 *Belike you slew great number of his people.* This sounds like the question of a young man who has seen little action in the field.

46.1 *Haply your eye shall light upon some toy you have desire to purchase, and your store I think is not for idle markets.** Choose toy on a higher note. Antonio might suspect Sebastian would want a small nautical device or a scientific curiosity: not something to merely play with, but something to feed his young and inquisitive mind.

46.2 *I'll be your purse bearer* and leave you for an hour.* So if Antonio is captured Sebastian might be able to succor him in prison.

Act 3, Scene 4 Olivia's garden

Distraught about Cesario, Olivia desires Malvolio's gloomy company. When he appears in yellow, cross-gartered stockings, smiling like an idiot and quoting bits of the letter, Olivia thinks he is infected with midsummer madness. Before she leaves to speak again with Cesario, Olivia orders Sir Toby to look after Malvolio. As chief Steward, Malvolio is a valuable member of the household. Olivia's reaction to him has assured Malvolio she is in love with him. When Sir Toby accuses him of being possessed by devils, Malvolio reacts with haughty disdain. Sir Toby plans to have Malvolio bound in a dark room like a madman. Sir Andrew then appears with his silly, overwritten challenge to Cesario. Sir Toby decides to deliver the challenge by word of mouth. Sir Andrew heads off to wait in the orchard while Cesario says goodbye to the love-sick Olivia. Sir Toby then warns Cesario that a fearful adversary awaits, demanding a duel for wrongs done him. When Sir Toby will not allow Cesario to return to the house, Cesario begs him to discover the reason for this terrifying duelist's anger. Fabian guards Cesario as Sir Toby reports to Sir Andrew that Cesario is an unexpectedly lethal opponent and highly incensed about Sir Andrew's challenge. Sir Andrew offers his horse to get out of the duel. Sir Toby explains to Cesario that the duelist has to fight for his oath's sake, but will not harm him. He tells Sir Andrew the same story about Cesario. Both reluctantly draw their swords. (A small fight is up to the discretion of the director.) Arriving on the scene, Antonio, thinking Cesario is Sebastian, interrupts the duel before any damage is done. Sir Toby then draws on Antonio as the officers arrive and arrest Antonio. When Antonio begs for his purse back from Cesario, and calls him ungrateful and Sebastian, Viola begins to hope her brother is alive. Sir Toby and Fabian convince Sir Andrew that Cesario's ingratitude towards his friend reveals Cesario to be a coward. Sir Andrew chases after Cesario to give him a good beating.

47.1 *I have sent after him; he says he'll come. How shall I feast him? What bestow on him? For youth is bought more oft than begged or borrowed. I speak too loud.* These lines from Olivia are really to herself as much as to Maria. I think this scene makes most sense if Maria is upstage and seeing Malvolio off stage. Perhaps he is approaching, going room to room, looking for Olivia. When Olivia asks for Malvolio, Maria likely comes downstage to warn her. Maria then rushes to meet Malvolio before he discovers them.

47.4 *No, madam, he does nothing but smile. Smile* should be filled with wonder and on a high note.

48.2 *Why dost thou smile so, and kiss thy hand so oft?* Perhaps Malvolio is kissing his hand to demonstrate the techniques he will use when he comes to Olivia's bed.

48.7 *And some have greatness thrust upon them.* Thrust should be enjoyed, and perhaps on a high note, but it doesn't need to be too physical. Malvolio now believes he has a private unspoken connection with Olivia because of the letter. Thrusting is what she should secretly look forward to.

49.5 *Where's my cousin Sir Toby? Let some of my people have a special care of him. I would not have him miscarry* for the half of my dowry.* It is interesting that Olivia values Malvolio so much that she only trusts family to look after him. Malvolio is likely highly organized and his officious manner keeps the household running smoothly.

49.8 *Well, Jove, not I, is the doer of this, and he is to be thanked.* In Malvolio's mind, Jove deserves the credit for making him so irresistible to women. in *Much Ado About Nothing* Dogberry attributes his success to, *Gifts that God gives.*

49.9 *If all the devils of hell possess him, yet I'll speak to him.* Having set up Malvolio, Sir Toby can now press his advantage by acting fear of Malvolio being possessed by the Devil. Actions must now be taken to protect the household. Like Edgar in *King Lear*, it was believed that people could be possessed by devils.

50 Sir Toby is the engine of the play. He engineers the plots; gets in fights and does most of the heavy lifting throughout the performance. He just loves to cause trouble; until trouble gives him a well-deserved bloody head.

50.2 *Go off; I discard you. Let me enjoy my private. Go off.* With enormous, yet understated, authority.

50.3 *Lo, how hollow the fiend* speaks within him! Did I not tell you? Hollow* might mean 'deep,' as in cavernous.

50.4 *Go to, go to.* Back off, back off!

50.6 *Carry his water* to the wise woman.* Fabian even has good common-man jokes.

50.8 *Hold thy peace. This is not the way. Do you not see you move him? Let me alone with him.* Does the mention of Olivia's secret passion somehow move Malvolio? Is Maria perhaps in danger from this aroused fiend? Sir Toby needs to handle him alone.

51.6 *His very genius hath taken the infection of the device.* Genius here refers to the uniqueness of Malvolio's mind and might be spoken on a high note.

51.8 *Come, we'll have him in a dark room and bound.* I find it wonderful that Shakespeare doesn't really side with Sir Toby. Sure Malvolio deserves some comeuppance, but Sir Toby's decision here is really just that of the bully finishing off his opponent because he can. Sir Toby is a nasty drunk. It is late enough in Shakespeare's career that he is now no longer even capable of writing simplicity in either his comedies or tragedies. There is no black and white in this play - just autumnal color.

52.5 *'Thou comest to the lady Olivia, and in my sight she uses thee kindly. But thou liest in thy throat; that is not the matter I challenge thee for.'* The challenge for Sir Toby, Fabian and Maria during the reading of this letter is to not laugh at its absurdity. It is obviously very funny to them but deadly serious to Sir Andrew. They need to vigorously side with Sir Andrew just to keep straight faces. They have a possible duel to look forward to and must not guffaw at his challenge and miss the real fun to come.

53.3 *So soon as thou seest him, draw; and as thou drawest, swear horrible;* I like the idea of Sir Andrew practicing his swearing as he exits: perhaps saying, *Thou brazen, hollow-hearted lack-beard or thou effeminate, paper-faced water-fly.*

53.8 *Here, wear this jewel for me; 'tis my picture. Refuse it not; it hath no tongue to vex you.* Olivia is now embarrassed by her feelings but incapable of stopping herself.

54.4 *That defense thou hast, betake thee to it.* This tells us that Viola/Cesario has been wearing a sword. Perhaps the awkwardness of the way Viola wears her sword is sexy to Olivia. The problem is that Viola might have barely drawn it yet; she might have merely practiced walking and sitting with the darn thing.

54.6 *Therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what strength, skill and wrath can furnish man withal.* Guard? How does one guard with a sword? Viola has heard Sebastian say that word many times. What does it mean???

54.7 *'Hob, nob'* is his word.* Sir Toby chooses a ridiculous nickname for Sir Andrew, trying to frighten Viola with secret meanings she can't possibly decipher.

54.8 *I will return again into the house* *Hob nob* is likely too much like "dead bones" for Viola.

54.8 *Belike this is a man of that quirk.* By calling it a *quirk*, Viola is trying to cushion the horrible realization that her opposite loves to fight.

54.9 *Back you shall not to the house, unless you will undertake that with me which with as much safety you might answer him.* Hear is another example of bullying. Sir Toby is supposedly trying merely to uphold some kind of male honor thing, but he also won't let her pass. Both Fabian and Sir Toby are physical bullies - perhaps the rough and inhospitable element of Illyria that Antonio referred to.

55 *Therefore on; for meddle you must, that's certain.* Although *meddle* does make for good alliteration with *must*, it is not a completely accurate word. It means intrude or interfere, and what Viola must do is protect herself. Sir Toby deals out a lot of pain and fear to others. What saves him in our estimation is that he takes his own beating later with acceptance, perhaps even realizing he deserves such a fate.

55.5 *He is indeed, sir, the most skilful, bloody and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can. Skilful, bloody and fatal* - even the gardeners in Illyria love inventing with language. *Will you walk towards him?* Technically, Shakespeare needs Fabian and Viola off the stage for the next scene, so Fabian suggests moving. Perhaps Fabian can motivate this suggestion by worrying that Olivia might see them in their current position.

55.8 *Why, man, he's a very devil! I had a pass* with him, rapier, scabbard and all, and he gives me the stuck in* with such a mortal motion, that it is inevitable.* They say he has been fencer to the Sophy.* / Pox* on it, I'll not meddle with him.* Sir Andrew likely knows, from being bullied in friendly practice, that Sir Toby is an accomplished swordsman. If his opposite can easily defeat Sir Toby, he is a dead man!

56.1 *Let him let the matter slip, and I'll give him my horse, grey Capilet.* Oh dear, once Sir Andrew's horse and money are gone, he will have to walk home.

56.2 *I'll ride your horse as well as I ride you.* Sir Toby can be a funny drunk. Perhaps he is getting sober now and therefore he is getting nasty.

56.3 *He is as horribly afraid of him, and pants and looks pale, as if a bear were at his heels.* Such a clear note from the author. With sword practice so much a part of a man's world and never part of a woman's, Viola has no illusions about how such a bout will end.

56.5 *A little thing would make me tell them how much I lack of a man.* Even Viola can't resist a good penis joke - just a little one.

56.8 *(VIOLA and SIR ANDREW draw their swords.)* The sound of shaking blades touching can be quite funny, but the fight can't go on for too long lest each realizes how fearful and incompetent a swordsman the other is. Keep this as real as possible. It will be much funnier if NOT played as farce.

56.9 *Put up your sword. If this young gentleman has done offense, I take the fault on me.* Both Viola and Sir Andrew readily give up center stage - in opposite directions.

57.2 *Nay, if you be an undertaker, I am for you. (SIR TOBY draws his sword.)* Would a completely sober man, or a man not always influenced by alcohol, be likely to fight a total stranger so quickly? Drink could kill Sir Toby in a number of ways.

57.3 *O good Sir Toby, hold. Here come the officers.* Fabian has likely gotten in trouble with the authorities before. Perhaps these officers know him, if only by reputation.

57.5 *Marry, will I, sir; and I'll be as good as my word. He will bear you easily and reins well.* Viola might think *Excuse me. Somebody's horse? What's going on now?* The real humor is probably in how Sir Andrew reacts to Viola's puzzlement. He might be alarmed that Viola might not be in agreement with the bargain. Anyway, it is a gorgeous moment of thought, not to be physically overdone, just to be keenly and quickly thought. It makes us wonder whatever happens to Sir Andrew's horse. Capilet has a life beyond the play, as well.

57.7 *You do mistake me, sir. / No, sir, no jot; I know your favor well.* We learn on 68 that Antonio did recognizable service against Orsino's ships. We don't know if this battle happened at sea or in the harbor. My idea is that Antonio's feats might echo those of the Earl of Essex in the harbor at Cadiz, in 1596.

57.8 *This comes with seeking you, but there's no remedy.* Perhaps Antonio ventured out seeking Sebastian, who was past the agreed hour, likely gawking at the relics or toys.

57.8 *What will you do, now my necessity makes me to ask you for my purse?* Prisoners needed money for food or bribery while in prison.

57.9 *I must entreat of you some of that money.* Antonio doesn't ask again for the whole purse because he has seen Sebastian/Viola hesitate. If he is wrong about Sebastian, perhaps it is more prudent to just ask for part of the purse.

58.1 *Will you deny me now?* Antonio might also be shocked that the purse isn't the same one that he gave to Sebastian.

58.3 *O heavens themselves!* Here is another moment of Shakespearean wonder. Antonio realizes that he has judged Sebastian's character completely incorrectly. *Heav-* is likely on a high note as he strives to comprehend such duplicity.

58.5 *Thou hast, Sebastian, done good feature shame.* That omnipresent antithesis, of outward beauty and inner corruption. Viola is now filled with wonder at the mention of Sebastian.

58.7 *Lead me on.* perhaps thinking, *if Sebastian has no honor, just throw me in a hole somewhere.*

58.9 *A very dishonest paltry boy, and more a coward than a hare. His dishonesty appears in leaving his friend here in necessity and denying him. And for his cowardship, ask Fabian. / A coward, a most devout coward; religious in it.* Sir Toby and Fabian work so well together one could believe Sir Andrew is not the first to be swindled by them.

59.1 *Do; cuff him soundly, but never draw thy sword.* More bullying of Sir Andrew.

Somewhere through this process, especially if you really are spending at least 20 minutes in Out Loud reading a day, I do think it is nutritious for students to write about what they are learning. This should include not only what they are learning about the craft of public speaking and acting, but the emotional knowledge they gain simply by using their voices. Speaking aloud employs their guts and hearts, and is different from just reading silently. Ask them to write about what they are learning. It will help them remember it.

Act 4, Scene 1 Before Olivia's house

Feste grows frustrated, as Sebastian swears he doesn't know him. Sir Andrew arrives, strikes Sebastian, and receives three fierce strikes in return. When Sir Toby grabs Sebastian, Sebastian breaks free and challenges him to fight. Delighted at the chance to show off his swordsmanship, Sir Toby draws just as Olivia enters. Sir Toby, Sir Andrew, and Fabian slink away before her rage. When Olivia lovingly beckons Sebastian into her house, Sebastian gladly follows, to Olivia's delight.

60.4 *Vent my folly?* Up to this point Cesario/Viola has not employed such scorn, and because it arrives with such verbal dexterity, it provides Feste with a small moment of wonder.

60.5 *I prithee, foolish Greek, depart from me.* One editor calls a Greek a merry companion, but I am not sure why Greeks are so merry.

60.6 *(Striking SIR ANDREW.) Why, there's for thee, and there, and there! Are all the people mad?* Sir Andrew is horribly shocked at being struck. He might have been quite a crybaby, when young.

61.2 *What, what? Nay then, I must have an ounce or two of blood from you. (SIR TOBY draws.)* Bullies simply love starting fights they know they can easily win.

61.4 *Hold, Sir Toby! On thy life I charge thee hold! On thy life?* That really does imply Olivia holds real power over Sir Toby.

61.5 *Ungracious wretch, fit for the mountains and the barbarous caves. Out of my sight.* This certainly implies that at least part of Sir Toby's life has been rough. *Ungracious* also implies ungrateful, which is not an attractive quality.

61.6 *and hear how many fruitless pranks this ruffian hath botched up.* One who makes *fruitless pranks* does sound like a trouble-maker.

61.8 *Madam, I will.* Remember how beautiful Olivia is supposed to be. Sebastian simply has no defenses for such an offer.

Act 4, Scene 2 Olivia's house

Maria helps Feste into his Sir Topas outfit. As Sir Toby watches, Feste torments Malvolio with a twisted logic. Sir Toby then asks Feste to doff his 'Sir Topas' guise and go to Malvolio again as himself. Sir Toby knows he is already in enough trouble with Olivia, and decides to carry the sport no further. Feste promises to bring Malvolio a light, a pen and some paper.

62 Some stages have pits, and directors often choose to have Malvolio in a hole. Wherever and however he is being held, it is dark. The setting is actually a measure of just how dark Sir Toby can be.

62.6 *The knave counterfeits well.* Shakespeare never lets actors be lazy. Your Feste needs to sing well and do this accent and character convincingly.

62.8 *Sir Topas the curate, who comes to visit Malvolio the lunatic.* Although a *curate* would likely be just a parish priest, the name also means one who cures souls. Malvolio has obviously never heard of the curate *Sir Topas*. The disguise and name work perfectly.

63.2 *Why it hath transparent bay windows.* Usually this scene is played so that Malvolio can only hear Sir Topaz and not see him. This allows Feste to get away with the bay-windows line more easily.

63.7 *Thou shalt hold the opinion of Pythagoras ere I will allow of thy wits. Fare thee well.* It must be truly confusing to Malvolio that a curate doesn't believe that a soul should go to heaven, but to a bird.

63.9 *My most exquisite Sir Topas. / Nay, I am for all waters.* Sir Toby likely pays Feste for his performance.

64.1 *Thou mightst have done this without thy beard and gown. He sees thee not.* This is the note from Shakespeare, that puts Malvolio in a pit or certainly out of the eye-line of Feste.

64.2 *If he may be conveniently delivered, I would he were; for I am now so far in offense with my niece that I cannot pursue with any safety this sport.* It is highly unlikely that Malvolio will now somehow be *conveniently delivered*. Sir Toby lets Feste do the mopping up with Malvolio, while he, himself slinks off to his room with Maria. At least Sir Toby knows when he has gone too far.

64.5 *deserve well at my hand* This implies that Malvolio does have some power over Feste.

64.8 *They have here propertyed me* as in “taken ownership of.”

65.8 *Fool, I'll requite it in the highest degree.* The tables have now turned significantly, with Malvolio promising to reward the *barren rascal* in the highest degree.

Act 4, Scene 3 Olivia's garden

Thoughts of Olivia fill Sebastian with wonder. He wishes he could find Antonio for counsel. Olivia then wants Sebastian to accompany her and a priest to a small church to pledge their love for each other. Sebastian agrees to do so.

66.1 *This is the air; that is the glorious sun; this pearl she gave me, I do feel it and see it; and though 'tis wonder that enwraps me thus, yet 'tis not madness.* Shakespearean characters often catalog their surroundings to stabilize the wonder in their minds. This is the antithesis between what is known and what is not.

66.5 *I'll follow this good man, and go with you and having sworn truth, ever will be true.* Perhaps it is the air in Illyria. Up to this point Sebastian has seemed a level-headed youth. Promising to marry someone after knowing her perhaps an hour is reminiscent of Romeo and Juliet. Love at first sight is fine, but marriage after an hour? Olivia likely has world-class perfume as well. He doesn't stand a chance.

Act 5, Scene 1 Before Olivia's house

As Fabian tries to get Feste to show him Malvolio's letter to Olivia, Orsino, Cesario and others arrive. Feste humours some money from Orsino, then goes to look for Olivia. Viola recognizes Antonio as the man who saved her - Orsino recognizes him as a pirate. Antonio claims that Cesario came with him to town just that day - Orsino calls Antonio mad, and insists that Cesario has been in his household for three months. When Olivia arrives, she snubs Orsino and speaks to Cesario. Orsino realizes that Olivia loves Cesario, and he swears to punish Cesario for this betrayal. When the Holy Father confirms that Olivia and Cesario have indeed taken their marriage vows, Orsino warns Cesario to stay out of his sight. Viola/Cesario protests. Sir Andrew then arrives, his head bloodied - he is frightened by the sight of Cesario. Sir Toby, too, appears with a bloody head. With Fabian and Feste, both Sir Toby and Sir Andrew leave to have their wounds tended. Sebastian appears, and everyone, especially Olivia, is struck by the resemblance between Viola and Sebastian. Sebastian and Viola are thrilled to be reunited. Feste then reads the letter of grievance Malvolio has written to Olivia - and Fabian is sent to fetch Malvolio. Orsino then decides to marry Viola, which means Olivia and Viola will now be 'sisters' - related through marriage. Malvolio lists the wrongs he has endured. Fabian reveals that he, Sir Toby and Maria were the authors of his misery - their sole intent being to repay the wrongs that Malvolio had done to them. In an effort to be respectable, Sir Toby has finally married Maria. Feste flings one last barb at Malvolio. Malvolio then swears revenge on everyone and leaves. A servant is sent to pursue him and pacify him, and everyone but Feste leaves. Feste's final song is a gentle précis of the human condition.

67.3 *(Enter DUKE ORSINO, VIOLA, CURIO and attendants.)* If the crowd hadn't arrived, Fabian would likely have just taken the letter from Feste.

67.5 *I know thee well. How dost thou, my good fellow?* Orsino does like good musicians.

68.3 *Put your grace in your pocket, sir* Grace likely means refinement here.

68.8 *Orsino, this is that Antonio that took the Phoenix and did the Tiger* board when your young nephew Titus lost his leg.* So Antonio stole the Pheonix and fought on the Tiger. To strengthen their bloodlines, the Illyrians need to find him a girl!

68.9 *He did me kindness, sir; drew on my side; but in conclusion put strange speech upon me. I know not what 'twas but distraction.* This is the first teenzy lie from Viola. Perhaps she is too afraid to even hope Sebastian is alive. It has been three months since she lost her brother. She has started to heal.

69.1 *Thou salt water thief.* To the Illyrians, Antonio is a pirate. To his own kind he might be a soldier or a privateer (captain of an armed ship that is privately owned and manned, commissioned by a government to fight or harass enemy ships: a character like Sir Francis Drake.)

69.2 *A witchcraft drew me hither.* *Witchcraft* is a very strong word for Sebastian's behavior, but it does demonstrate how drawn Antonio was to him, and how shocked he is by his betrayal.

69.4 *Today, my lord; and for three months before, both day and night did we keep company.* There is reason for Antonio's wonder at Sebastian's betrayal. Three months of days and nights is time enough to get to know anyone well.

69.5 *Here comes the countess; now heaven walks on earth.* Olivia arrives and Orsino immediately switches to poet-lover mode.

69.9 *If it be aught to the old tune, my lord, it is as fat and fulsome to mine ear as howling after music.* Olivia may be beautiful but she also possesses a sharp tongue.

70.2 *You uncivil lady, what shall I do?* I'd start looking for a new girlfriend.

70.4 *and that I partly know the instrument that screws me from my true place in your favor true place?* - Perhaps Orsino believes that beautiful nobles are just destined to marry one another.

70.5 *My thoughts are ripe in mischief. I'll sacrifice the lamb that I do love, to spite a raven's heart within a dove.* Words like *sacrifice* and *mischief* seem a little excessive for Illyria. Orsino might discard Cesario as an intimate but it is difficult to believe that he would actually physically harm him. Perhaps he'll snap him with a pool towel.

70.5 *And I, most willingly, to do you rest a thousand deaths would die.* It sounds as if Viola is also beginning to get caught up in the verbal excesses of Illyria.

70.9 *Come, away!* Like most of Orsino's language and sentiments, these threats seem empty.

71.1 *Husband?* Orsino experiences the same wonder that Antonio experienced at Sebastian's betrayal.

71.4 *Fear not, Cesario; take thy fortunes up; be that thou knowest thou art, and then thou art as great as that thou fearest.* This seems to imply that Olivia is of the same social rank as Orsino and her husband will also assume that status.

71.6 *A contract of eternal bond of love, confirmed by mutual joinder of your hands, attested by the holy close of lips, and strengthened by interchangement of your rings.* This is an Elizabethan equivalent of a legal agreement. Olivia got her man!!!

71.7 *O thou dissembling cub! What wilt thou be when time hath sowed a grizzle on thy case?** At last Orsino has an interesting thought - wondering how age ripens deceit.

71.8 *For the love of God, a surgeon!* It is possible Sir Andrew is one of those people who almost faints at the sight of blood.

72.1 *I had rather than forty pound I were at home.* The company of mom, or the milkmaid or even his dog, is looking better every day. Make forty pounds a substantial amount of money.

72.3 *Od's lifelings,* here he is!* This really is one of the best comic moments of the play. Poor old Sir Andrew must feel as though he is going completely insane! Maybe it is the loss of blood!

72.6 *If he had not been in drink, he would have tickled you other than he did.* Nonsense, Sir Andrew: Sir Toby is ALWAYS drunk.

72.7 *That's all one. Has hurt me, and there's the end on it.* One has to admire the matter-of-fact attitude of one who knows he has been beaten fairly and might even deserve his wound.

72.8 *I hate a drunken rogue.* Sir Toby should know: he likely wakes with a hangover every morning and hates himself, until he gets his first drink, and then he hates himself even more.

73.2 *Will you help? An ass head and a coxcomb and a knave, a thin faced knave, a gull?* One's heart goes out to poor Sir Andrew. Now he knows for sure what Sir Toby thinks of him. This really is time to head home.

73.3 I don't mind the same clothes but they should be worn slightly differently. Two perfect cutouts seem like a cartoon.

73.4 *One face, one voice, one habit,* and two persons. A natural perspective that is and is not.* Since Viola's clothes are the same as Sebastian's, she either got a tailor to make them or she has Sebastian's sea-chest and he has at least one duplicate outfit.

73.7 *Most wonderful.* It should now be obvious that Olivia is less interested in mourning her brother than in sharing mornings with Sebastian.

73.1 *And died that day when Viola from her birth had numbered thirteen years.* It is interesting that Shakespeare's characters so rarely mention their mothers, but conduct their lives and recall events around the lives of their fathers. This is not an important example, but I would certainly like to find out about the Mrs. Lears.

74 *O, that record is lively in my soul.* It is interesting to speak of a death as a lively memory. Perhaps it is so painful that it just won't die. Perhaps it indicates how much Sebastian loved his dad.

74.2 *You are betrothed both to a maid and man.* If ever an actress had the ability to blush on cue, this would be her best opportunity to shine forth.

74.3 *right noble is his blood.* It is interesting that not only does Viola's father know of Orsino, but Orsino also knows of him.

75.4 *And for your service done him, so far beneath your soft and tender breeding, here is my hand. You shall from this time be your master's mistress.* After all his yearning and pining for Olivia, Orsino settles on Viola awfully quickly. Perhaps learning that Viola is of noble blood influences him. She will be a good match, loving him as she does; but as with many Shakespearean heroines, her new husband will have to be a work-in-progress for her. Curio and Valentine are likely happy that they no longer have to waste their lives listening to music and lying around anymore. Hopefully, Viola likes hunting.

75.7 *Is this the madman?* Is Malvolio still in his yellow stockings? Have his cross-garters come undone?

76.1 *and to frown upon Sir Toby and the lighter people;* Perhaps Malvolio's attitude that others are somehow *lighter* than he makes his punishment justified. He is so intent on rising socially that he treats people of his own status with disdain.

76.4 *But when we know the grounds and authors of it, thou shalt be both the plaintiff and the judge of thine own cause.* Here again we see that Olivia values Malvolio and his contribution to her household.

76.5 *Most freely I confess myself and Sir Toby set this device against Malvolio here,* Fabian, once more, to the rescue.

76.5 *Maria writ the letter at Sir Toby's great importance, in recompense whereof he hath married her.* Although this marriage apparently gets Sir Toby off the hook, it might be more appropriate if Olivia punished him by making her house alcohol-free from now on! Sir Toby deserves some type of punishment.

76.7 *And thus the whirligig of time brings in his revenges.* When I played Sir Toby outdoors, a low-flying helicopter actually passed by on this line one night. THAT was timing! Wonder appears in Shakespeare from many directions.

76.8 *I'll be revenged on the whole pack of you.* Many wish, as I do, that Shakespeare had written a sequel. There are many questions left unanswered in this play.

77 *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.* One can only hope Orsino is more constant in his affections to Viola than he was to Olivia.

Practice Pieces

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Many of these pieces are lifted from my one-man show and adapted to be used as exercises. They are numbered so many students may easily participate on a single piece, but they may also be performed by individual students as I perform them in my show. Some can be used for competitions; some could be strung together to produce an Elizabethan canvas - a background to studying *Twelfth Night*. Even when Shakespeare set his plays in places like Illyria or Athens, he was always writing about life in England and most often, life in London.

53 Competitive Insults

This is a great warm-up for any out loud class. Taking one selection from Column A, B, and C, ask the students to insult someone in the class. Each word or hyphenated word should have its own specific color. A shout or muscular exclamation will be aggressive but not as insulting as three carefully chosen and colored words. If students can also invent their insults and perhaps even experience satisfaction or joy at their invention, the invective will be even more fun. It is common for young people to string three insults together on the same note. Encourage high notes, for invention, specificity and nasty delight!

54 Elizabethan Compliments

These can also be used as a competition and students should also be judged for how well they color each individual word or phrase. Invention and high notes help as always.

55 Insult phrases 14

You are a ruffian that will swear, drink, dance, revel the night, rob, murder and commit the oldest of sins, the newest kind of ways. The student needs very specific mental images for all bold words. For instance: the *swearing* might be particularly loathsome, the *drinking* Herculean and the *dancing* completely uncontrolled. *Revel the night* might imply someone who stays up till sunrise and then sleeps most of the day. The *robbing* might be of the weakest prey - the grocery money of old women, and *the oldest sins* might be sexual with all sorts of innocent victims. The clearer each vice is in the speaker's mind, the more justified the insult will seem.

56 Insult phrases 32

All of these practice pieces are only limited by the imagination of the teacher. You could give each student 5 of these insults, and students could hurl and receive as one might play tennis. He or she who serves and places each shot well, will of course, be most effective. There is some rich vocabulary to be played with and absorbed on this page.

57 Spring Fair in Stratford 8

The piece is written in a detached manner - a bit like a list. Encourage the delight of Spring Fair, where a normally sane world is turned upside down. Encourage the joy of chaos.

58 Centenarian Country Squire 13

I do this piece as the best friend of Henry Hastings: one who loved him and relished the ideal country life they shared. Both men absolutely adore dogs of all kinds - a trait common to

many Englishmen today. In section 4 the word *attending* mocks the practices of court, with Hastings being attended at meals by kittens rather than fawning lords. The speaker does find his friend's addiction to oysters and moderation in drinking odd, but who can argue with surviving till 100? He also takes great delight in the chapel not being used for prayers, but the pulpit being the safest place to hide valued food from the pack of dogs that runs rampant through the household. There is likely no wife, as the *bastards* in section 9 imply that (Sir) Hastings gets the sex he needs by visiting various women of local villages. There are other observations about Hastings' randy nature that are not included in this shortened version of the speech. Living to 100 while hunting every day on horseback with dogs, eating oysters, drinking beer, entertaining friends and having lots of sex, was what many Elizabethans might have judged to be the perfect country life.

59 London Day 17

This piece might be Shakespeare just arriving at London as a young man and filled with wonder at the sights and sounds of the big city. Each one of the 17 lines is a small prodding to his country senses.

60 London Night 10

I always imagine this piece as Shakespeare getting up to stretch and get some air, as he writes through the night. This Shakespeare seems older and wiser, much more attuned to the underbelly of the city that is his new home and the subject of his study.

61 London Stench 10

This piece works best if the students try to imagine each smell distinctly. The manure definitely smells different than the urine, than the rat droppings, than the pungently sweet smell of chamber pots. This is a canvas of odours and needs many distinct olfactory colors. Getting close to the King sounds treacherous. There is also some wonder at the Queen maintaining the goat smell through the winter.

62 The Theatre 10

This is another piece that works well if the speaker is young and relatively new to the theatre. The variety of audience members and the press of the crowd are stimulating. Since he doesn't know the story he is surprised and upset that Desdemona dies. (When I first saw *A Winter's Tale* and the statue of Hermione came alive at the end of the play I was astonished.) As teachers, directors and actors we must always approach these plays as though performing them for audiences who couldn't know the story. That way, the surprises will be played and valued. The essence of the theatre is, after all: *what is going to happen next?* Horror and wonder at the strangling - she does revive and plead, after all. Take lots of time realizing 10.

63 Paris Gardens 7

This piece, like *Spring Fair in Stratford*, is a bit detached in nature. Perhaps the speaker is trying to state facts clearly so that his listeners don't miss the true oddity and variety of a visit to the Paris Gardens. Shooting fireworks at the mob in the pit really is most unexpected.

64, 65 Punishments and Hanging 10

While the Punishments are a list of facts, the hanging should be experienced by one who deeply believes in the justice being meted out, and who revels in all the gory details of a traitor's execution. The art of the hangman was to hang his victim till almost dead and then to extract his heart so quickly that his victim's last sight is that of his own traitorous heart. The observer is part of a huge crowd enjoying the entertainment. This is the first hanging in the triple execution of Doctor Lopez and his two accomplices who in 1594 were likely falsely convicted of conspiring to kill Queen Elizabeth. Many believe this event spawned Shylock and *The Merchant of Venice* in Shakespeare's mind.

66 Bear Baiting, the Clergy and the Plague.

These short paragraphs are highly evocative little sections that might be read or practiced by individual students. They are more rich coloring to the world Shakespeare held a mirror up to.

67 Dromio - High Notes 12

This is an excellent piece to demonstrate how well high notes in the voice work. If students first read it filled with fear and wonder in a monotone, and then a second time with high notes, it should become quickly apparent which way demonstrates the conflict and comedy of Dromio's situation.

68 Quoting Shakespeare 15

This piece can be divided into parts or done by one student. The trick is to color each phrase clearly while speaking as quickly as possible. It works well as a choral speech or from an individual actor.

69 A Gull's Hornbook 15

A Gull's Hornbook, or what we might call *A Fool's Instructional Manual*, is a famous satirical pamphlet by Thomas Dekker that details a day in the life of a London-fool. I feel certain that Shakespeare read this pamphlet before he created Sir Andrew Aguecheek.

72 Other words From A Gull's Hornbook

I suggest asking students to invent sentences using 3 to 5 of Dekker's words. The results can be hilarious. Perhaps have your poetry clubs compete for most ridiculous sentences or best translations.

73 Antithetical Thoughts 18

These are excellent examples of Shakespeare using antithesis. In 8, for instance, make sure your students stress and high-note both *repair* and *age*. Helping your students become adept at employing antithesis in their out loud readings should add richness and clarity to their everyday communication as well.

74 Words Shakespeare Invented

Shakespeare invented some 1100 new words - these are just a few. Perhaps suggest that students invent some of their own words. Why not? If words carry thought, they work!

75 Shakespearean Sexual Words

This list is not necessarily for your students. As I have said, *This is an adult teacher guide*. It is fun, however, for adults. It is also prodigious! Use at your **own** discretion.

Competitive Insults

Column A

bawdy
 brazen
 fitful
 gnarling
 greasy
 grizzled
 haughty
 hideous
 jaded
 knavish
 lewd
 peevish
 pestilent
 simpering
 sneaking
 queasy
 rank
 reeky
 crusty
 sottish
 saucy
 effeminate
 vacant
 brutish
 sour
 wenching
 whoreson
 yeasty
 adulterate
 bloody
 clamorous
 common
 crafty
 detested
 unmuzzled
 foul
 wrinkled
 poisonous
 babbling
 lousy
 pernicious
 monstrous
 naughty
 noisome

Column B

bunch-backed
 clay-brained
 evil-eyed
 eye-offending
 smooth-tongued
 ass-headed
 horn-mad
 ill-breeding
 ill-composed
 ill-nurtured
 iron-witted
 lean-witted
 lily-livered
 mad-bred
 bitch-wolf's
 muddy-mettled
 onion-eyed
 pale-hearted
 paper-faced
 sodden-witted
 raw-boned
 rug-headed
 long-tongued
 sharp-eared
 shrill-gorged
 sour-faced
 weak-hinged
 white-livered
 bald-pated
 brazen-faced
 burly-boned
 cold-blooded
 cream-face
 double-dealing
 fell-lurking
 frosty-spirited
 hedge-born
 hollow-hearted
 promise-breaking
 horn-mad
 low-born
 marble-hearted
 night-brawling
 prick-eared

Column C

canker-blossom
 clot pole
 dogfish
 lackey
 puke-stocking
 hempseed
 hedge-pig
 jack-a-nape
 malignancy
 lack-beard
 she-fox
 rascal
 leper
 turd
 skains-mate
 nut-hook
 nit
 rabbit-sucker
 plague-sore
 slug
 rudesby
 ruffian
 serpent
 knob
 snipe
 water-fly
 whipster
 younker
 drudge
 nag
 toad
 baboon
 boor
 tickle-brain
 cuckold
 dog-ape
 dung-hill
 drunkard
 lout
 hobby-horse
 maggot-pie
 hag
 mongrel
 stench

Elizabethan Compliments

Column A

rare
 sugared
 precious
 dutiful
 damasked
 flowering
 gallant
 celestial
 sweet
 saucy
 sportful
 artful
 heavenly
 yarely
 tuneful
 courteous
 delicate
 silken
 brave
 complete
 vasty
 pleasing
 cheek-rosy
 deserving
 melting
 wholesome
 fruitful

Column B

honey-tongued
 well-wishing
 berhyming
 fair-faced
 five-fingered-tied
 heart-inflaming
 not-answering
 spleenative
 softly-sprighted
 smooth-faced
 sweet-suggesting
 swinge-buckling
 tender-hearted
 tender-feeling
 thunder-darting
 tiger-booted
 lustyhooded
 time-pleasing
 superstitious
 sympathizing
 sweet-tongued
 weeping-ripe
 well-favoured
 young-eyed
 sweet-mouthing
 best-tempered
 well-graced

Column C

nymph
 ornament
 toast
 curiosity
 apple-john
 bilbo
 cuckoo-bud
 nose-herb
 gamester
 ouch
 goddess
 night-cap
 delight
 watercake
 umpire
 sprite
 song
 welsh cheese
 kissing-comfit
 wit-cracker
 hawthorn-bud
 valentine
 smilet
 true-penny
 primrose path
 gaudy-night
 pigeon-egg

Insult Phrases 14

1. You are a ruffian that will swear, drink, dance, revel the night, rob, murder and commit the oldest of sins, the newest kind of ways.
2. Base slave, thy words are blunt, and so art thou.
3. Would thou were clean enough to spit on.
4. From the extremest upward of thy head to the descent and dust beneath thy foot, thou art a most toad spotted traitor.
5. You sweat to death and lard the lean earth as you walk along. (about Falstaff)
6. I knew the you to be dangerous and lascivious* boy, who is a whale to virginity, and devours up all the fry it finds.
7. Put thy face between his sheets and do the office of warming pan.
8. You are a most notable coward, an infinite and endless liar, an hourly promise breaker, the owner of not one good quality.
9. Thou art a boil, a plague sore, an embossed carbuncle* in my corrupted blood.
10. Thou didst drink the stale* of horses and the gilded* puddle which beasts would cough at.
11. She lives in the rank sweat of an enseamed* bed, stewed in corruption, honeying and making love over a nasty sty.
12. He does smile his face into more lines than is in the new map with the augmentation of the Indies.
13. Your food is such as hath been belched on by infected lungs.
14. Methink thou art a general offence, and every man should beat thee.

lascivious - inclined to lustfulness; wanton; lewd, **carbuncle** - painful, oozing boil, **stale** - piss, **gilded** - covered or highlighted with a gold color, **enseamed** - soaked with grease

Insult Phrases 32

1. Go, prick thy face, and over-red thy fear, thou lily-livered boy. (Macbeth)
2. Thou wimpled guts-griping whey*-face!
3. Thy sin's not accidental, but a trade. (Measure for Measure)
4. Thy face is not worth sunburning. (Henry V)
5. Thou bawdy* reeling-ripe malcontent!*
6. Thou art essentially a natural coward without instinct. (Henry IV, part 1)
7. You are as rheumatic as two dry toasts. (Henry IV, part 2)
8. Thou puking guts-griping pigeon-egg!
9. Thy bones are hollow; impiety* has made a feast of thee. (Measure for Measure)
10. Thou blunt monster with uncounted heads! (Henry IV, part 2)
11. Thou fobbing* lily-livered giglet!*
12. May the worm of conscience still begnaw thy soul.
13. Thou dankish* common-kissing flirt-gill!*
14. You poor, base, rascally, cheating, lack-linen mate! (Henry IV, part 2)
15. Thou paunchy beef-witted moldwarp!*
16. Thou art in the worst rank of manhood. (Macbeth)
17. Thy breath stinks with eating toasted cheese. (Henry VI, part 2)
18. Thou bawdy hedge-born boar-pig!
19. What a drunken knave was the sea to cast thee in our way! (Pericles)
20. Thou craven* dismal-dreaming jolt-head!
21. Thou shalt be whipped with wire, and stewed in brine.*
22. Thou surly* dizzy-eyed vassal!*
23. Thou loathed issue of thy father's loins! (Richard III)
24. Thou thing of no bowels thou! (Troilus and Cressida)
25. Thou fusty* rude-growing haggard!*
26. Thou art like the toad, ugly and venomous. (As You Like It)
27. Thou weedy sheep-biting* fustilarian!*
28. Thou whoreson impudent* embossed* rascal!
29. In the world's wide mouth live scandalized and foully spoken of. (Henry IV, part I)
30. Come, come, you talk greasily; your lips grow foul. (Love's Labours' Lost)
31. O illiterate loiterer!
32. Thou hath not so much brain as ear wax.

whey - the milk that is separated from coagulated cheese, **bawdy** - indecent; lewd; obscene, **malcontent** - grouchy, **impiety** - a lack of reverence for God; a lack of respect, **fobbing** - to put someone off by trickery, **giglet** - a giddy, playful girl; a lascivious woman, **dankish** - somewhat clammy, **flirt-gill** - a woman of light behavior, **moldwarp** - a common European mole, **craven** - cowardly, **brine** - a salt and water solution for pickling, **surly** - bad tempered, **vassal** - slave, **fusty** - stale smelling; old fashioned, **haggard** - having a gaunt, wasted, or exhausted appearance, **sheep-biting** - cowardly dog, **fustilarian** - a stinkard; a scoundrel, **impudent** - shameless, **embossed** - decorated; carved in relief

Spring Fair in Stratford 8

- 1 Traditional festivities with men and women, their faces flushed with pleasure, dancing around a Maypole, decked with ribbons and garlands.
- 2 A coarse Robin Hood show, with a drunken Friar Tuck and a lascivious* Maid Marion.
- 3 A young woman garlanded with flowers as the Queen of May.
- 4 A young boy dressed as a Bishop and paraded through the streets with mock* gravity.
- 5 A belching, farting Lord of Misrule* who temporarily turned the world upside down.
- 6 Topsy-turvy* days when women pursued men and schoolboys locked the teachers out of the classroom.
- 7 Leaping Morris dancers* with bells around their knees and ankles, cavorting with dancers wearing the wickerwork contraption known as the hobbyhorse.*
- 8 Drinking contests, eating contests and singing contests.

lascivious - lewd; inclined to lustfulness, ***mock*** - ridiculed,

Lord of Misrule - person appointed master of revels, ***Topsy-turvy*** - upside down,

Morris dance - a rural folk dance of north English origin, performed in costume traditionally by men who originally represented characters of the Robin Hood legend,

hobbyhorse - a figure of a horse, attached at the waist of a performer in a morris dance or pantomime

A Centenarian Country Squire 13

- 1 His house was perfectly of the old fashion. It even had a large banquet hall built in a tree.
- 2 It was in a large park well stocked with deer, rabbits near the kitchens, and fishponds.
3. He had hounds that hunted deer, fox, hare, badger, otter;
long and short-winged hawks; and many nets for fishing.
- 4 When visiting one found beef pudding and small beer in plenty.
- 5 The great hall was strewn with marrow bones, full of hawks' perches,
hounds, spaniels and terriers.
- 6 Often two of the great chairs near the old stone fireplace had litters of cats in them,
which were not to be disturbed -
- 7 he always having three or four of them attending him at dinner,
and a little white stick of fourteen inches near his plate,
that he might defend such meat as he didn't want to lose.
- 8 He had oysters supplied to him through all seasons
which he never failed to eat before dinner and supper.
- 9 He drank a glass or two of wine at meals
and always had a pint of small beer near him
which he often stirred with a great sprig of rosemary.
- 10 On one side of the room was a door to a closet
where the wine and strong beer came from,
but only in single glasses, that being a rule of the house, exactly observed,
for he never exceeded in drink or permitted it.
- 11 On the other side was a door to an old chapel, not used for devotion,
the pulpit being the safest place to hide venison pasty or great apple pie from the dogs.
- 12 He was well natured, but soon angry, calling his servants knaves and bastards,
which he often personally knew to be the truth.
- 13 He lived to a hundred, never lost his eyesight, and got on his horse without help.
Until eighty he rode to the death of a stag as well as any.
Henry Hastings.

London Day 17

- 1 London! A city of loud noises,
hooves and raw coach wheels on the cobbles,
- 2 the yells of traders, the brawling of apprentices,*
scuffles to keep the wall and not be shouldered into the oozy kennel.*
- 3 Everybody is shouting. Everybody is half cut. It's not a sober city.
- 4 London. Spring waking in London, the smell of the grass and the ram's bell tinkle.
- 5 From a barber-shop comes the tuning of a lute*
and then the aching sweetness of treble song.
- 6 There are manacled corpses in the Thames, that three tides have washed,
- 7 a kite* overhead drops a gobbet of human flesh,
- 8 in a smoky tavern a rude song is flung at the foul air,
- 9 pickpurses stroll among gawping* country cousins,
- 10 a limping child with a pig's head leers out from a alleyway,
- 11 a couple of Paul's men swagger by, going haw haw haw,
- 12 stale herring smells to heaven in a fishman's basket,
- 13 a cart lurches, rounding a corner; wood splintering against stone,
- 14 the sun, in sudden great glory, illuminates white towers,
,
- 15 a thin girl in rags begs, whining,
- 16 an old soldier with one eye munches bread in a dark passage,
- 17 a drayhorse* farts. London!

apprentices - teenagers who works for another in order to learn a trade, **kennel** - an open drain or sewer; gutter, **lute** - a stringed musical instrument with a long fretted neck and a pear-shaped body, **kite** - any of various predatory bird; hawks, ravens or crows, **gawping** - gaping; gawking, **drayhorse** - draft horse kept for pulling carts

London Night 10

- 1 London. Night. Peering out the window.
- 2 The damp, most insidious* of all enemies,
swells the wood, furs the kettle, rusts the iron, rots the stone.
- 3 The stars reflect themselves in deep pits of stagnant water
which lie in the middle of the streets.
- 4 The black shadow at the corner where the wine shop stands
is likely as not the corpse of a murdered man.
- 5 Cries of the wounded in night brawls, troops of ruffians,
men and woman unspeakably interlaced,* lurch down the streets,
- 6 trolling* out old songs, with jewels flashing in their ears,
and knives gleaming in their fists.
- 7 To the north, the outline of Hampstead Forest,
contorted,* writhing, against the sky.
- 8 Here and there on the hills above London,
a stark gallows tree, with a parched* or rotting corpse.
- 9 Danger and insecurity, lust and violence, poetry and filth,
- 10 roam the narrow pathways of the city, and buzz and stink.

insidious - sinister, **interlaced** - interwoven, **trolling** - singing heartily, **contorted** - twisted,
parched - dried up; desiccated

London Stench 10

- 1 The streets stank of manure, the courtyards of urine,
the stairwells stank of moldering wood and rat droppings.
- 2 The kitchens of spoiled cabbage and mutton fat,
the unaired parlors stank of pale dust,
- 3 the bedrooms of soiled sheets, damp featherbeds,
and the pungently* sweet aroma of chamberpots.*
- 4 The stench of sulphur rose from the chimneys,
the stench of caustic* lyes* from the tanneries,
- 5 and from the slaughterhouse came the stench of congealed* blood.
- 6 People stank of sweat and unwashed clothes;
from their mouths came the stench of rotting teeth,
from their bellies that of onions,
- 7 and from their bodies, if they were no longer very young,
came the stench of rancid cheese, sour milk and tumorous* disease.
- 8 The rivers stank, the marketplaces stank, the churches stank.
It stank under bridges and in palaces.
- 9 The peasant stank as did the priest, the apprentice did as his master's wife,
the whole aristocracy stank.
- 10 The King himself stank, stank like a rank lion,
and the Queen like an old goat, summer and winter.

pungently - caustically, **chamberpot** - a receptacle for urination or defecation in the bedroom,
caustic - corrosive, **lye** - a highly concentrated, aqueous solution of potassium hydroxide or sodium hydroxide, **congeal** - to coagulate; jell, **tumorous** - cancerous

The Theatre 10

- 1 We come upon a crowd, a mass of people pressing as near the silken rope as they dare.
- 2 We're shouldered by apprentices, tailors, fishwives, horse dealers, starving scholars,
maid in their wimples, orange girls, bawdy tapsters, sober citizens
- 3 and a pack of little ragamuffins such as always haunt the outskirts of a crowd,
screaming and scrambling among the people's feet -
- 4 all the riffraff of London are here, some with mouths gaping a yard wide;
- 5 all rigged out as vigorously as their purse or stations* allow - here in fur and broadcloth,
there in tatters, with their feet kept from the ice by a dishcloth bound about them.
- 6 Once inside we witness a dramatic performance with a black man waving his arms
and vociferating* and a woman laid white on a bed.
- 7 The main press standing opposite the stage, laughing when an actor trips,
or when bored, tossing an orange peel on the ice which a dog scrambles for.
- 8 But oh, the astonishing, sinuous melody of the words,
spoken with extreme speed and daring agility of tongue,
like sailors singing in the beer gardens of Wapping.
- 9 The passions, the tears, the Moor strangles the woman in her bed.
- 10 The life of man ends in a grave.

stations - one had to be a certain social rank to wear such material as fur and broadcloth,

vociferating - speaking loudly

Paris Gardens 7

(Paris Gardens was near the Globe Theatre on the south bank of the Thames River and was a bear-baiting theatre, holding 2000 spectators)

- 1 There is a round building three stories high, in which are kept about a hundred large English dogs with separate wooden kennels for each of them.
- 2 These dogs were made to fight singly with three bears, the second bear being larger than the first and the third being larger than the second.
- 3 After this a horse was brought in and chased by the dogs, and at last a bull, who defended himself bravely.
- 4 The next was that a number of men and women came forward from a separate compartment, dancing, conversing and fighting with each other.
- 5 Also a man who threw some white bread among the crowd that scrambled for it.
- 6 Then suddenly from above lots of apples and pears fell down upon the people which caused a great fight and amused the spectators.
- 7 After this rockets and fireworks came flying out all corners on the wrangling mob and that was the end of the play.

London Punishments 9

- 1 London was a non-stop theatre of punishments.
- 2 Shakespeare had certainly witnessed corporal* punishment
before he came to London - Stratford had whipping posts, pillories,* and stocks *
- 3 but the frequency and ferocity of sentences meted out*
on public scaffolds at Tower Hill, Tyburn and Smithfield;
- 4 at Bridewell and Marshalsea prisons; and at many other sites
both within and outside the city walls would have been new.
- 5 London's many established punishment grounds
did not exhaust the locations of these spectacles:
- 6 in some cases of murder, the offender's right hand was cut off
at or near the place where the crime was committed
- 7 and the bleeding malefactor* was then paraded through the streets to the execution site.
- 8 Such spectacles were virtually inescapable for anyone who lived in the great city.
- 9 The trick was to know when to look away.

corporal - bodily, **pillories** - a wooden framework erected on a post, with holes for securing the head and hands, **stocks** - instrument of punishment consisting of a framework with holes for securing the ankles and, sometimes, the wrists, **meted out** - handed out, **malefactor** - offender

London Hanging 10

- 1 And now, Tinoco (a foreign and heathen name) he is to be first. A dark, shivering man has his shirt stripped from him as he is roughly untied from the hurdle.
Stumbling, falling in fear, and all to the crowds laughter,
he is made to mount the ladder, rung by slow trembling rung.
- 2 Behind him, the hanger waits on a narrow crude podium.
He is a young man, muscular; his mouth opens in some ribald pleasantry
as he secures the hempen noose about the neck.
- 3 The lips of the victim move as in prayer, the hands seek to join in prayer but cannot.
Of a sudden the noose is tightened; over the momentary inbreathed silence of the crowd
the choking desperation of the hanged can clearly be heard.
- 4 The second assistant pulls the ladder away sharply.
The legs dangle, and the bulging eyes blink.
- 5 Here is art: the hangman approaches with his knife, fire in the sunlight,
and before the neck can crack, rips downward from the heart to the groin in one slash,
quickly changes the knife from right to left, then plunges a mottled fist inside the body.
- 6 The first assistant takes the bloody knife from his master and wipes it with care on a clean cloth,
all the while his eyes on the artistry of the drawing.
- 7 The right hand withdraws, dripping, holding up for all to see, a heart in its fatty wrappings.
Then the left hand plunges to reappear all coiled and clotted with entrails.
- 8 The crowd roars; the girl in front leaps and claps; the child on his father's shoulders thumbsucks,
indifferent, understanding nothing of all this - the adult world.
- 9 The ruined body is hoisted as the noose is loosened, and then plunked on the platform.
The hangman throws the heart and the guts into the steaming bowl,
freeing his arms from encrustations with quick fingers, drying them unwashed, on a towel.
- 10 The crowd moans its pleasure, its excitement, for are there not two more victims yet to come?

BEAR BAITING

The baited bear. Tied to the stake. Its dirty coat needs brushing. Dried mud and spume. Pale dust. Big clumsy fists. Men bring dogs through the gate. Leather collars with spikes. Loose them and fight. The bear wanders around the stake. It knows it can't get away. The chains. Dogs on three sides. Fur in the mouth. Deeper. Flesh and blood. Strips of skin. Teeth scraping bone. The bear crushes one of the skulls. Big feet slithering in dog's brain.

THE CLERGY ON THE THEATRE

As for the Players, do they not induce whoredom, insinuate foolery and renew the remembrance of heathen idolatry? Nay, are they not rather plain devourers of maiden virginity and chastity? For proof whereof, but mark the running and flocking to the Theatres, daily and hourly, time and tide, to see plays: where such wanton gestures, such bawdy speeches, such laughing and fleering, such kissing and bussing, such winking and glancing of wanton eyes is used, tis wonderful to behold. The cause of plagues is sin. The cause of sin is plays. Therefore, the cause of plagues are plays!

THE PLAGUE

You who are so in love with yourself, think of this. That selfsame body of yours which is so pampered, so perfumed, so gaily appareled, will one day be thrown like a stinking carrion into a rank and rotten grave, where those goodly eyes of yours, that did shoot forth such amorous glances, must be eaten out of your head. You will be fumbled into a muckpit with thirty dead men lying slovenly upon you, and you the undermost of all, yea, and perhaps half that number were your enemies, and see how they may be revenged: for the worms that breed out of their putrefying carcasses shall crawl in huge swarms from them and quite devour you.

Dromio - High Notes 12

Comedy of Errors - When visiting a new town, Dromio is mistaken for his twin brother whom Dromio thought died years ago. The amorous wife of his brother (a complete stranger to Dromio) is pursuing him relentlessly. Try putting the bold/italicized words on higher notes. They really represent the things that are upsetting him. The high notes increase Dromio's invention, fear, wonder and laugh-count.

I have done the high notes I use in the first 6 lines; you try the next 6.

- 1 Marry, sir, she's the **kitchen** wench and all **grease**;
and I know not what **use** to put her to but to make a **lamp** of her and run from her by her own **light**.
- 2 I warrant, her rags and the tallow* in them will burn a **Poland** winter:
- 3 if she lives till doomsday, she'll burn a week longer than the whole **world**.
- 4 Her complexion is swart,* like my **shoe**, but her face nothing half so clean kept. Nell is her name.
- 5 She bears some breadth* sir, no longer from head to foot than from hip to **hip**:
she is **spherical**, like a **globe**; I could find out **countries** in her.
- 6 Where **Ireland**? Marry, in her buttocks: I found it out by the bogs.
- 7 Where Scotland? I found it by the barrenness; hard in the palm of the hand.
- 8 Where France? In her forehead; armed and reverted, making war against her **heir**.
- 9 Where England? I looked for the chalky cliffs, but I could find no whiteness in them;
but I guess it stood in her chin, by the salt rheum* that ran between France and it.
- 10 Where Spain? Faith, I saw it not; but I felt it hot in her breath.
- 11 Where the Indies? Oh, sir, upon her nose all o'er embellished with rubies, carbuncles,* sapphires.
- 12 Where stood Belgia, the Netherlands? Oh, sir, I did not look so low.

tallow - the fatty tissue or suet of animals, **swart** - dark, **breadth** - width,
rheum - a thin discharge of the mucous membranes, **carbuncle** - painful localized bacterial infection of the skin through which pus is discharged; a red precious stone

Quoting Shakespeare 15

(52 Shakespearean quotes - the number of years Shakespeare lived 1564 - 1616)

- 1 If you cannot understand my argument and declare ***it's Greek to me***,
you are quoting Shakespeare.
- 2 If you claim to be ***more sinned against than sinning***,
you are quoting Shakespeare.
- 3 If you act ***more in sorrow than in anger***, even though your property has
vanished into thin air, or if you suffer from ***green-eyed jealousy***,
you are quoting Shakespeare.
- 4 If you have been ***a tower of strength***, and refused to ***budge an inch***;
knitted your brows, and ***insisted on fair play***;
5 made ***virtue of necessity***, ***stood on ceremony***,
danced attendance on your ***lord and master***;
- 6 had ***short shrift*** or ***cold comfort*** or ***slept not one wink***, you are quoting Shakespeare.
- 7 Even if you've played ***fast and loose***, been ***hoodwinked***, or ***in a pickle***,
had ***too much of a good thing***, or ***laughed yourself into stitches***,
you are quoting Shakespeare.
- 8 If you know that ***it is high time***, and that ***that is the long and the short of it***;
- 9 if you believe ***to give the devil his due, the game is up***, and ***truth will out***,
even if it involves your own ***flesh and blood***;
- 10 if you've ***seen better days*** while living in ***a fool's paradise***,
- 11 or had to ***lie low*** till the ***crack of doom***, because you suspected ***foul play***,
- 12 well then it's ***a foregone conclusion, if the truth were known***,
that not being ***tongue-tied*** but rather ***having a tongue in your head***,
you are quoting Shakespeare.
- 13 Even if ***without rhyme or reason*** you bid me ***good riddance*** and ***send me packing***;
- 14 if you wish I were ***dead as a doornail***,
if you think I am an ***eyesore***, a ***laughing stock***, ***the devil incarnate***,
a stony-hearted villain, ***bloody-minded***, or a ***blinking idiot***,
- 15 well then ***by Jove, O lord, tut-tut, for goodness sake, but me no buts***,
it is all one to me, you are quoting Shakespeare.

A Gull's Hornbook

- 1) If your worm-eaten father be dead and hath left you 500 pound a year to keep you and an Irish horse-boy like a gentleman, listen to this. First, have the softest largest down bed; and never rise till your belly grumbles. Midday slumbers are golden: they make the body fat, the skin fair, the flesh plump, delicate and tender. They make a russet* color on the cheeks of young maids and cause lusty courage to rise up in young men. Besides they save us the price of breakfast and preserve our clothes; for while we are warm in our beds, our clothes are not worn.
- 2) Next walk up and down your chamber in a bare shirt or stark naked. If the morning thrusts her frosty fingers into your bosom, pinching you black and blue with her nails made of ice, creep into the chimney corner and toast yourself till the fat dew of your body trickles down your sides. For then you may say, *You live by the sweat of your brows!*
- 3) Next, dress yourself. Good clothes are the embroidered trappings of pride. The Spanish slop,* the skippers galligaskin,* the Switzer's blistered cod piece, the Danish sleeve, the French standing collar, your stiff necked rebatoes,* your stockings and your shoes.
- 4) For your hair, never allow a comb to fasten its teeth there, but let it grow bushy like a forest or some wilderness, lest those six footed creatures that breed in it are hunted to death, and that delicate pleasure of scratching be taken from you. Besides a head all hid in hair, gives to even the most wicked face, sweet proportion. And put feathers in your hair as do gallants in their hats: for then none can accuse you of sleeping in a field like a beggar, for your feathers prove you have lain on the softest down bed.
- 5) Next, to Paul's walk* go. But be sure to pick an hour when the main shoal* of Islanders are swimming up and down. Be sure to walk in the middle so as to publish* your fine suit of clothes. If perchance you should meet a knight of your acquaintance, do not name him *Sir Such-and-Such*, but call out, *Ned or Jack*, as this will mightily impress everyone. Before leaving Paul's you must set your watch by the clock, and if you are hungry you must off to the ordinary.* Go in a coach if possible, to hide from your creditors.

russet - reddish brown, **slop** - a tunic or smock, **galligaskin** - loose trousers, **rebatoes** - a stiff flaring collar wired to stand up at the back of the head, **Paul's walk** - St. Paul's Church, **shoal** - any large number of persons or things; a school of fish, **publish** - to make publicly or generally known, **ordinary** - an inn where one gets a full meal at a set price

6) Being arrived in the room, walk up and down as scornfully and carelessly as possible. Select some friend, dressed worse than you, to walk up and down with you. If you but make noise, and laugh in the fashion, and have a sour face to promise quarrelling, you shall be much observed.

7) Talk as loud as you can, no matter to what purpose. If you have languages, this is an excellent occasion to show them. If not, get some fragments of French or small parcels of Italian to fling about the table. Never, be silent: but say how often *this lady hath sent her coach for you*, or how often you have *sweat in the tennis-court with that great lord*.

8) After manfully devouring your stewed mutton, goose, or woodcocks, you must ask some special friend of yours to talk with you in the withdrawing chamber,* where you may enquire about which new pamphlets* or poems a man might think best to wipe his tail with? In asking this question you may abuse the works of any man, deprave* his writings, which you cannot equal, and purchase in time the terrible name of severe critic. Next to dice, and if you lose not your suit of clothes, to the theatre.

9) Once you have paid your penny to enter, stay not with the groundlings* with their garlic sausage and stink, nor go not to the balconies where much new satin is dammed by being smothered in darkness, but advance yourself to the throne of the stage, where like a feathered ostrich you may ignore the hoots and hisses of the scarecrows who spit at you, yea who throw dirt* even in your teeth: for by sitting on the stage the essential parts of the gallant are perfectly revealed - good clothes, a proportional leg, a white hand, a tolerable beard.

10) On the stage you can so rail* against the author that you can force him to know you. For doth not the fool, the Justice-of-the-Peace, the cuckold,* the captain, the Lord Mayor's son, the stinkard, or the sweet smelling courtier, have all equal voice in the play's life and death? Be sure to laugh so high that all the house may hear during the saddest scenes of the terriblest tragedy.

withdrawing chamber - a room where guests may entertain themselves, **pamphlet** - a short essay or treatise, usually on a current topic, published without a binding, **deprave** - to debase, especially morally, **groundlings** - audience members in the pit, **throw dirt** - because the view is being blocked, **rail** - complain, **cuckold** - a man with an unfaithful wife

11) If the writer perchance be a fellow that hath flirted with your mistress, or hath epigrammed you, or hath brought your red beard or your little legs on stage, you may disgrace him worse than stabbing him in the tavern, if during the middle of the play you rise with screwed and discontented face from your stool, and be gone. And sneak not away, but draw what troop* you can with you. The actors will thank you for allowing them elbow-room. And to conclude, hoard* up what play scraps you can for the ordinary, the tavern, or your mistress. Then to the tavern.

12) To choose a tavern enquire out whose masters are most drunk (for that confirms their wholesome wines.) Confine not yourself to any one particular liquor but partake of all. It is not fitting a man should trouble his head with sucking at one grape,* but that he may be able to drink any stranger drunk in his own element.

13) Keep a boy in fee* who underhand* shall proclaim you in every room what a gallant fellow you are, how much you spend yearly in taverns, what a great gamester,* what witty discourse you maintain at table, what gentlewomen or citizen's wives you can have sup with you at any time. Thus all will admire you and think it paradise to be merely in your acquaintance.

14) When the spirit of wine and tobacco walks in your brain, the tavern door being shut upon your back, hire that boy to be as a lantern to your feet to light you on your way home. On all the way, especially near some gate, talk of none but lords and ladies. Haply, it will be blown abroad that you swam through such an ocean of wine, that you danced so much money away, it will be known, and you will be held in great estimation.

15) The only danger is, if you owe money and your creditors* hear of these tales, for they will be thundering at your chamber door the next morning. To counter this, send out the horse-boy for your apothecary.* He will contrive such tales of your sickness, that they will be driven into their holes like foxes. Well that's it. A day in my life!

troop - group, **hoard** - collect and save, **sucking at one grape** - sticking to one drink, **in fee** - paid regularly, **underhand** - slyly, **gamester** - gambler, **creditor** - people one owes money to, **apothecary** - pharmacist

Other Words from Gull's Hornbook

Dekker's

Ours

1 apple squire	a harlot's attendant; pimp
2 blistered	ornamented with puffs
3 bravery	gay apparel; splendor
4 cast	vomit
5 cleft to the shoulders	drunk
6 conycatcher	a cheat
7 cormorant	glutton
8 dagger	a celebrated tavern in Holborn
9 dawcock	silly fellow
10 Derick	the hangman of the time
11 drab	a loose woman
12 dunstical	a stupid person
13 gird	sneer
14 glove	some kind of drinking vessel
15 groutnoll	blockhead
16 gull	to cheat
17 hazard	a card game
18 heteroclite	eccentric person
19 lob	country lout
20 lord's Room	an apartment or box in a theatre, near the stage.
21 natural	idiot
22 penny galleries	the cheapest places at a theatre
23 polypragmonist	busybody
24 quat	a young man
25 slop	trousers

Antithetical Thoughts 18

- 1 Do thou amend* thy face, and I'll amend my life. (*Henry IV, 1*)
- 2 He excels* his brother for a coward, yet his brother is reputed* one of the best there is.
In a retreat he outruns any lackey, marry, in the coming on* he has the cramp. (*All's Well*)
- 3 He never broke any man's head but his own, and that was against a post when he was drunk.
- 4 His garments are rich but he wears them not handsomely. (*All's Well*)
5. Men are April when they woo, December when they wed.
- 6 Do not show me the steep and thorny way to heaven, (Ophelia to Laertes in *Hamlet*)
whiles, like a puffed and reckless libertine,* himself the primrose path of dalliance* treads.
- 7 Foul spoken coward, that thund'rest with thy tongue, and with thy weapon nothing dares perform.
- 8 O disloyal thing, that shouldst repair my youth, thou heap'st a year's age on me. (*Cymbeline*)
- 9 O tiger's heart wrapped in a woman's hide. (*Henry VI, 3*)
- 10 A fool thinks himself to be wise, but a wise man knows himself to be a fool.
- 11 Should all despair that hath revolted* wives, the tenth of mankind would hang themselves.
- 12 Those healths* will make thee and thy state look ill. (*Timon of Athens*)
- 13 Wedded be thou to the hags of hell. (*Henry VI, 2*)
- 14 What a disgrace it is to me that I should remember your name. (*Henry IV, 2*)
- 15 What a slave art thou to hack thy sword as thou hast done, and then say it was in a fight.
- 16 I did never know so full a voice issue from so empty a heart:
but the saying is true 'the empty vessel makes the greatest sound.' (*Henry V*)
- 17 I dote on his very absence. (*Merchant*)
- 18 I wasted time and now doth time waste me. (*Richard II*)

amend - fix, **excels** - is better than, **reputed** - alleged to be, **coming on** - charging the enemy, **libertine** - a person who is morally or sexually unrestrained, **dalliance** - flirtation, **revolted** - unfaithful, **healths** - toasts with drinks

Words Shakespeare Invented

accommodation	gnarled
aerial	hurry
amazement	impartial
apostrophe	inauspicious
assassination	indistinguishable
auspicious	invulnerable
baseless	lapse
bloody	laughable
bump	lonely
castigate	majestic
changeful	misplaced
clangor	monumental
control (noun)	multitudinous
countless	obscene
courtship	palmy
critic	perusal
critical	pious
dexterously	premeditated
dishearten	radiance
dislocate	reliance
dwindle	road
eventful	sanctimonious
exposure	seamy
fitful	sportive
frugal	submerge
generous	suspicious
gloomy	

Shakespearean Sexual Words

*Again, use this rather scholarly list at your **own** discretion.*

I suggest it be taken home and practiced by teachers and their spouses.

Female genitalia another thing, baldrick, belly, bird's nest, blackness, box unseen, breach, case, charged chambres, chaste treasure, circle, city, clack-dish, cliff, commodity, constable, corner, coun, crack, dearest bodily part, den, dial, et cetera, eye, flower, forfended place, gate, hole, hook, lap, ling, low countries, mark, medlar, naked seeing self, nest of spicery, Netherlands, O, peculiar river, Pillicock-hill, plum, pond, ring, rose, rudder, ruff, salmon's tail, scut, secret parts, secret things, spain, sty, tail, thing, treasure, Venus' glove, vice, way, what, withered pear and wound.

Male genitalia bauble, bugle, dart of love, lance, pike, pistol, pole-axe, potent regiment, standard, sword, weapon, horn, hook, carrot, holy thistle, pizzle, pear, potato finger, prick, root, stake, stalk, tail, thorn, bauble, cock, codpiece, distaff, instrument, organ, needle, pen, pin, pipe, stump, three-inch fool, tool, yard, lag-end, little finger, loins, nose, pillicock, tale, thing and **Roger!**

Lovemaking nouns act, action, adultery, amorous rite, works, angling, assault, copulation, custom, conversation, deed, disport, downright way, effect of love, emballing, encounter, execution, foining, foot, fornication, game, getting up, groping, horsemanship, husbandry, incest, lechery, luxury, making, match, mirth, momentary trick, nose painting, occupation, pricking, relief, rents and revenues, revels, right, service, stairwork, trunkwork, taking, thrust, tictack, tillage, tilth, trading, traffic, trick, turn in the bed, union, use, usury and work.

Lovemaking verbs to achieve, bed, blow up, board, break the pale, breach, broach, burden, carry, charge, clap, climb, colt, horse, come over, come to it, cope, couch, cover, do, draw, ear, encounter, execute, fill a bottle with a tin dish, fit, flesh one's will, foin, foot, hang one's bugle in an invisible baldric, have, hit, hack, husband, husband her bed, joy, jump, know, lay down, leap, lie, make, man, manage, meddle with, mount, occupy, pick the lock, please oneself upon, plough, possess, prick out, put down, put to, ram, revel in, ride, scale, serve, set up one's rest, sing, sink in, sluice, soil, stab, strike, stuff, surfeit, take, taste, throw, thrust to the wall, thump, tire on, top, tread, trim, tumble, tup, use, vault, wanton and work.

Act 1 reading test

Name: _____

- 1 What does Orsino call the food of love?
- 2 What does Curio want to do?
- 3 Why will Olivia refuse the sight of men for 7 years?
- 4 What does Orsino plan to lie on?
- 5 Where has Viola landed?
- 6 Why does the captain think Sebastian may still be alive?
- 7 Who is as tall as any man in Illyria?
- 8 Why does Sir Toby claim he is drinking so much?
- 9 What is Maria's job?
- 10 What is Sir Andrew's yearly income?
- 11 What does Sir Andrew think does harm to his wit?
- 12 Orsino says Viola's _____ is apt for wooing Olivia.
- 13 Who does Maria want to marry?
- 14 Why does Feste reason Olivia is a fool?
- 15 What affectionate name does Feste call Olivia?
- 16 What does Sir Toby blame his burps on?
- 17 Why does Viola call Olivia cruel?
- 18 What does Olivia try to give Viola?

Act 1 reading test answers

- 1 What does Orsino call the food of love? *Music.*
- 2 What does Curio want to do? *He wants to hunt deer.*
- 3 Why will Olivia refuse the sight of men for 7 years? *To mourn for her dead brother.*
- 4 What does Orsino plan to lie on? *A bed of flowers.*
- 5 Where has Viola landed? *Illyria.*
- 6 Why does the captain think Sebastian may still be alive? *He saw Sebastian bind himself to a mast.*
- 7 Who is as tall as any man in Illyria? *Sir Andrew Aguecheek.*
- 8 Why does Sir Toby claim he is drinking so much? *He is drinking healths to Olivia.*
- 9 What is Maria's job? *She is Olivia's chambermaid.*
- 10 What is Sir Andrew's yearly income? *3000 ducats.*
- 11 What does Sir Andrew think does harm to his wit? *Eating beef.*
- 12 Orsino says Viola's *constellation* is apt for wooing Olivia.
- 13 Who does Maria want to marry? *Sir Toby.*
- 14 Why does Feste reason Olivia is a fool? *She is mourning for a dead brother in heaven.*
- 15 What affectionate name does Feste call Olivia? *Mouse of virtue.*
- 16 What does Sir Toby blame his burps on? *Pickled herrings.*
- 17 Why does Viola call Olivia cruel. *She might die and leave the world no copy of her beauty.*
- 18 What does Olivia try to give Viola? *A ring.*

Act 1 vocabulary test

Name: _____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare

Us

surfeit

1 conversation

hart

2 home of the blessed dead

pestilence

3 a belief contrary to established beliefs

Elysium

4 conflict

quaffing

5 rejected

prodigal

6 to board, to woo, to assail

accost

7 a leaping dance step caper

caper

8 a recklessly wasteful person

gait

9 to consume too much

discourse

10 to teach by a method of question and answer

strife

11 babbling gossip of the air

catechize

12 drinking large quantities

bide

13 reception

bird-bolts

14 attractive

suit

15 walk

well favored

16 songs

entertainment

17 proposal

heresy

18 sickness

cantons

19 efforts

contemned

20 endure

echo

21 reward

pains

22 blunt arrows used to hunt birds

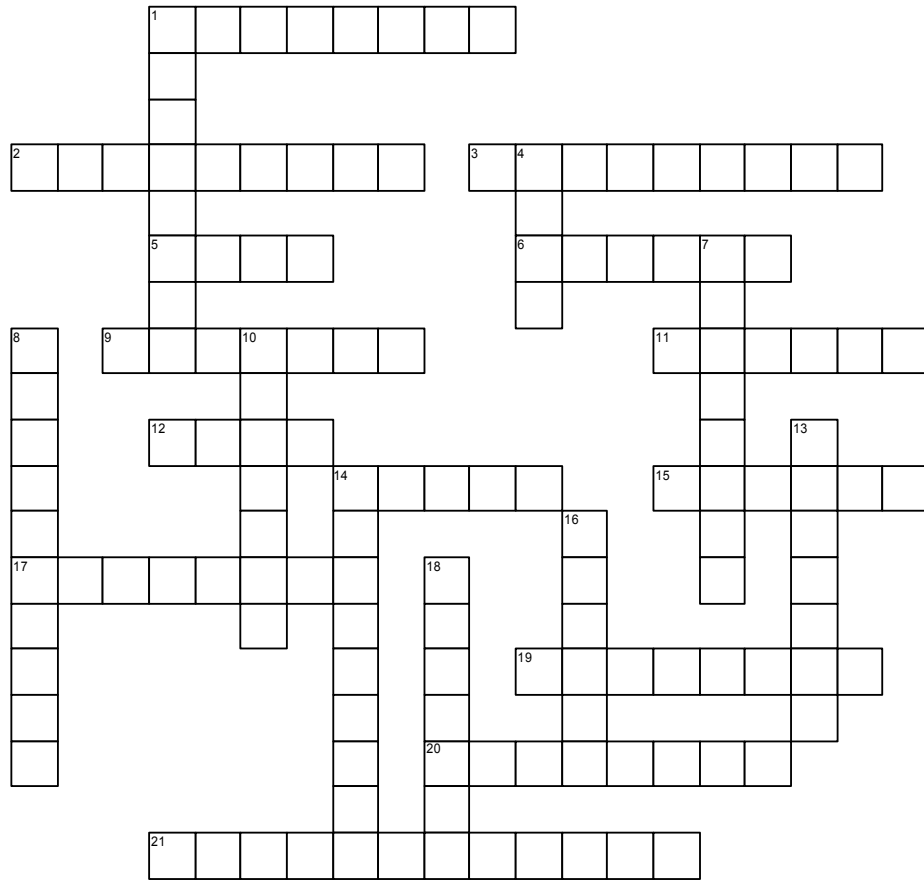
recompense

23 deer

Act 1 vocabulary test answers

Page	Shakespeare	Us
3.2	surfeit 9	to consume too much
3.5	hart 23	deer
3.6	pestilence 18	sickness
4.3	Elysium 2	home of the blessed dead
6.2	quaffing 12	drinking large quantities
6.7	prodigal 8	a recklessly wasteful person
7.5	accost 6	to board, to woo, to assail
9.4	caper 7	a leaping dance step
10.4	gait 15	walk
10.6	discourse 1	conversation
10.9	strife 4	conflict
12.1	catechize 10	to teach by a method of question and answer
12.2	bide 20	endure
12.8	bird-bolts 22	blunt arrows used to hunt birds
13.3	suit 17	proposal
15.2	well favored 14	attractive
16.5	entertainment 13	reception
17.2	heresy 3	a belief contrary to established beliefs
18.2	cantons 16	songs
18.2	contemned 5	rejected
18.3	echo 11	babbling gossip of the air
18.5	pains 19	efforts
18.6	recompense 21	reward

Twelfth Night Act 1 Vocabulary



ACROSS

- 1 suit
- 2 blunt arrows used to hunt birds
- 3 entertainment
- 5 walk
- 6 a belief contrary to established beliefs
- 9 home of the blessed dead
- 11 to board, to woo, to assail
- 12 deer
- 14 a leaping dance step
- 15 recompense
- 17 strife
- 19 drinking large quantities
- 20 contemned
- 21 discourse

DOWN

- 1 a recklessly wasteful person
- 4 babbling gossip of the air
- 7 pestilence
- 8 well favored
- 10 to consume too much
- 13 songs
- 14 to teach by a method of question and answer
- 16 bide
- 18 pains

Act 2 reading test

Name: _____

- 1 Why does Sebastian want to part with Antonio?
- 2 What does Antonio want to be?
- 3 Why is Antonio hesitant to follow Sebastian?
- 4 What does Viola hope will untangle all the love relationships?
- 5 What does Sir Toby claim life consists of?
- 6 What does Sir Andrew claim life consists of?
- 7 What does Malvolio threaten Sir Toby with?
- 8 Toby says, *Dost thou think, because thou art virtuous, there shall be no more _____?*
- 9 What does Sir Toby tell Malvolio to do with his chain of office?
- 10 What does 'sneck up' mean?
- 11 Sir Andrew wants to beat Malvolio because he is a kind of a _____.
- 12 What type of loyal dog does Sir Toby call Maria?
- 13 Orsino believes a man should always marry a woman _____ then himself.
- 14 Orsino believes men are more _____ than women.
- 15 What does Orsino say about the hearts of women?
- 16 Why does Fabian want revenge upon Malvolio?
- 17 What four letters of the alphabet does Maria employ in the letter to ensnare Malvolio?
- 18 What does the letter ask Malvolio to wear?

Act 2 reading test answers

1 Why does Sebastian want to part with Antonio?

He doesn't want his fate to distemper or disturb Antonio's fate.

2 What does Antonio want to be? *Sebastian's servant.*

3 Why is Antonio hesitant to follow Sebastian? *He has many enemies in Orsino's court.*

4 What does Viola hope will untangle all the love relationships? *Time.*

5 What does Sir Toby claim life consists of? *The four elements: earth, fire, air and water.*

6 What does Sir Andrew claim life consists of? *Eating and drinking.*

7 What does Malvolio threaten Sir Toby with? *Eviction from Olivia's house.*

8 Toby says, *Dost thou think, because thou art virtuous, there shall be no*

more cakes and ale?

9 What does Sir Toby tell Malvolio to do with his chain of office? *Rub it with crumbs.*

10 What does 'sneck up' mean? *Go hang yourself.*

11 Sir Andrew wants to beat Malvolio because he is a kind of a *Puritan*.

12 What type of loyal dog does Sir Toby call Maria? *A beagle.*

13 Orsino believes a man should always marry a woman *younger* than himself.

14 Orsino believes men are more *inconstant* than women.

15 What does Orsino say about the hearts of women? *Women's hearts are smaller than men's hearts and not able to withstand the passion of a man's heart; they lack retention.*

16 Why does Fabian want revenge upon Malvolio? *Malvolio got him into trouble with Olivia about a bear-baiting.*

17 What four letters of the alphabet does Maria employ in the letter to ensnare Malvolio? *M. O. A. I.*

18 What does the letter ask Malvolio to wear? *Yellow stockings and cross garters.*

Act 2 vocabulary test

Name: _____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare

determinate
entertainment
churlish
fadge
betimes
stoup
catch
testril
mellifluous
welkin
constrained
consanguineous
gull
epistle
device
physic
cut
favor
fancies
bent
bide
still
damask
branched
Jove
champain
dowry

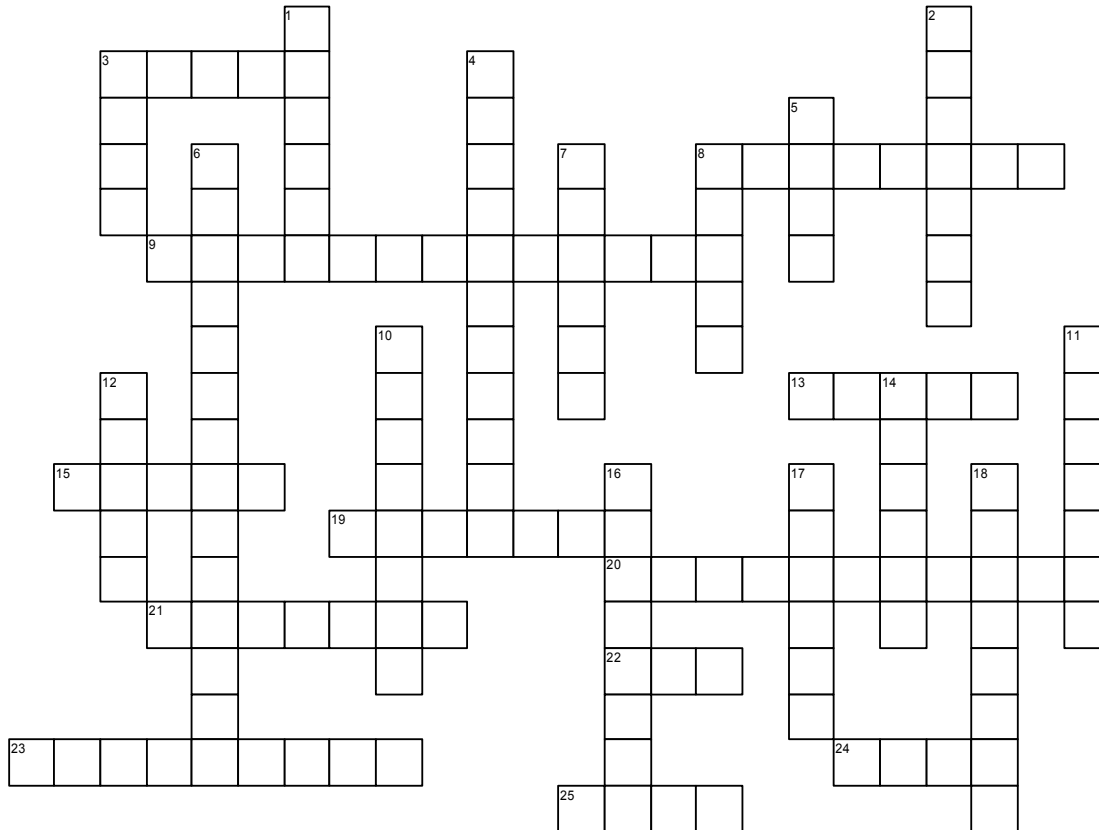
Us

1 treatment as a guest
2 related
3 God
4 to pretend to not to see or know a person
5 underhanded scheme
6 goblet or bucket
7 pink and white
8 early
9 surly
10 withstand
11 open country
12 sky
13 sixpence
14 turn out
15 fool
16 forced
17 loves
18 medicine
19 flowing sweetly and smoothly
20 letter
21 embroidered
22 wedding gift
23 determined upon
24 a round song
25 direction
26 face
27 often

Act 2 vocabulary test answers

Page	Shakespeare	Us
20.3	determinate 23	determined upon
20.7	entertainment 1	treatment as a guest
22.7	churlish 9	surly
22.8	fadge 14	turn out
22.3	betimes 8	early
23.4	stoup 6	goblet or bucket
23.6	catch 24	a round song
23.8	testril 13	sixpence
24.6	mellifluous 19	flowing sweetly and smoothly
24.8	welkin 12	sky
24.9	constrained 16	forced
25.5	consanguineous 2	related
27.5	gull 15	fool
28.1	epistle 20	letter
28.2	device 5	underhanded scheme
28.7	physic 18	medicine
29.3	cut 4	to pretend to not to see or know a person
30.4	favor 26	face
30.8	fancies 17	loves
30.9	bent 25	direction
31.4	bide 10	withstand
31.9	still 27	often
31.8	damask 7	pink and white
34.6	branched 21	embroidered
35.7	Jove 3	God
36.5	champain 11	open country
36.8	dowry 22	wedding gift

Twelfth Night Act 2 Vocabulary



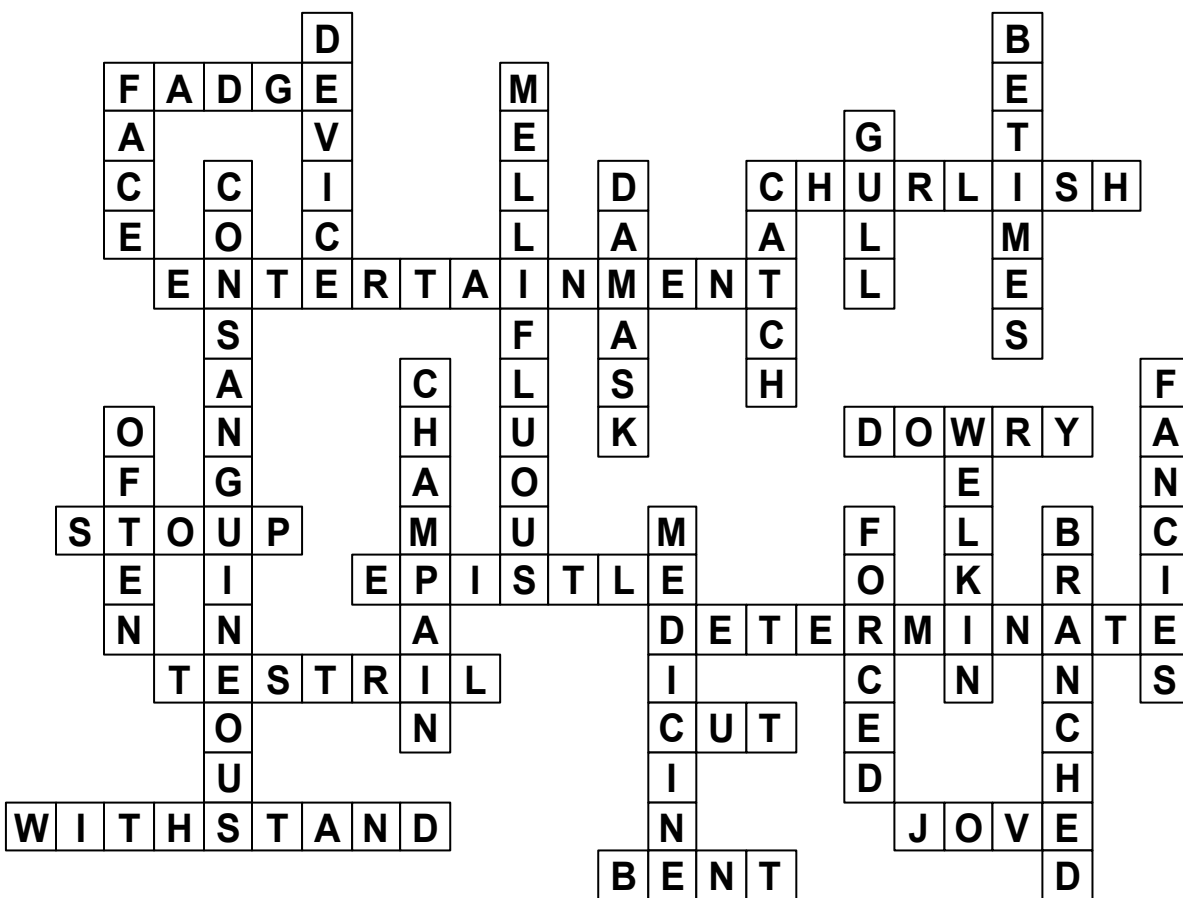
ACROSS

- 3 turn out
- 8 surly
- 9 treatment as a guest
- 13 wedding gift
- 15 goblet or bucket
- 19 letter
- 20 determined upon
- 21 sixpence
- 22 to pretend not to see or know a person
- 23 bide
- 24 God
- 25 direction

DOWN

- 1 underhanded scheme
- 2 early
- 3 favor
- 4 flowing sweetly and smoothly
- 5 fool
- 6 related by blood
- 7 pink and white
- 8 a round song
- 10 open country
- 11 loves
- 12 still
- 14 sky
- 16 physic
- 17 constrained
- 18 embroidered

Twelfth Night Act 2 Vocabulary



Act 3 reading test

Name: _____

- 1 Why does Sir Andrew want to leave?
- 2 How much of Sir Andrew's money has Sir Toby helped him spend?
- 3 Sir Toby claims that Sir Andrew does not have enough blood (courage) in him to _____.
- 4 Why is Antonio afraid of being seen?
- 5 What is the name of the inn Antonio and Sebastian will lodge at?
- 6 Antonio gives Sebastian his purse in case he sees some _____ he wants to buy.
- 7 Why does Olivia want to see Malvolio?
- 8 What does Olivia attribute Malvolio's behavior to?
- 9 What does Sir Toby claim is wrong with Malvolio?
- 10 Where does Sir Toby tell Sir Andrew to wait for Cesario?
- 11 What does Sir Toby suggest that Sir Andrew do as soon as he sees Cesario?
- 12 Sir Toby claims Cesario was a fencer to _____.
- 13 What is the name of Sir Andrew's horse?
- 14 Why does Antonio stop the duel?
- 15 What does Antonio ask Viola for?

Act 3 reading test answers

- 1 Why does Sir Andrew want to leave. *Olivia pays more attention to Orsino's serving man than she does to him.*
- 2 How much of Sir Andrew's money has Sir Toby helped him spend? *2000 ducats.*
- 3 Sir Toby claims that Sir Andrew does not have enough blood (courage) in him to *clog the foot of a flea.*
- 4 Why is Antonio afraid of being seen? *He fought against Orsino's ships in a sea fight.*
- 5 What is the name of the inn Antonio and Sebastian will lodge at? *The Elephant.*
- 6 Antonio gives Sebastian his purse in case he sees some toy he wants to buy.
- 7 Why does Olivia want to see Malvolio? *His sad and civil personality suits her present mood.*
- 8 What does Olivia attribute Malvolio's behavior to? *Midsummer madness.*
- 9 What does Sir Toby claim is wrong with Malvolio? *He is possessed by the devil.*
- 10 Where does Sir Toby tell Sir Andrew to wait for Cesario? *The orchard.*
- 11 What does Sir Toby suggest that Sir Andrew do as soon as he sees Cesario? *Draw his sword and swear.*
- 12 Sir Toby claims Cesario was a fencer to *The Sophy.*
- 13 What is the name of Sir Andrew's horse? *Capilet.*
- 14 Why does Antonio stop the duel? *He thinks Viola is Sebastian.*
- 15 What does Antonio ask Viola for? *He wants his purse back.*

Act 3 vocabulary test

Name: _____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare

Us

tabor

1 bravery

whet

2 someone who arrests people

jot

3 chastise

valor

4 a flirtatious girl

martial

5 come to harm

wren

6 ships

augmentation

7 fine fellow

relics

8 the smallest of birds

galleys

9 damnation

answered

10 stimulate

possessed

11 small drum

miscarry

12 instant

fiend

13 monuments

bawcock

14 addition

minx

15 beat

bum-bailey

16 devil

perdition

17 warlike

upbraid

18 atoned for

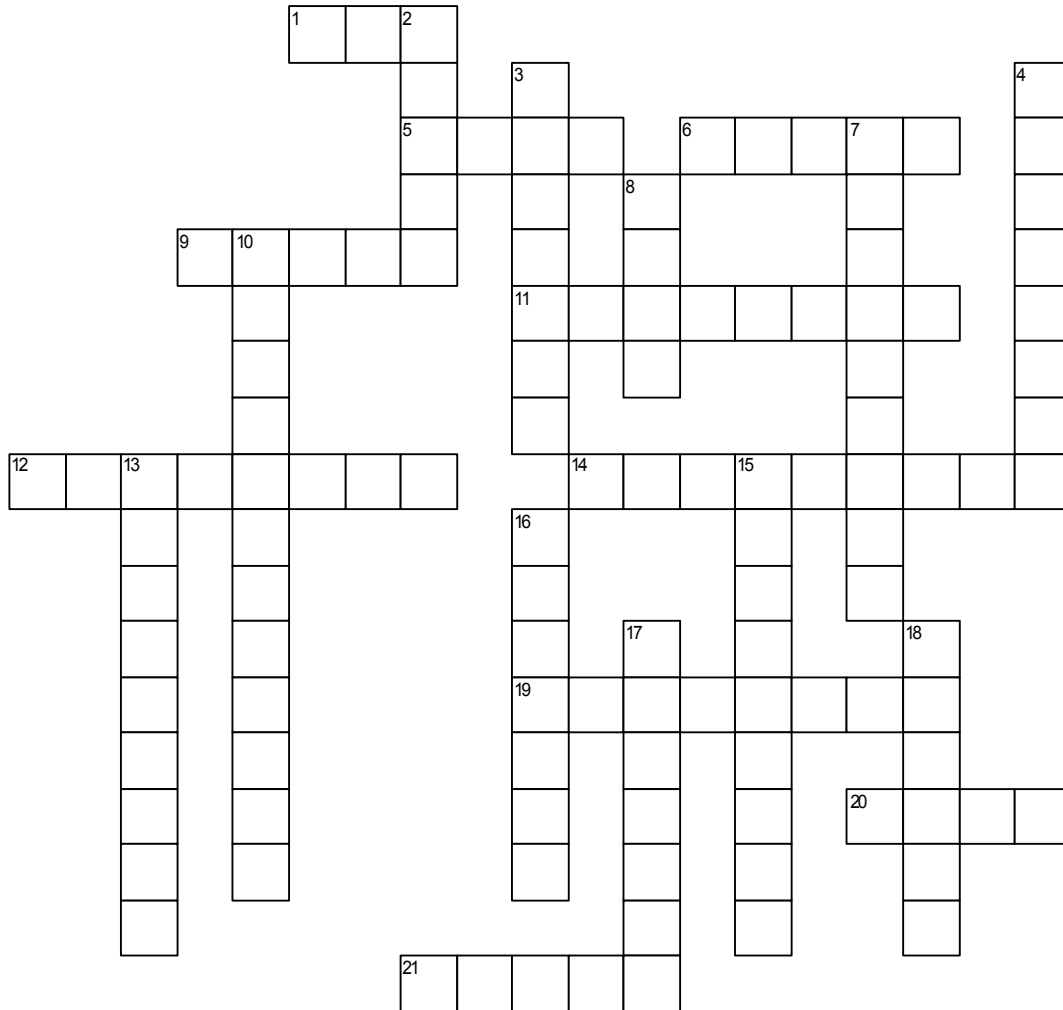
cuff

19 bewitched

Act 3 vocabulary test answers

Page	Shakespeare	Us
38	tabor 11	small drum
40.7	whet 10	stimulate
42.1	jot 12	instant
42.9	valor 1	bravery
43.2	martial 17	warlike
43.7	wren 8	the smallest of birds
43.9	augmentation 14	addition
45.3	relics 13	monuments
45.5	galleys 6	ships
45.5	answered 18	atoned for
47.2	possessed 19	bewitched
49.5	miscarry 5	come to harm
50.2	fiend 16	devil
51.1	bawcock 7	fine fellow
51.2	minx 4	a flirtatious girl
53.2	bum-bailey 2	someone who arrests people
56.2	perdition 9	damnation
58.2	upbraid 3	chastise
59.1	cuff 15	beat

Twelfth Night Act 3 Vocabulary



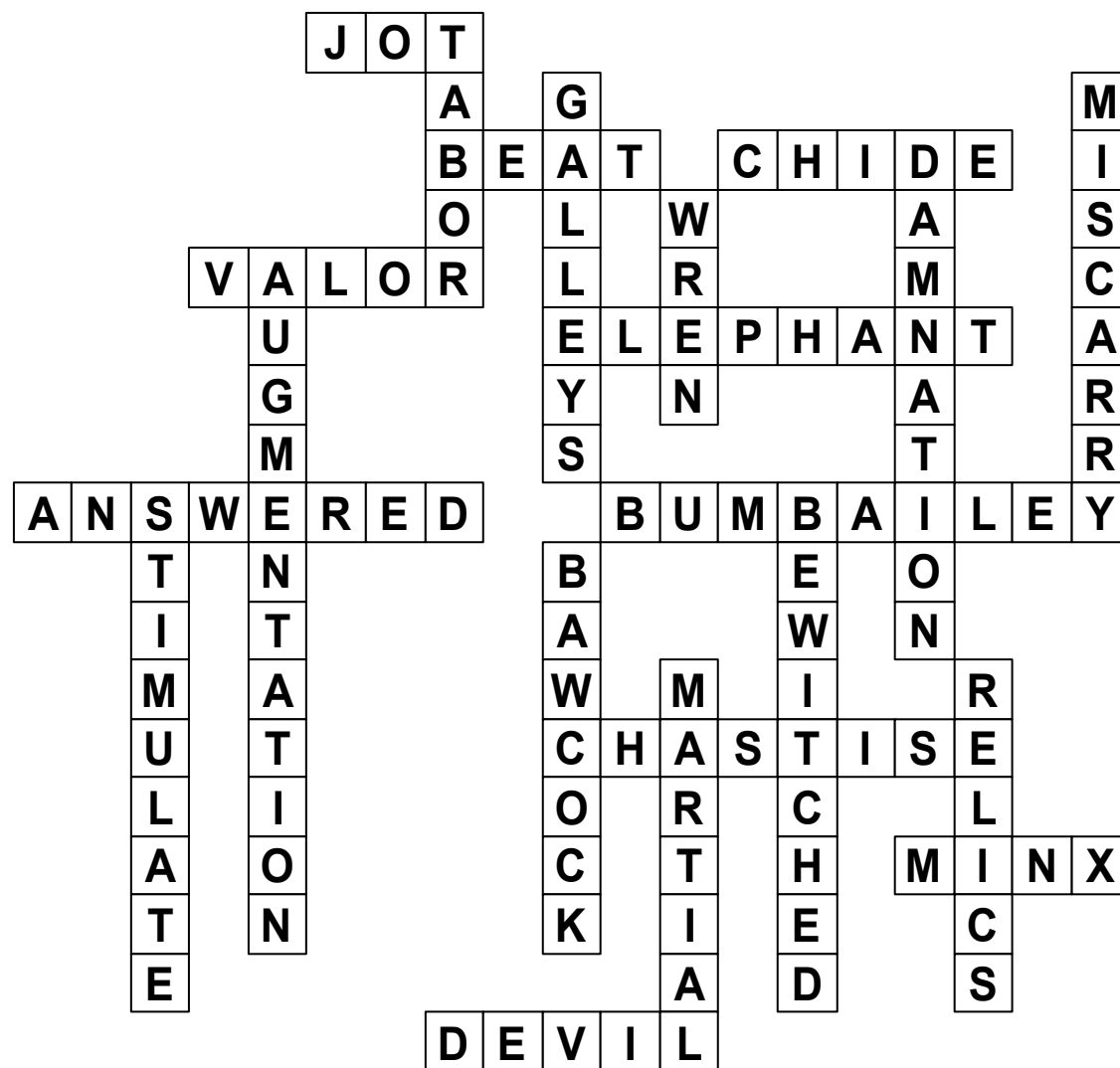
ACROSS

- 1 instant
- 5 cuff
- 6 scold
- 9 bravery
- 11 the name of an inn in Illyria
- 12 atoned for
- 14 someone who arrests people
- 19 upbraid
- 20 a flirtatious girl
- 21 fiend

DOWN

- 2 small drum
- 3 ships
- 4 come to harm
- 7 perdition
- 8 the smallest of birds
- 10 addition
- 13 whet
- 15 possessed
- 16 fine fellow
- 17 warlike
- 18 monuments

Twelfth Night Act 3 Vocabulary



Act 4 & 5 reading test

Name: _____

- 1 Sebastian tells Feste to vent his _____.
- 2 Why would a curate visit a madman?
- 3 Why does Sir Toby stop torturing Malvolio?
- 4 How many gold pieces does Feste persuade Orsino to give him?
- 5 What does Antonio claim drew him to Illyria?
- 6 When Olivia arrives Orsino says, Now _____ walks on _____.
- 7 Why does Sir Andrew claim he challenged Cesario?
- 8 How old was Viola when her father died?
- 9 How does Sir Toby attempt to avoid Olivia's anger?
- 10 What does Feste say the actors strive to do?

Act 4 & 5 reading test answers

- 1 Sebastian tells Feste to vent his *folly*.
- 2 Why would a curate visit a madman? *To help him cast out the devil.*
- 3 Why does Sir Toby stop torturing Malvolio? *He is already in lots of trouble with Olivia.*
- 4 How many gold pieces does Feste persuade Orsino to give him? *Two.*
- 5 What does Antonio claim drew him to Illyria? *A witchcraft.*
- 6 When Olivia arrives Orsino says, *Now heaven walks on earth.*
- 7 Why does Sir Andrew claim he challenged Cesario?
Because Sir Toby encouraged him, or set him on.
- 8 How old was Viola when her father died? *13.*
- 9 How does Sir Toby attempt to avoid Olivia's anger? *He marries Maria.*
- 10 What does Feste say the actors strive to do? *Please the audience every day.*

Act 4 & 5 vocabulary test

Name: _____

Put the corresponding number from the Us list next to Shakespeare's word

Shakespeare

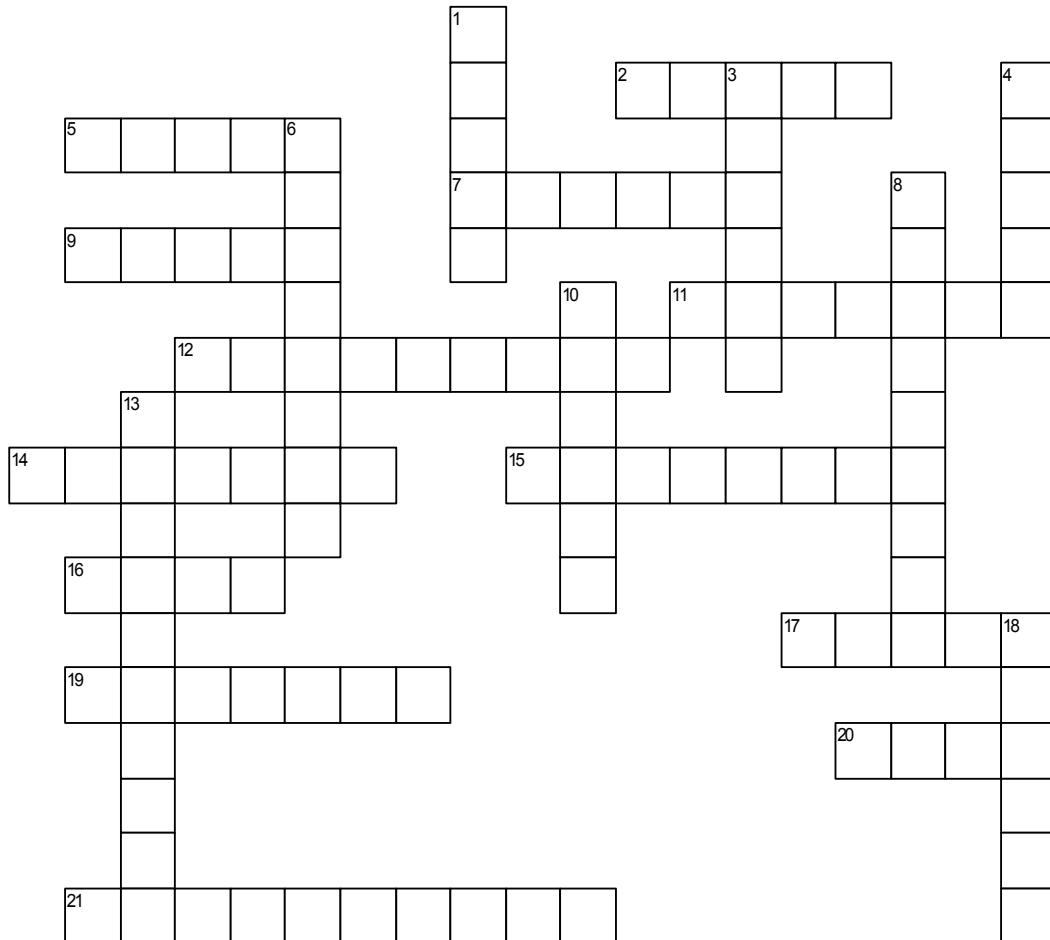
Us

vent	1 a toy for whirling or spinning, as a top
folly	2 deceived
battery	3 fool's hat
dissemble	4 generosity
devil	5 chapel
Pythagoras	6 fiend
anon	7 expell
chantry	8 stupidity
bounty	9 the Roman god of war
Vulcan	10 the devil
minion	11 soon
tender	12 chaos
beguiled	13 bandaged
grizzle	14 value
coxcomb	15 the act of beating or battering
habit	16 clothing
havoc	17 ruin; what is cast up on shore
dressed	18 beard
wrack	19 favorite
Beelzebub	20 disguise
whirligig	21 Greek philosopher, mathematician

Act 4 & 5 vocabulary test answers

Page	Shakespeare	Us
60.3	vent 7	expell
60.3	folly 8	stupidity
60.8	battery 15	the act of beating or battering.
62.2	dissemble 20	disguise
62.8	devil 6	fiend
63.5	Pythagoras 21	Greek philosopher, mathematician
65.3	anon 11	soon
66.4	chantry 5	chapel
68.5	bounty 4	generosity
68.7	Vulcan 9	the Roman god of war
70.4	minion 19	favorite
70.4	tender 14	value
70.7	beguiled 2	deceived
71.7	grizzle 18	beard
72.1	coxcomb 3	fool's hat
73.4	habit 16	clothing
72.9	havoc 12	chaos
73	dressed 13	bandaged
74.3	wrack 17	ruin; what is cast up on shore
74.7	Beelzebub 10	the devil
76.7	whirligig 1	a toy for whirling or spinning, as a top

Twelfth Night Act 4 & 5 Vocabulary



ACROSS

- 2 fiend
- 5 grizzle
- 7 chantry
- 9 chaos
- 11 the act of beating or battering.
- 12 a toy for whirling or spinning, as a top
- 14 bandaged
- 15 dissemble
- 16 expell
- 17 clothing
- 19 fool's hat
- 20 soon
- 21 Greek philosopher, mathematician

DOWN

- 1 ruin; what is cast up on shore
- 3 the Roman god of war
- 4 stupidity
- 6 beguiled
- 8 the devil
- 10 favorite
- 13 bounty
- 18 value

Twelfth Night Act 4 & 5 Vocabulary



CASTING LIST

Act 1, Scene 1 Duke Orsino's palace

DUKE ORSINO

CURIO

VALENTINE

Act 1, Scene 2 The sea coast

VIOLA

CAPTAIN

Act 1, Scene 3 Olivia's house

SIR TOBY

MARIA

SIR ANDREW

Act 1, Scene 4 Duke Orsino's palace

VALENTINE

VIOLA

DUKE ORSINO

Act 1, Scene 5 Olivia's house

MARIA

FESTE

OLIVIA

MALVOLIO

VIOLA

Act 2, Scene 1 The sea coast

ANTONIO

SEBASTIAN

Act 2, Scene 2 A street

MALVOLIO

VIOLA

Act 2, Scene 3 Olivia's house

SIR TOBY

SIR ANDREW

FESTE

MARIA

MALVOLIO

Act 2, Scene 4 Duke Orsino's palace.

DUKE ORSINO

VIOLA

Act 2, Scene 5 Olivia's garden

SIR TOBY

FABIAN

SIR ANDREW

MARIA

MALVOLIO

Act 3, Scene 1 Olivia's garden

VIOLA

FESTE

SIR TOBY

SIR ANDREW

OLIVIA

Act 3, Scene 2 Olivia's house

SIR ANDREW

SIR TOBY

FABIAN

MARIA

Act 3, Scene 3 A street

ANTONIO

SEBASTIAN

Act 3, Scene 4 Olivia's garden

OLIVIA

MARIA

MALVOLIO

SIR TOBY

FABIAN

VIOLA

SIR ANDREW

ANTONIO

SERVANT

FIRST OFFICER

SECOND OFFICER

Act 4, Scene 1 Before Olivia's house

FESTE

SEBASTIAN

SIR ANDREW

SIR TOBY

OLIVIA

Act 4, Scene 2 Olivia's house

MARIA

FESTE

SIR TOBY

MALVOLIO

Act 4, Scene 3 Olivia's garden

SEBASTIAN

OLIVIA

PRIEST

Act 5, Scene 1 Before Olivia's house

FABIAN

FESTE

DUKE ORSINO

VIOLA

FIRST OFFICER

ANTONIO

OLIVIA

PRIEST

SIR ANDREW

SIR TOBY

FESTE

MALVOLIO

TWELFTH NIGHT SYNOPSIS

Viola is shipwrecked on the shores of Illyria and fears her twin brother Sebastian has drowned. With the help of a sea captain, she disguises herself as a young man and becomes a page at Duke Orsino's court. As Cesario, she/he quickly becomes a favorite of the Duke. Orsino is in love with the beautiful Countess Olivia, who mourning over the deaths of her brother and father, has declared she will not allow suitors for seven years. Thinking Cesario's youth will be persuasive to Olivia, Orsino sends Cesario to woo Olivia on his behalf. Olivia believes 'Cesario' is a male and falls in love with 'him.'

Sir Toby Belch, Olivia's alcoholic uncle, has persuaded the silly, foppish Sir Andrew Aguecheek that he has a chance to marry Olivia. While Sir Andrew attempts to woo Olivia, Sir Toby stays drunk at Sir Andrew's expense. Their late night carousing inflames Olivia's puritanical steward Malvolio, who threatens Sir Toby with eviction from the household. Seeking revenge on this self-important prude, Maria, Olivia's maid who loves Sir Toby, comes up with a plan. She writes a letter that Malvolio finds and believes is from Olivia. In it 'Olivia' reveals her secret passion for Malvolio and implores him to act superior, wear cross-gartered yellow stockings and smile a lot. When Malvolio follows the instructions in the letter, Sir Toby has him locked in a dark room as a madman.

Meanwhile Sebastian, Viola's twin brother, has also survived the shipwreck. He is befriended and helped by Antonio, who at one time fought against Orsino, and therefore must be careful not to be captured in Illyria.

Olivia continues to woo Cesario which makes Sir Andrew jealous. Sir Toby convinces Sir Andrew to challenge Cesario to a duel. With the help of Fabian, Sir Toby manages to get both Cesario and Sir Andrew terrified of each other, yet forced to fight. His fun is spoiled however when Antonio, thinking Cesario/Viola is Sebastian, intervenes. Antonio is easily recognized however, and promptly arrested. When Viola does not recognize or help Antonio, his outrage at being betrayed gives Viola hope Sebastian may be alive.

Sebastian, meanwhile, has met the beautiful Olivia and though somewhat bewildered, has agreed to her marriage proposal. When later attacked by Sir Andrew and Sir Toby, he beats them both soundly. Orsino arrives and realizes Olivia is now in love with Cesario. Just as he is about to leave to punish Cesario, Sebastian enters. Brother and sister are reunited and Olivia realizes she has fallen in love with a woman, yet betrothed herself to a man. Orsino decides to marry Viola, who has loved him all along. In recompense for his treatment of Malvolio, and to save his skin, Sir Toby finally marries Maria. The happy ending of three marriages is only marred by Malvolio's oath to be revenged on the whole pack of them.

Scene Synopses

Act 1, Scene 1 Duke Orsino's palace

Orsino revels in the idea of being in love. When told by Valentine that Olivia will remain veiled and renounce the company of men for seven years to remember her dead brother's love, Orsino imagines how she will someday devote herself to a lover.

Act 1, Scene 2 The sea coast

Viola has been saved in a shipwreck and according to the Captain her brother might have survived as well. She asks the Captain to introduce her to Duke Orsino. He agrees to do so, and to keep her identity and gender a secret.

Act 1, Scene 3 Olivia's house

Maria chides Sir Toby for his drinking and carousing with Sir Andrew Aguecheek. Sir Andrew arrives and Maria quickly proves him a fool. Sir Andrew wants to head home because he feels he will have no chance wooing Olivia with Duke Orsino as competition. Sir Toby assures him Olivia will never marry above her station and Sir Andrew decides to stay another month. They head out to spend Sir Andrew's money, drinking.

Act 1, Scene 4 Duke Orsino's palace

Viola, called Cesario in her male disguise, has quickly become a favorite of Orsino. Orsino asks Cesario to woo Olivia for him. But Viola has fallen in love with Orsino and wishes she could be his wife.

Act 1, Scene 5 Olivia's house

Despite Malvolio's scathing words about him, Feste cajoles his way back into Olivia's good graces. Maria reports the arrival of Cesario - she says he is greeted at the door by Sir Toby. Olivia sends Malvolio to fetch off Sir Toby and dismiss Cesario. Sir Toby arrives, drunk and belching, and Olivia tells Feste to tend to him. When Malvolio then reports back that Cesario will not leave, describing him as sharp-tongued, handsome, and young, Olivia decides to see this visitor. Cesario persuades Olivia to entertain him alone. His boy-like charm and eloquence ensnare her. Olivia invites him to return. He refuses her gift of a ring and leaves. Olivia then realizes she is falling in love. Malvolio is sent to try to give Cesario the ring again. Olivia is excited to throw caution to the wind.

Act 2, Scene 1 The sea coast

Sebastian believes his twin-sister Viola has drowned. Deeply saddened, he decides to burden his new friend Antonio no longer, and to travel to Orsino's court alone. Despite having many enemies at Orsino's court, Antonio decides to follow Sebastian and serve him.

Act 2, Scene 2 A street

When Cesario refuses the ring from Olivia again, Malvolio drops it on the street and leaves. Viola realizes that Olivia has fallen in love with her and pities her. Orsino loves Olivia, Olivia loves Viola and Viola loves Orsino. Viola concludes that only time will untangle the mess.

Act 2, Scene 3 Olivia's house

Sir Toby and Sir Andrew return home after a night of drinking. The silver-voiced Feste joins them, and they decide to sing together. The noise awakens Maria who tries to shut them up. They keep singing and Malvolio arrives and threatens to have Sir Toby expelled from the house. Sir Toby dismisses Malvolio as only a servant. Malvolio then threatens Maria with Olivia's disfavor. Maria comes up with a plot to get revenge on Malvolio. She will prey on Malvolio's arrogance by forging a love-letter that he will think comes from Olivia. She will drop it where Malvolio may discover it and Sir Toby and Sir Andrew may watch. It is nearly morning and too late to go to bed, so Sir Toby convinces Sir Andrew to drink some more instead.

Act 2, Scene 4 Duke Orsino's palace. Music plays

Orsino advises Cesario to marry a woman younger than 'himself.' Orsino says that in matters of love, men are more inconstant than women. When Viola suggests that women love just as passionately as men, Orsino contradicts her. Cesario then describes the love her 'sister' had for a man - which is really the love Viola feels for Orsino. She says she does not know what finally happened to her 'sister.' Orsino urges Cesario to try again to woo Olivia for him.

Act 2, Scene 5 Olivia's garden

After Sir Andrew, Sir Toby and Fabian all hide behind a hedge, Maria places her letter for Malvolio to find. Malvolio enters, fantasizing about being married to Olivia and remonstrating with Sir Toby about his drinking and idling with Sir Andrew Aguecheek. Malvolio finds the letter, written with what looks like Olivia's hand. He breaks the seal and reads it. He solves a riddle within the letter and concludes that Olivia loves him. He decides to follow the instructions in the letter, by being haughty with the other servants and Sir Toby; by wearing yellow stockings and cross-garters (a fashion Olivia abhors); and by smiling whenever he is in Olivia's presence. Sir Toby and Sir Andrew congratulate Maria on the wonderful trick she has played, and look forward to what Malvolio does next.

Act 3, Scene 1 Olivia's garden

Feste practices his wit upon Cesario and she rewards him for his efforts. While he goes to find Olivia, Sir Toby and Sir Andrew try to bully Cesario. Olivia orders everyone out of the garden except Cesario. Olivia declares her love for Cesario, but Cesario declares that 'he' is not what he seems and will never love a woman. Cesario tells Olivia that he will never return to woo for Orsino. Olivia implores Cesario to visit again. She says that perhaps, with Cesario's help, she can at least learn to like Orsino.

Act 3, Scene 2 Olivia's house

Sir Andrew is jealous of the attention Olivia has lavished upon Cesario in the garden, and wants to go home. Sir Toby claims that Olivia was just trying to make him jealous and was hoping Sir Andrew would fight Cesario and prove his love for Olivia with his valour. Sir Toby goads Sir Andrew into writing a challenge to Cesario that he will deliver. Maria reports that Malvolio is dressed in yellow stockings and cross-gartered and smiling. She thinks Olivia may actually hit him, and they all rush off to watch the encounter.

Act 3, Scene 3 A street

Antonio has caught up with Sebastian, and tells him he wants to help Sebastian make his way through a possibly inhospitable town. Antonio says he must keep a low profile because of some noteworthy military action he once took against Orsino. He gives Sebastian his purse, and says he will book their lodgings and meals while Sebastian explores the town.

Act 3, Scene 4 Olivia's garden

Distraught about Cesario, Olivia desires Malvolio's gloomy company. When he appears in yellow, cross-gartered stockings, smiling like an idiot and quoting bits of the letter, Olivia thinks he is infected with midsummer madness. Before she leaves to speak again with Cesario, Olivia orders Sir Toby to look after Malvolio. As chief Steward, Malvolio is a valuable member of the household. Olivia's reaction to him has assured Malvolio she is in love with him. When Sir Toby accuses him of being possessed by devils, Malvolio reacts with haughty disdain. Sir Toby plans to have Malvolio bound in a dark room like a madman. Sir Andrew then appears with his silly, overwritten challenge to Cesario. Sir Toby decides to deliver the challenge by word of mouth. Sir Andrew heads off to wait in the orchard while Cesario says goodbye to the love-sick Olivia. Sir Toby then warns Cesario that a fearful adversary awaits, demanding a duel for wrongs done him. When Sir Toby will not allow Cesario to return to the house, Cesario begs him to discover the reason for this terrifying duelist's anger. Fabian guards Cesario as Sir Toby reports to Sir Andrew that Cesario is an unexpectedly lethal opponent and highly incensed about Sir Andrew's challenge. Sir Andrew offers his horse to get out of the duel. Sir Toby explains to Cesario that the duelist has to fight for his oath's sake, but will not harm him. He tells Sir Andrew the same story about Cesario. Both reluctantly draw their swords. (A small fight is up to the discretion of the director.) Arriving on the scene, Antonio, thinking Cesario is Sebastian, interrupts the duel before any damage is done. Sir Toby then draws on Antonio as the officers arrive and arrest Antonio. When Antonio begs for his purse back from Cesario, and calls him ungrateful and *Sebastian*, Viola begins to hope her brother is alive. Sir Toby and Fabian convince Sir Andrew that Cesario's ingratitude towards his friend reveals Cesario to be a coward. Sir Andrew chases after Cesario to give him a good beating.

Act 4, Scene 1 Before Olivia's house

Feste grows frustrated, as Sebastian swears he doesn't know him. Sir Andrew arrives, strikes Sebastian, and receives three fierce strikes in return. When Sir Toby grabs Sebastian, Sebastian breaks free and challenges him to fight. Delighted at the chance to show off his swordsmanship, Sir Toby draws just as Olivia enters. Sir Toby, Sir Andrew, and Fabian slink away before her rage. When Olivia lovingly beckons Sebastian into her house, Sebastian gladly follows, to Olivia's delight.

Act 4, Scene 2 Olivia's house

Maria helps Feste into his Sir Topas outfit. As Sir Toby watches, Feste torments Malvolio with a twisted logic. Sir Toby then asks Feste to doff his 'Sir Topas' guise and go to Malvolio again as himself. Sir Toby knows he is already in enough trouble with Olivia, and decides to carry the sport no further. Feste promises to bring Malvolio a light, a pen and some paper.

Act 5, Scene 1 Before Olivia's house

As Fabian tries to get Feste to show him Malvolio's letter to Olivia, Orsino, Cesario and others arrive. Feste humours some money from Orsino, then goes to look for Olivia. Viola recognizes Antonio as the man who saved her - Orsino recognizes him as a pirate. Antonio claims that Cesario came with him to town just that day - Orsino calls Antonio mad, and insists that Cesario has been in his household for three months. When Olivia arrives, she snubs Orsino and speaks to Cesario. Orsino realizes that Olivia loves Cesario, and he swears to punish Cesario for this betrayal. When the Holy Father confirms that Olivia and Cesario have indeed taken their marriage vows, Orsino warns Cesario to stay out of his sight. Viola/Cesario protests. Sir Andrew then arrives, his head bloodied - he is frightened by the sight of Cesario. Sir Toby, too, appears with a bloody head. With Fabian and Feste, both Sir Toby and Sir Andrew leave to have their wounds tended. Sebastian appears, and everyone, especially Olivia, is struck by the resemblance between Viola and Sebastian. Sebastian and Viola are thrilled to be reunited.

Feste then reads the letter of grievance Malvolio has written to Olivia - and Fabian is sent to fetch Malvolio. Orsino then decides to marry Viola, which means Olivia and Viola will now be 'sisters' - related through marriage. Malvolio lists the wrongs he has endured. Fabian reveals that he, Sir Toby and Maria were the authors of his misery - their sole intent being to repay the wrongs that Malvolio had done to them. In an effort to be respectable, Sir Toby has finally married Maria. Feste flings one last barb at Malvolio. Malvolio then swears revenge on everyone and leaves. A servant is sent to pursue him and pacify him, and everyone but Feste leaves. Feste's final song is a gentle précis of the human condition.

Reading, Vocabulary and Other Test Scores

[illegible]

Rhetorical Devices

Rhetoric in its original sense means "the art or study of using language effectively and persuasively". Below is a table of some of the more common devices employed for emphasis in Shakespeare.

alliteration	repetition of the same initial consonant sound throughout a line <i>Many purists have prated and protested, about my persistent preferment of practical principles, when they were pretty pumped by the prodigious piles of profit in perplexity and puzzlement; but I said, "Oh pooh! I will procure provincial, then pan-American preferment, primarily by purifying, then proselytizing and finally publishing precision...as peacefully as possible."</i> (Rodger Barton)
anadiplosis	the repetition of a word that ends one clause at the beginning of the next <i>My conscience hath a thousand several tongues, And every tongue brings in a several tale, And every tale condemns me for a villain. (Richard III, V, iii)</i>
anaphora	repetition of a word or phrase as the beginning of successive clauses <i>Mad world! Mad kings! Mad composition! (King John, II, i)</i>
anthimeria	substitution of one part of speech for another <i>I'll unhair thy head. (Antony and Cleopatra, II, v)</i>
antithesis	juxtaposition, or contrast of ideas or words in a balanced or parallel construction <i>Not that I loved Caesar less, but that I loved Rome more. (Julius Caesar, III, ii)</i>
assonance	repetition or similarity of the same internal vowel sound in words of close proximity <i>Is crimson in thy lips and in thy cheeks. (Romeo and Juliet, V, iii)</i>
asyndeton	omission of conjunctions between coordinate phrases, clauses, or words <i>Are all thy conquests, glories, triumphs, spoils, Shrunk to this little measure? (Julius Caesar, III, i)</i>

chiasmus	two corresponding pairs arranged in a parallel inverse order <i>Fair is foul, and foul is fair</i> (<i>Macbeth</i> , I, i)
diacope	repetition broken up by one or more intervening words <i>Put out the light, and then put out the light.</i> (<i>Othello</i> , V, ii)
ellipsis	omission of one or more words, which are assumed by the listener or reader <i>And he to England shall along with you.</i> (<i>Hamlet</i> , III, iii)
epanalepsis	repetition at the end of a clause of the word that occurred at the beginning of the clause <i>Blood hath bought blood, and blows have answer'd blows.</i> (<i>King John</i> , II, i)
epimone	frequent repetition of a phrase or question; dwelling on a point <i>Who is here so base that would be a bondman? If any, speak; for him I have offended. Who is here so rude that would not be a Roman? If any speak; for him have I offended.</i> (<i>Julius Caesar</i> , III, ii)
epistrophe	repetition of a word or phrase at the end of successive clauses <i>I'll have my bond! Speak not against my bond! I have sworn an oath that I will have my bond.</i> (<i>Merchant of Venice</i> , III, iii)
hyperbaton	altering word order, or separation of words that belong together, for emphasis <i>Some rise by sin, and some by virtue fall.</i> (<i>Measure for Measure</i> , II, i)
malapropism	a confused use of words in which an appropriate word is replaced by one with similar sound but (often ludicrously) inappropriate meaning <i>Our watch sir, hath indeed comprehended two auspicious persons.</i> (<i>Much Ado about Nothing</i>)
metaphor	implied comparison between two unlike things achieved through the figurative use of words <i>Now is the winter of our discontent Made glorious summer by this son of York.</i> (<i>Richard III</i> , I, i)

metonymy	substitution of some attributive or suggestive word for what is meant (e.g., "crown" for royalty) <i>Friends, Romans, countrymen, lend me your ears. (Julius Caesar, III, ii)</i>
onomatopoeia	use of words to imitate natural sounds <i>There be moe wasps that buzz about his nose. (Henry VIII, III, ii)</i>
paralepsis	emphasizing a point by seeming to pass over it <i>Have patience, gentle friends, I must not read it. It is not meet you know how Caesar lov'd you. (Julius Caesar, III, ii)</i>
parallelism	similarity of structure in a pair or series of related words, phrases, or clauses <i>And therefore, since I cannot prove a lover To entertain these fair well-spoken days, I am determinèd to prove a villain And hate the idle pleasures of these days. (Richard III, I, i)</i>
parenthesis	insertion of some word or clause in a position that interrupts the normal syntactic flow of the sentence (asides are rather emphatic examples of this) <i>...Then shall our names, Familiar in his mouth as household words— Harry the King, Bedford and Exeter, Warwick and Talbot, Salisbury and Gloucester— Be in their flowing cups freshly remembered. (Henry V, IV, iii)</i>
polysyndeton	the repetition of conjunctions in a series of coordinate words, phrases, or clauses <i>If there be cords, or knives, Poison, or fire, or suffocating streams, I'll not endure it. (Othello, III, iii)</i>
simile	an explicit comparison between two things using "like" or "as" <i>My love is as a fever, longing still For that which longer nurseth the disease (Sonnet CXLVII)</i>
synecdoche	the use of a part for the whole, or the whole for the part <i>Take thy face hence. (Macbeth, V, iii)</i>

A Shakespeare Timeline Summary Chart

Year	Life	Works	Events & Publications
1564	Shakespeare Born		Christopher Marlowe born John Hawkins second voyage to New World Galileo born John Calvin dies The Peace of Troyes
1565-1581	1567(?) Richard Burbage, the greatest tragedian of the age, who would eventually portray Hamlet, Lear, Othello and all Shakespeare's great parts born 1576 James Burbage (father of Richard) obtains a 21 year lease and permission to build The Theatre in Shoreditch 1577 The Curtain, a rival theatre near The Theatre, opens in Finbury		1565 Golding's translation of Ovid's <i>Metamorphoses</i> 1566 Gascoigne's <i>The Supposes</i> 1567 Thomas Nashe born 1571 Tirso de Molina born 1572 Thomas Dekker born 1572 John Donne & Ben Jonson born 1577 Holinshed publishes <i>The Chronicles of England, Scotland and Ireland</i> , Shakespeare's primary source for the history plays 1579 John Fletcher born 1580 Thomas Middleton born 1580 Montaigne's <i>Essays</i> published
1582	Shakespeare Marries		Hakluyt's <i>Divers Voyages Touching the Discovery of America</i>
1583	Birth of daughter Susanna The Queen's Company is formed in London		
1585	Birth of twins, Judith and Hamnet		1586 Mary Queen of Scots tried for treason
1587(?)-1592	Departure from Stratford Establishment in London as an actor/playwright	<i>The Comedy of Errors</i> <i>Titus Andronicus</i> <i>The Taming of the Shrew</i> <i>Henry VI, 1,2,3</i>	1587 Mary Queen of Scots executed 1587 Marlowe's <i>Tamburlaine</i> 1588 Defeat of the Armada 1588 Greene's <i>Pandosto</i> 1588 Marlowe's <i>Dr. Faustus</i> 1590 Spenser's <i>Faerie Queen</i> 1590 Marlowe's <i>The Jew of Malta</i> 1591 Sidney's <i>Astrophil and Stella</i>

		<i>Richard III</i>	1592 Robert Greene dies 1592 Kyd's <i>The Spanish Tragedy</i>
1593	Preferment sought through aristocratic connections - dedicates Venus and Lucrece to Henry Wriothesley, Earl of Southampton - possibly the youth of the <i>Sonnets</i>	1593 <i>Venus and Adonis</i> Begins writing the <i>Sonnets</i> , probably completed by c.1597 or earlier <i>Two Gentlemen of Verona</i> <i>Love's Labour's Lost</i>	1593-94 Theatres closed by plague 1593 Marlowe dies
1594	The Lyrical masterpieces Prosperity and recognition as the leading London playwright. 1596 John Shakespeare reapplies successfully for a coat of arms 1596 Hamnet Shakespeare dies at age 11	<i>Midsummer Night's Dream</i> <i>Romeo and Juliet</i> <i>Richard II</i> <i>Merchant of Venice</i>	1594 Greene's <i>Friar Bacon and Friar Bungay</i> 1594 Marlowe's <i>Edward II</i> 1595 Thomas Kyd dies 1595 Sidney's <i>An Apologia for Poetrie</i> 1595 Sir Walter Raleigh explores the Orinoco 1596 Spenser's <i>Faerie Queen</i> 1596 George Peele dies.
1597-1599	Artistic Maturity Purchases New Place, Stratford with other significant investments 1599 The Globe Theatre built on Bankside from the timbers of The Theatre. Shakespeare is a shareholder and receives about 10% of the profits	<i>Henry IV, 1, 2</i> <i>The Merry Wives of Windsor</i> <i>As You Like It</i> <i>Much Ado About Nothing</i> <i>Henry V</i> <i>Julius Caesar</i>	1597 Bacon's <i>Essays, Civil and Moral</i> 1598 Phillip II of Spain dies 1598 Francis Meres <i>Palladis Tamia</i> 1598 John Florio's <i>A World of Words</i> (English-Italian dictionary) 1598 Ben Jonson's <i>Every Man in his Humour</i> 1599 Essex sent to Ireland and fails, is arrested on return
			1599 Edmund Spenser dies
1600-1608	The Period of the Great Tragedies & Problem Plays 1600 The Fortune Theatre opens 1601 Shakespeare's father dies 1603 The Lord Chamberlain's Men become The King's Men who perform at court more than any other company	<i>Twelfth Night</i> <i>Hamlet</i> <i>Troilus & Cressida</i> <i>All's Well That Ends Well</i>	1600 Dekker's <i>Shoemaker's Holiday</i> 1601 Essex rebels against Elizabeth, fails and is executed 1601 Thomas Nashe dies 1603 Elizabeth dies, James VI of Scotland becomes James I of England

	<p>1607 Susanna Shakespeare married Dr. John Hall</p> <p>1608 The King's Men begin playing at the Blackfriars</p> <p>1608 Shakespeare's mother dies</p>	<p><i>Measure for Measure</i></p> <p><i>Othello</i></p> <p><i>King Lear</i></p> <p><i>Macbeth</i></p> <p><i>Antony and Cleopatra</i></p> <p><i>Coriolanus</i></p> <p><i>Timon of Athens</i></p>	<p>1603 Sir Walter Raleigh arrested, tried and imprisoned</p> <p>1603 The plague once again ravages London</p> <p>1604 Marston's <i>The Malcontent</i></p> <p>1605 The Gunpowder Plot - Guy Fawkes and accomplices arrested</p> <p>1605 Bacon's <i>The Advancement of Learning</i></p> <p>1606 Ben Jonson's <i>Volpone</i></p> <p>1607 Tourneur (?) <i>The Revenger's Tragedy</i></p> <p>1607 The founding of Jamestown</p>
1609-1611	<p>Period of the Romances</p> <p>1609 Publication of the <i>Sonnets</i></p>	<p><i>Pericles Prince of Tyre</i></p> <p><i>Cymbeline</i></p> <p><i>The Winter's Tale</i></p> <p><i>The Tempest</i></p>	<p>1609 Beaumont & Fletcher <i>The Knight of the Burning Pestle</i></p> <p>1610 Prince Henry created Prince of Wales</p> <p>Ben Jonson <i>The Alchemist</i></p>
1612-1616	<p>Shakespeare probably retires from London life to Stratford works on collaborations with John Fletcher</p> <p>1616 Judith Shakespeare married Thomas Quiney</p> <p>March 1616 Shakespeare, apparently ill, revises his will</p> <p>April 23, 1616 Shakespeare dies and is buried at Holy Trinity Church, Stratford</p>	<p><i>Henry VIII</i></p> <p><i>The Two Noble Kinsmen</i></p> <p><i>Cardenio</i></p>	<p>1612 Henry Prince of Wales dies</p> <p>1612 Webster's <i>The White Devil</i></p> <p>1613 Francis Bacon becomes attorney general</p> <p>1614 Jonson's <i>Bartholomew Fayre</i></p> <p>1614 Webster's <i>Duchess of Malfi</i></p> <p>1614 Sir Walter Raleigh's <i>History of the World</i></p> <p>1616 Francis Beaumont dies</p> <p>1616 Ben Jonson's <i>Workes</i> published in folio</p> <p>1623 Publication of Shakespeare's First Folio</p>

The first recorded production of *Twelfth Night* was Feb 02, 1602. It is believed *Twelfth Night* was first printed in 1623 as part of the First Folio. A possible source for the play is Piccolomini's 16th-century *commedia erudite* from Siena, *Gl'Ingannati (The Deceived)*, involving brother/sister twins.