

TWELFTH NIGHT

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This pack has been created to support the 2009/10 production of *Twelfth Night* directed by Greg Doran. The following activities are inspired by the company's work in rehearsals as they prepared for the production. They can be used as stand alone as activities for use in the classroom to explore the play.



Ilyria was a real place in Shakespeare's day, near Albania on the Adriatic Coast and close to the Ottoman Empire. Greg Doran has chosen to set his production of *Twelfth Night* in 1800-1820 Albania, transposing the Grand Tour of the Nineteenth Century. This time period makes sense of a world inhabited by servants; of Englishness in a foreign place. It is close enough to modern times to enable audiences to relate to it. The following activities provide you and your students with an opportunity to explore key elements of this period in history.

These activities don't require a huge amount of historical background knowledge but if you do want to explore the period in more detail, the following websites might prove useful:

https://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm

Byron's Poem *Childe Harold's Pilgrimage* narrating his experiences of the Grand Tour
<http://www.gutenberg.org/dirs/etext04/chpl10.txt>



Resources:

- Large pieces of cardboard – about 10-15 large cardboard boxes cut into panels
- Sheets or large pieces of material - approx 12
- Copies of the picture sheets or they can be displayed on Interactive Whiteboard.
- For most of the lesson chairs and tables will need to be pushed back to enable pupils to work practically

- Explain to pupils that the Director of the play has chosen to set it during the Grand Tour. They are going to explore the tour using some of the same influences that the director and designer used for this production.

- Explain that the Grand Tour was a fashionable thing for nineteenth century aristocrats to undertake and involved touring Europe and collecting artifacts.

- Ask pupils to offer suggestions for stereotypes of British people abroad now. (This can be done as a discussion or an improvisation)

- Read to pupils or ask them to read John Moore’s description of the English on their Grand Tour:
There are instances of Englishmen who, while on their travels, shock foreigners by an ostentatious preference of England to all the rest of the world, and ridicule the manners, customs and opinions of every other nation; yet on their return to their own country, immediately assume foreign manners and continue during the remainder of their lives to express their highest contempt for everything that is English.” Source:
http://www.archive.org/stream/workswithmemoirs01mooruoft/workswithmemoirs01mooruoft_djvu.txt
- Ask pupils to consider how different this is from contemporary life.
- Ask pupils to look at *Lord Byron’s Dream*. Explain that this painting has been one of the major influences on the set.
 - *What clues about this place do you have?*
 - *Where in the contemporary world might you find a place that looks like that? Is it England? What is the weather like?*
- For the rest of the session pupils should consider this as the world they are inhabiting.
- Split the class in half. Each half then divides itself into groups of four or five. Ask each group to nominate one person to be “dressed”

Give half the group the *Gone Native* Pictures and sheets . Ask them to recreate the feel of the costumes using the sheets and think about how they move, how they might feel, whether they would be affected by the heat etc

Give the other half of the group the *Remaining English* sheet and cardboard and ask them to consider the same things.



- Once you've given the groups time to create their costumes ask them to greet each other. *What do they notice about each other. Which groups move more fluidly?* (Expected responses would be that the cardboard groups are hot, uptight, haughty etc and the sheet groups are more relaxed and free flowing)
- Explain that there are two households in *Twelfth Night* and that one is more relaxed than the other. Which costumes do you think have been used for each?
- Now introduce students to another major 'character' in the play - the sea. Very early on in the play there is a shipwreck. Long distance travelling by people in Shakespeare's time and in the 1800s was done by ship. Explain to students that for the final part of this session they will be exploring the sea.
- Ask students to look at the Clausen Dahl picture – *What sense of the sea do they get from this? What kind of sea is it? What is the impact of having a solitary figure on the right hand side?* Read the Byron extract and ask the same questions of it.
- Explain that this picture has been the major influence on the set design for the sea in the production. Ask students how the sea might be represented on stage. You might want to ask them to draw before they discuss.

LORD BYRON'S DREAM



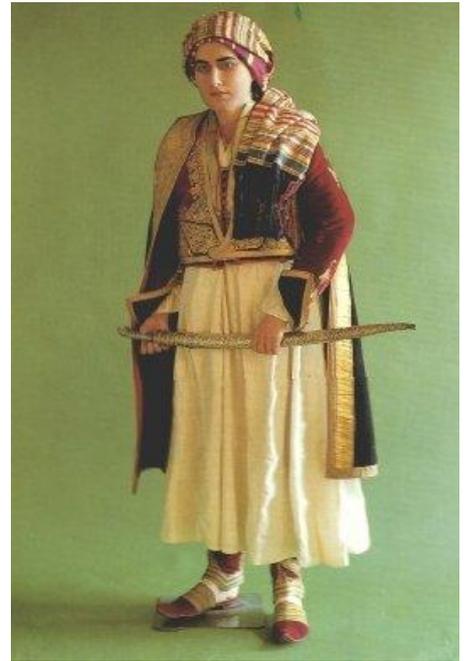
(Lord Byron's Dream, Sir Charles Lock Eastlake) Source:

<https://www.tate.org.uk/servlet/ViewWork?cgroupid=99999961&workid=4077&searchid=9194&tabview=image>

ENGLISH MAN GONE NATIVE – THE INSPIRATION FOR ORSINO'S HOUSEHOLD.



Lord Byron in Albanian Dress, Thomas Phillips
<http://www.frosina.org/about/infobits.asp?id=21>) and the costume in the photograph on display at Bowood House.

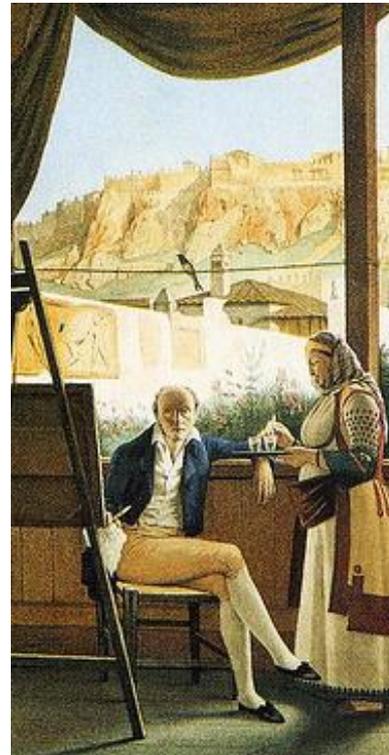


REMAINING ENGLISH THROUGH AND THROUGH – INSPIRATION FOR OLIVIA'S HOUSEHOLD



Lady Elgin – inspiration for Olivia
(www.karensex.com/stealingathenacharacters.html)

Inspiration for Malvolio. The French Consul, Monsieur Fauvel, on the Terrace of his house in Athens, engraved by the Theirry Brothers 1825
(Source <http://www.flickr.com/photos/gennadius/>)



THE SEA – THE OTHER MAJOR INFLUENCE



Clausen Dahl *Matin après un nuit de tempete*

Roll on, thou deep and dark blue Ocean--roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin--his control
Stops with the shore;--upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

Extract from Childe Harold's Pilgrimage, Lord Byron

EXPLORING CHARACTER RELATIONSHIPS



In his 2008 production of *Twelfth Night*, Greg Doran, the Director wanted there to be a clear difference between the two households. Olivia's House has a colonial feel whereas Orsino's household has a 'gone native' feel to it.

To develop the ideas of the two households and the contrasts and the links between them this activity can be quite useful. Create a space at the front of the room for the pupils to build a picture of the characters.



- Ask pupils to volunteer to be each of the characters.
- They come to the front and read the facts. The rest of the class direct where and how they stand.
- As each new character steps up ask them to re-evaluate where they are. Ask pupils to describe the dominant relationships or themes that they see expressed in the picture. For example, *who has power over who? Who loves who?*
- Select themes from the play and connect characters using different coloured threads For example, Loves, Related to, In charge of
- Ask pupils to think about what the dominant themes of the play are. Which theme do they think will drive the story forwards?



CHARACTER FACTS

ORSINO

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

OLIVIA

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

SIR TOBY BELCH

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

SIR ANDREW AGUECHEEK

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

MARIA

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

MALVOLIO

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

VIOLA

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

SEBASTIAN

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

FESTE

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



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

- Olivia
- Viola
- Malvolio
- Orsino

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



- Get pupils into groups of four or five. Explain that in their groups they are going to look at the story of the play from one character's point of view. They will be given xx scenes to portray. Their job is to create the action in that scene and use the text in italics. At the end of the session they will show back their pieces.
NB The worksheets are written from the characters perspective including their mistaken identities.
- Give pupils 20 minutes to put their pieces together.
- Ask one group doing each character to show back, or alternatively split the scenes across the groups so that everyone performs something and they have less to prepare.
- Ask pupils where their sympathies lie at the end. Is this a black and white story? Are there goodies and baddies? Is there anyone they'd like to know more about?
- **EXTENSION:** You can also use this activity to look at a particular theme in the text. In the 2009 production before they read the play the actors were asked to think about different kinds of love. You might want to start this lesson with this activity or ask them to think about the different kinds of love they discover during the activity.

OLIVIA

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

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

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

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

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

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

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

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

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

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

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

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

CESARIO: *Madam, I will.*

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

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

CESARIO: *I'll follow this good man, and go with you,
And having sworn truth will ever be true.*

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

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

8. Things get stranger for Olivia as her Uncle and his friend turn up bleeding and blaming Cesario who denies everything. Just at that moment someone who looks just like Cesario appears and apologises for hurting them.

ORSINO: *One face, one voice, one habit, and two persons*

9. It turns out that the second Cesario is in fact called Sebastian and that Cesario is not a man at all but Sebastian's twin sister, Viola. Olivia is pleased to discover that she is married to a man, despite the fact she'd been trying to woo a woman in disguise.

SEBASTIAN: *You would have been contracted to a maid,
Nor are you therein, by my life, deceived,
You are betrothed both to a maid and a man.*

10. With the mystery of Cesario solved, Olivia receives a strange letter from Malvolio claiming that she wrote to tell him to come to her in yellow stockings. Confused, Olivia calls for Malvolio who comes bringing the letter she is supposed to have written. Olivia denies that the writing is hers. The writers of the letter confess.

MALVOLIO: *I'll be revenged on the whole pack of you.*

OLIVIA: *He hath been notoriously abused.*

VIOLA

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

VIOLA: *I'll serve this Duke*

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

VIOLA: *I'll do my best
To woo your lady. – Yet, a barful strife!
(Aside) Whoe'er I woo, myself would be his wife.*

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

OLIVIA: *How does he love me?*

VIOLA: *With adorations, fertile tears,
With groans that thunder love, with signs of fire.*

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

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

VIOLA: *Disguise I see, thou art a wickedness....
.....My master loves her dearly,
And I, poor monster, fond as much on him,
And she, mistaken, seems to dote on me.*

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

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

ORSINO: *I cannot be so answered.*

VIOLA: *Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her.
You tell her so*

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

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

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

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

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

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

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

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

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

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