

TWELFTH NIGHT

LIVING LITERATURE SERIES

WILLIAM SHAKESPEARE

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

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SYNOPSIS

Act I, Scene 1 Duke Orsino of Illyria suffers lovesickness for the Lady Olivia, who has given up all men during a seven-year mourning for her dead brother.

Act I, Scene 2 On Illyria's shore, Viola survives a shipwreck after her brother Sebastian appears to have drowned. With the captain's help, she disguises herself as a male to seek a place at Duke Orsino's court.

Act I, Scene 3 Sir Toby joins Sir Andrew Aguecheek in drunken folly, thus antagonizing his niece Olivia, who reprimands him. Sir Toby complains of Olivia's scolding to her servant Maria.

Act I, Scene 4 Disguised as Cesario, Viola finds favor with Duke Orsino during only three days at court. He sends Cesario as nuncio to Olivia to win her love without realizing that Cesario is a woman who loves him.

Act I, Scene 5 The clown Feste receives Maria's warning that Olivia may discharge him for tardiness. He cajoles her with humor, but earns no good will from Malvolio, her steward. Malvolio tries to stop Cesario from entering the gate, but Olivia receives him. Olivia falls in love with Cesario and dispatches Malvolio with a ring and an invitation to an audience with Olivia the next day.

Act II, Scene 1 After Antonio rescues Sebastian, the two travel inland without locating Viola, whom they assume has drowned. Sebastian seeks the court of Orsino, who has banned Antonio.

Act II, Scene 2 On the pretense that Cesario left a ring, Malvolio presents it to him. Cesario, who is not the owner, is confused.

Act II, Scene 3 Malvolio disciplines Sir Toby, Sir Andrew, Feste, and Maria for late-night frolicking. When he departs to inform Olivia, Maria proposes that they fool him with a forged letter as though Olivia had written it.

Act II, Scene 4 Orsino prefers dismal music to mirror his longing for Olivia. A dilettante at courtship, he assigns Cesario to another visit. Cesario indicates his love for Orsino in puzzling terms that the duke misunderstands.

Act II, Scene 5 Sir Toby, Sir Andrew, Maria, and Fabian conspire to trick Malvolio with the letter. At the letter's urging, Malvolio exults that his mistress loves him and, in compliance with the text, departs to put on yellow stockings and cross-garters. The plotters wait to see him the next time he meets Olivia.

Act III, Scene 1 Cesario continues to court Olivia on behalf of Duke Orsino. Olivia implies that she prefers Cesario and urges him to come another time to speak Orsino's case.

Act III, Scene 2 Sir Andrew pouts because Olivia favors Cesario. Sir Toby convinces Sir Andrew that Olivia is trying to make Sir Andrew jealous. Sir Andrew intends to challenge

Cesario. Maria reports that Malvolio dresses ridiculously to impress Olivia. Sir Toby departs to have a look for himself.

Act III, Scene 3 Antonio gives Sebastian a purse and departs to seek accommodation and a meal at the Elephant inn.

Act III, Scene 4 When Olivia tries to talk with her foppish steward, she thinks he is demented and asks Maria to tend him. Maria, Sir Toby, and Fabian plot to have Malvolio bound in a dark room. Sir Toby warns Cesario that Sir Andrew intends to challenge him to a fight. The two duelists draw swords just as Antonio arrives and mistakes Cesario for her twin. The Duke's troops arrest Antonio, who asks Cesario for the purse. Because Cesario hands over pocket change, Antonio feels betrayed. Cesario interprets mention of her brother's name as proof that he survived.

Act IV, Scene 1 Feste confuses Sebastian for Cesario. Sir Andrew attacks Sebastian, who handily rebuffs him. When Sir Toby enters the fight, Olivia dismisses all but Sebastian.

Act IV, Scene 2 Feste disguises himself as Sir Topas, a priest, and teases Malvolio. Sir Toby tires of the foolery.

Act IV, Scene 3 Olivia offers to marry Sebastian, who agrees, but fails to understand her abrupt courtship.

Act V, Scene 1 Three months after Sebastian's supposed drowning, the Duke is befuddled that Antonio thinks he has seen Sebastian and that Olivia wants to marry Cesario. Sebastian wounds Sir Andrew and Sir Toby, who blames Cesario. The confusion clears when Sebastian appears alongside his twin, Viola. Orsino chooses Viola over Olivia. Feste reads a letter about Malvolio's wayward behavior. Olivia admits mistreating him, but the steward departs, angry and vengeful. Fabian divulges that Sir Toby has wed Maria.

TIME LINE

- 1558 Elizabeth I becomes queen of England.
- 1564 April 23 Shakespeare is born, the son of John and Mary Shakespeare.
- 1567 Mary, Queen of Scots, is deposed; she flees to England.
- 1570 Shakespeare attends a Latin grammar school.
- 1576 London's first theatre is built.
- 1577 John Shakespeare suffers failing finances. Holinshed's *Chronicles* is published.
- 1577-80 Francis Drake sails around the world.
- 1582 Nov. 28 Shakespeare marries Anne Hathaway of Shottery.
- 1583 May Susanna Shakespeare is born.
- 1584 Sir Walter Raleigh claims Virginia for England.
- 1586 February The twins, Judith and Hamnet, are born.
- 1587 Shakespeare moves to London. Mary, Queen of Scots, is executed.
- 1588 The Spanish Armada is defeated.
- 1592 Shakespeare receives critical acclaim.

TWELFTH NIGHT

- 1596** Hamnet dies.
1597 Shakespeare builds New Place, a country estate.
1599 The Globe Theatre is built.
1600 Population of England and Ireland is estimated at 5.5 million.
1603 James VI of Scotland becomes King James I of England.
1605 Shakespeare buys real estate.
1606 A law forbids foul language on the English stage.
1607 Virginia Company founds colony at Jamestown.
1608 Shakespeare holds stock in Blackfriars Theatre. Mary Shakespeare dies.
1611 Shakespeare retires to Stratford.
1612 Shakespeare writes *Henry VIII*, his last play. Virginia colonists begin to raise tobacco.
1613 The Globe Theatre burns.
1616 **late March** Shakespeare revises his will.
April 23 Shakespeare dies.
1623 The First Folio is published.

AUTHOR SKETCH

William Shakespeare (ca. April 23, 1564–April 23, 1616) attended a Latin grammar school in his hometown of Stratford-on-Avon. At eighteen, he married Anne Hathaway of Shottery, eight years his senior, and fathered a daughter, Susanna, and twins, Judith and Hamnet. He moved to London at the age of 23 or 24, joined the Lord Chamberlain's company, later known as the King's Men, and remained active in theater until 1611. Much about his early adulthood is a mystery, but it is clear that he obtained a thorough knowledge of his chosen field—acting—and was well-known by 1592.

Shakespeare gained the approval of Elizabeth I and her successor, James I, both regular theater-goers. His success as an actor-playwright enabled him to invest in real estate, to build the popular Globe Theatre, and to purchase a coat of arms for his father, John Shakespeare, a glover and bailiff in Stratford. Having written and produced thirty-seven plays, a sonnet sequence, and two long poems, Shakespeare retired to New Place, a large house in Stratford. As a country gentleman, he lived out his life in harmony with his family and lies buried in the chancel of Holy Trinity Church.

CRITIC'S CORNER

Composed and adapted from Tom Lodge's *Rosalynde*, which he wrote on shipboard, *Twelfth Night* draws on retired soldier Barnabe Rich's "Historie of Apolonius and Silla," a story in *Farewell to Militarie Profession* (1581), which reprised Cinthio's *Hecatommithi*. *Twelfth Night* also imitates the anonymous sixteenth-century Italian play *Gli' Ingannati*, which was acted in Siena in 1531, a smash hit that went through eight editions. From current events, Shakespeare's play refers to Emerie Molyneux's map of the East Indies, drawn around 1599, and alludes to Sir Robert Shirley's return from Persia aboard the *Sophy* that same year. The play contains a parody of a real courtier, Sir William Knollys, Queen Elizabeth's priggish controller of the royal residence from 1596–1602.

Twelfth Night, subtitled "What You Will," debuted on Twelfth Night, January 6, 1601, to honor a state visit from Don Virginio Orsino to Queen Elizabeth I. Shakespeare tailored the part of Feste for Robert Armin, the typical court fool and low comedian as well as a strong singer of the Chamber-

lain's Men. The comedy returned to the stage at the Middle Temple on Candelmas, February 2, 1601 or 1602, according to an eyewitness description from attorney John Manningham, who was in the audience and recorded his impressions in a diary.

The butt of Shakespeare's humor is Malvolio, the play's most dignified character. When the play returned to the stage at Whitehall on February 2, 1622, it was retitled *Malvolio*. After the hiatus of the Puritan era, Sir William Davenant's Duke's Company starred Thomas Betterton in at least three performances of the play, none of which pleased playgoer Samuel Pepys, the era's most famous diarist. By 1741, the play was strongly in favor at Drury Lane, with Charles Macklin playing Malvolio.

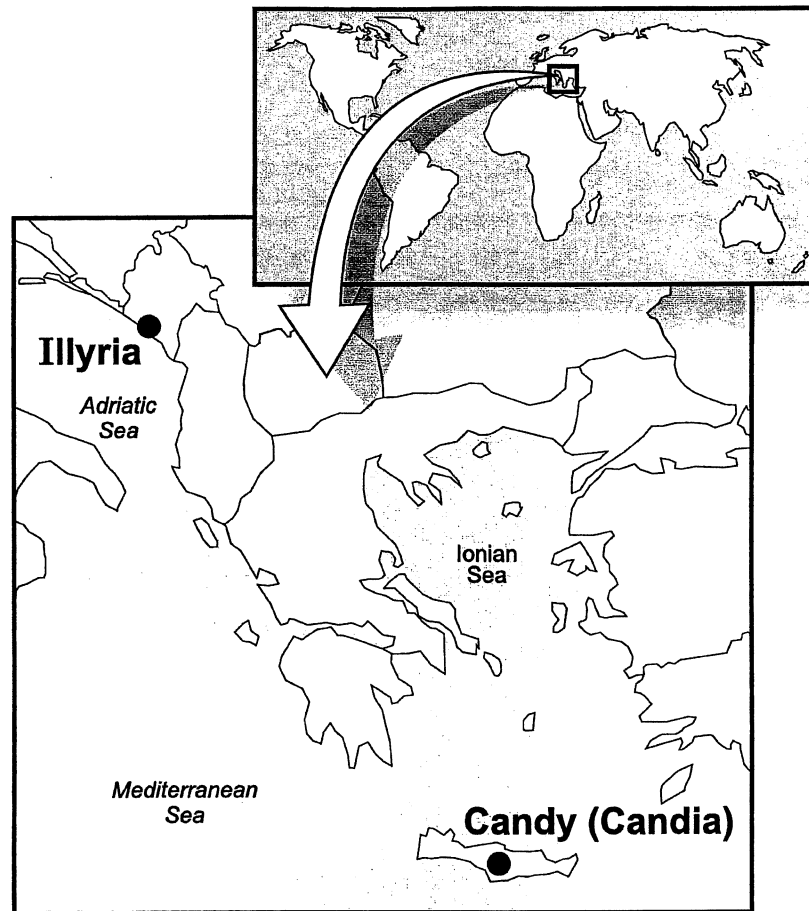
The 1800s brought music to the text and lavish productions to the stage emphasizing breeches roles for women. The play functioned well in London in the 1930s. In subsequent years, it has showcased the talents of Edith Evans, Laurence Olivier, Jessica Tandy, Alec Guinness, Peggy Ashcroft, Vivien Leigh, Nina Foch, and Michael Redgrave. In 1996, Helena Bonham Carter and Ben Kingsley starred in a film version.

Even though *Twelfth Night* is one of Shakespeare's light-weight plays, critics tend to admire it for its sturdy amalgamation of verse, comedy, plotting, intrigue, and balance. William Hazlett called the play sweet, pleasant, and good-natured because of the absence of satire. As C. L. Barber worded it in 1959, the character of Malvolio is "a kind of foreign body to be expelled by laughter." Barber added that the play was "Shakespeare's last free-and-easy festive comedy."

OTHER WORKS BY WILLIAM SHAKESPEARE

- All's Well That Ends Well* (ca. 1604)
Antony and Cleopatra (ca. 1605)
As You Like It (ca. 1599)
The Comedy of Errors (ca. 1580s–1594)
Coriolanus (ca. 1605–1609)
Cymbeline (ca. 1608–1610)
Hamlet (ca. 1599–1600)
Henry IV, Part I (ca. 1596)
Henry IV, Part II (ca. 1597–1598)
Henry V (1599)
Henry VI, Part 1 (ca. 1589)
Henry VI, Part 2 (ca. 1590–1591)
Henry VI, Part 3 (ca. 1590–1591)
Henry VIII (ca. 1612–1613)
Julius Caesar (ca. early 1599)
King John (1590)
King Lear (ca. 1603–1606)
Love's Labours Lost (ca. 1593–1595)
Macbeth (ca. 1603–1606)
Measure for Measure (1604)
The Merchant of Venice (1596–1598)
Merry Wives of Windsor (ca. 1597)
A Midsummer Night's Dream (ca. 1593–1595)
Much Ado About Nothing (ca. 1598)
Othello (ca. 1603–1604)
Pericles (ca. 1606–1608)
Rape of Lucrece (1594)
Richard II (ca. 1595–1596)
Richard III (ca. 1589)
Romeo and Juliet (ca. 1593–1595)

TWELFTH NIGHT



Sonnets (ca. 1592-1598)
The Taming of the Shrew (ca. 1589)
The Tempest (ca. 1610-1611)
Timon of Athens (ca. 1606-1608)
Titus Andronicus (ca. 1588-1594)
Troilus and Cressida (ca. 1602)
The Two Gentlemen of Verona (ca. 1613)
The Two Noble Kinsmen (possibly written by Shakespeare and John Fletcher in 1613)
Venus and Adonis (1593)
The Winter's Tale (ca. 1610-1611)

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GENERAL OBJECTIVES

1. To experience a Shakespearean comedy
2. To note the value of self-reliance during difficult times
3. To explain circumstances that heighten confusion

TWELFTH NIGHT

4. To envision the staging of a complicated play involving disguises
5. To analyze lines of Elizabethan poetry
6. To isolate and explain examples of Elizabethan terms in context
7. To set the play in its social and geographical context
8. To comprehend the power of love and longing as motivators
9. To enumerate poetic devices that play a major role in the dialogue, such as parallelism, assonance, allusion, simile, metaphor, poetic justice, caesura, and alliteration
10. To examine the structure of English romantic comedy
11. To describe the effect of the falling action
12. To discuss the tone and intent of major speeches
13. To analyze types of love
14. To locate and analyze examples of irony

SPECIFIC OBJECTIVES

1. To discuss Shakespeare's concept of woman's place in society and at court
2. To analyze the importance of the twins' love for each other
3. To identify poetic devices that play a major role in the dialogue, such as parallelism, assonance, allusion, simile, metaphor, poetic justice, caesura, euphony, doggerel, and cacophony
4. To contrast Duke Orsino's relationships with servants, attractive women, messengers, and old enemies
5. To predict the effect of events on Sebastian's future
6. To recognize elements of the *commedia dell'arte* in *Twelfth Night*
7. To isolate the theme of duplicity and its results in the lives of the characters
8. To discuss the theme of sincere vs. contrived courtship
9. To analyze reactions to the ring and to dueling
10. To determine the role of confession in restoring order
11. To characterize Viola's success in the guise of Cesario
12. To assess the types of humor that energize the play
13. To determine the significance of three weddings
14. To follow the sequence of events from father Sebastian's death to the reunion of the twins
15. To characterize Shakespeare's moral purpose

LITERARY TERMS AND APPLICATIONS

For a better understanding of Shakespeare's style, present the following terms and applications to the play:

character name a method of displaying or revealing character traits, attributes, or attitudes through the choice of symbolic names, which may contain a descriptive term. For example, the puritanic Malvolio, a Latin or Italian form meaning "wishing evil," implies that his pious disapproval of other people's actions can lead to real harm. The clashes of light-hearted playgoers and actors with puritans in Shakespeare's day prefaced a terrible suppression of theater from 1649 to 1666 and the joyous restoration of King Charles II at the demise of Oliver Cromwell and his son Richard, former heads of state during the suspension of the monarchy.

foil a character whose presence in a literary work offsets or enhances the contrasting traits of another character, for example, Olivia and Viola. Although bereft of a male relative,

the former lives in a privileged world and has the leisure and power to spurn Duke Orsino's dilettantish suits of matrimony. Viola, on the other hand, is alone and friendless after presuming that her twin brother has drowned in the shipwreck. Her disguise and verbal parrying allow time to stabilize herself in a foreign land in an era when women did not broker marriages or barter for their own futures.

irony an implied discrepancy between what is said or done and what is meant, as with the confusion that reigns as Antonio tries to gain his purse from Cesario, whom he mistakes for Sebastian. The protracted mistaken identity gives Viola a clue that Sebastian must still be alive if Antonio thinks Cesario has Antonio's money. Another irony is Olivia's infatuation with Cesario, the unintended result of gender switch.

THE IMPORTANCE OF SETTING

After a ship splits and sinks in the Mediterranean, the setting of *Twelfth Night* isolates twins on different parts of the shores of Illyria. Viola's quick-witted shift to men's clothes and her ability to find work at the court of Duke Orsino suggest that she is more at home on land in palaces than at sea. Her ability to please both Duke Orsino and Olivia proves her adaptable in sophisticated circumstances, such as parrying a grumpy steward at Olivia's gate. While posing as Cesario, she feels more at home in Olivia's garden, where the messenger delivers courtship messages from the duke. The pressure for Cesario to fight a grown man brings the placement of a tender young girl in a man's world to a dangerous dramatic height.

Paralleling Viola's navigation of a nobleman's court are the separate dealings of Sebastian and Antonio with Duke Orsino. Likewise new at dealing with a noble household, Antonio, who is more familiar with rough times on the high seas, finds himself incarcerated and Sebastian pressed into antagonisms that he doesn't understand. Balancing the seriousness of these set-tos is the humorous capture of Malvolio and his immurement in a dark room. At the play's conclusion, the coming together of three couples in matrimony negates the social and political maneuvering and the shipwreck that originally cast the twins onto the shores of Illyria.

CROSS-CURRICULAR SOURCES

Novels

Lois McMaster Bujold, *Mirror Dance*
Alexander Dumas, *The Man in the Iron Mask*
Anthony Hope, *The Prisoner of Zenda*
Mark Twain, *The Prince and the Pauper* and *Pudd'nhead Wilson*
Virginia Woolf, *Orlando*

Plays

Beaumarchais, *The Barber of Seville*
Moliere, *The Physician in Spite of Himself*
Plautus, *Menaechmi*
Edmond Rostand, *Cyrano de Bergerac*
Oscar Wilde, *The Importance of Being Earnest*

Short Stories

Somerset Maugham, "The Treasure"

Nonfiction

Daniel Jussim, *Double Take: The Story of Twins*
Nancy L. Segal, *Entwined Lives: Twins and What They Tell Us About Human Behavior*

TWELFTH NIGHT

Internet

"All Shakespeare," <www.allshakespeare.com/index.php3>

"Orlando Cinema Links,"

<orlando.jp.org/VWWARC/orlando.html>

"Twelfth Night," <www.ff.com/twelfth/index.html>

Videos/DVDs

Cyrano de Bergerac (1951)

Orlando (1992)

Shakespeare in Love (1998)

Twelfth Night (1996)

THEMES AND MOTIFS

Themes

- loss
- isolation
- survival
- deception
- romance
- trickery
- reunion
- vengeance
- betrothal

Motifs

- revelry and drinking
- making sport of a puritan
- wooing a potential mate
- ending an old grudge

MEANING STUDY

Below are words, phrases, or sentences that have a particular meaning in the tragedy. Explain the meaning of each. Act, scene, lines, and page numbers are provided so that you can re-read the passage from which the item is taken.

1. This is Illyria, lady. (Act I, Scene ii, l. 2, p. 9)
(*The setting is a northwestern portion of ancient Greece along the Adriatic Sea in what became Albania and Yugoslavia and is now Croatia, Slovenia, Bosnia and Herzegovina. Illyrians were Indo-Europeans who operated pirate gangs on shipping lanes.*)
2. What is pourquoi? Do, or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting. O, had I but followed the arts! (Act I, Scene iii, ll. 90-93, p. 19)
(*Sir Andrew shows his impatience with the wooing of Olivia by mocking Sir Toby's mannered French for "why" and by wishing that he had put his time to better use. In addition to fencing and dancing, both courtly occupations, he proposes bear baiting, a lower-class pastime. To bait the bear, the owner chained it to a post and starved it. As the bear weakened, dogs set against it dashed toward the post, enraging the bear. The owner profited from the bets of spectators concerning how many dogs would be mauled and killed and whether the bear would survive or die from the attacks.*)
3. It hangs like flax on a distaff, and I hope to see a huswife take thee between her legs and spin it off. (Act I, Scene III, ll. 100-102, p. 21)
(*"Distaff" is a common adjective referring to females and woman's work. Sir Toby makes a ribald joke about Sir Andrew's hair, which drapes like raw, untamed flax wound on a staff before it is spun into thread on a spinning wheel. Sir Toby advances the image of spinning thread into an implied sex act.*)
4. I delight in masques and revels sometimes together. (Act I, Scene III, ll. 111-112, p. 21)
(*Andrew describes his delight in entertainment by favoring the masque, a popular, costly form of entertainment that coordinated disguises and ornate props with music, dancing, and elaborate processions similar to Mardi Gras. Because of the cost, the masque was a private pastime limited to aristocrats and greatly enjoyed at the court of Elizabeth II. More parade than drama, the masque emphasized spectacles, which were provided by Shakespeare's contemporaries, including Francis Beaumont, Thomas Campion, George Chapman, Samuel Daniel, Ben Jonson, and Thomas Middleton. It gave participants an opportunity to dress like fauns, satyrs, monsters, fairies, Greek gods, and historical figures.*)
5. If that this simple syllogism will serve, so; if it will not, what remedy? (Act I, Scene v, ll. 47-48, p. 29)
(*Feste, a court jester, misemploys a form of logical reasoning consisting of two premises, major and minor, followed by a conclusion. His inept application becomes a parody of deductive logic.*)
6. Lady, cucullus non facit monarchum. That's as much to say as, I wear not motley in my brain. (Act I, Scene v, ll. 52-54, p. 29)
(*Feste cites a common anonymous medieval aphorism that the "cowl does not make the monk." The sentiment refutes the aphorism that "clothes make the man." He reminds her that while he wears fool's clothing, a parti-colored uniform denoting his role as court jester, his thinking is normal.*)
7. Thou hast spoke for us, madonna, as if thy eldest son should be a Fool, whose skull Jove cram with brains, for—here he comes—one of thy kin has a most weak pia mater. (Act I, Scene v, ll. 111-114, p. 33)
(*Feste ridicules Sir Toby for his dense brain. The "pia mater" [righteous mother] is the innermost of the three membranes covering the brain and spinal cord. The sixteenth-century term is a medieval Latin translation of the Arabic umm raqiqah [tender mother], a term derived from a considerable body of Middle Eastern anatomical and medical lore that permeated European thinking after translators introduced Arabic scientific works.*)
8. Marry, sir, sometimes he is a kind of puritan. (Act II, Scene iii, l. 139, p. 63)
(*During the sixteenth and seventeenth centuries, Puritans were Church of England members who demanded simple worship, no popes or bishops, strict morality, and the abandonment of frivolous and licentious behaviors. Shakespeare enjoys the jest because Puritans agitated against theaters as promoters of vice through the stage performances of wayward, suspect actors.*)
9. Nay, I prithee put on this gown and this beard; make him believe thou art Sir Topas the curate; do it quickly. (Act IV, Scene ii, ll. 1-3, p. 145)
(*In the spirit of the disguise mode, Maria transforms Feste into a parson to pay a parish call on Malvolio, who is immured in a dark room like a madman. The transformation substantiates once more the claim that "the cowl does not make the monk."*)
10. A contract of eternal bond of love, confirmed by mutual

TWELFTH NIGHT

joinder of your hands, attested by the holy close of lips, strengthened by interchangement of your rings; and all the ceremony of this compact sealed in my function, by my testimony. (Act V, Scene i, ll. 164-169, pp. 172-173) *(The priest characterizes the elements of a marriage ceremony, which he performed only two hours earlier. The pledging of vows, joining of hands, shared kiss, and exchange of rings have changed little from Shakespeare's day.)*

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the play.

Action

1. How does Malvolio display loyalty?

(Although supercilious and intolerant, the steward Malvolio is punctilious in Olivia's service. He suffers her scolding when she asserts that he is self-loving and ill-tempered. When Cesario presses for an audience with Olivia, Malvolio makes up excuses to spare Olivia another proposal from Orsino. Outside the residence, where Sir Andrew and Sir Toby's carousing disturbs Olivia, Malvolio charges them with turning the home into an alehouse. Perceptive and sensitive to his mistress's moods, Malvolio realizes that Cesario's visit disquiets Olivia. After Maria deceives Malvolio with a forged letter, he fantasizes about a love match with Olivia. He abandons his dignified uniform and dons cross-garters and yellow stockings. To please his mistress, he smiles idiotically.)

Motivation

2. What prompts Olivia to entice Sebastian into a hasty marriage?

(Shakespeare uses the disguise motif to make a commentary on love at first sight. Olivia first sees Sebastian as Sir Toby challenges him to a duel. Mistaking him for Cesario, his twin, Olivia rushes to defend Sebastian and banishes Toby. Smitten by Sebastian, she insists that he go to her home and acknowledges that Sir Toby has brought them together. The situation is different for Sebastian, who has never seen Olivia before. Doubting his senses, he experiences an immediate attraction and chooses not to end the dream.

The question of love at first sight puzzles Sebastian. In Olivia's garden, he wonders at his good fortune after she gives him a pearl. Despite his amazement that she could desire him after an initial meeting, he declares that he trusts passion above logic. Swept away by his aggressive wooer, he agrees to marry her at once.)

Plot

3. How does Duke Orsino react to rejection?

(A foil to Sebastian, Orsino experiences constant refusal from the woman he adores. When Valentine conveys the handmaid's message that Olivia rejects all suits until she has fulfilled a seven-year mourning period for her dead brother, Orsino immediately ponders her future affections. Overcome by romantic fantasy, he anticipates a joyous marriage to her.

Shakespeare depicts Orsino as candid in his wooing. He reveals his inmost secrets to Cesario, his next nuncio

or page, and urges Cesario to persist in carrying proposals of marriage to Olivia. Because Cesario fails to elicit a positive answer, Orsino calls for a song to relieve his lovesickness. Comforted by sentimentality, he declares that women are like roses—fragile in full bloom and likely to lapse within the hour.)

Dramatic Emotion

4. How does Viola react to Sir Andrew's challenge?

(Shakespeare challenges the woman posing as a male by presenting a masculine situation for Viola to experience. When Sir Toby announces that Sir Andrew has called him out to a duel at the far reaches of the orchard, Viola is certain that the challenge is a mistake. News that Sir Andrew has already stabbed three to death with his rapier panics Viola. She turns toward Olivia's house declaring, "I am no fighter."

Sir Toby, who follows society's standards for noblemen, insists that Viola not back down. Sensible and logical in her approach, she requests that he investigate the challenger and the offense that provoked the duel. After Fabian promises to mediate a peaceful settlement, Viola expresses her gratitude. She admits that she prefers priests to knights and cares little about being thought a coward. The statement implies that Shakespeare has little respect for the role of dueler as a true test of masculinity.)

Theme

5. How does Shakespeare introduce the importance of a feminine side to male behaviors?

(Shakespeare presents an ideal of male interaction with females that defeats the Elizabethan tendency toward overblown wooing. Despite the proffered hand of Duke Orsino, a wealthy aristocrat of worthy character and refinement, Olivia responds to Cesario's gentleness and honesty. Olivia chides Cesario for insisting upon an audience, but Cesario smooths over the rough beginning with a metaphoric olive branch by noting that Olivia's words are as peace-loving as they are meaningful.

Unlike his rival, Cesario avoids dilettantism and overacting the part of suitor. Cesario plies Olivia with winsome words, commending her beauty and urging her to marry and pass on her virtues to her children. Cesario's charm and rhapsodic courtship soften her heart. Olivia is smitten by a "man" who is not afraid to be tender.)

Interpretation

6. How does Viola earn Orsino's love?

(From the beginning, Viola's candor and perseverance impress the duke. As Viola sets out to deliver Orsino's love message, she declares that she will do her best to win Olivia for the duke. To herself, she admits that she would rather have him for herself. Upon Viola's return, she explains Olivia's rejection and comforts Orsino for the harsh refusal. Woven into Viola's philosophical comments on love are heart-felt desires. She conceals a growing passion with a convoluted statement about her father's daughter, who loved a man as fully as Viola would if she were female.

Although veiled in mystery, Viola's words prove effective. When she and Sebastian reveal their identities to the Duke's court, Orsino recalls how tenderly she professed her love. Her straightforward courtship wins him

TWELFTH NIGHT

over. Abandoning his suit for Olivia, he asks for Viola's hand and promises to make her mistress and queen of his heart.)

Character Names

7. Explain the names that Shakespeare selects for his cast. (Set on the Adriatic coast, the play calls for Italian names—Antonio, the captain/Capitano, Cesario, Fabian/Fabiano, Maria, Orsino, Roderigo, and Sebastian/Sebastiano. Several of the names enhance the drama with underlying suggestions, particularly Olivia, the olive branch and bringer of peace. Olivia settles disputes in the final act. Opposite the direct action of Olivia is the indirect sweetness and purity of Viola, whose name designates an unassuming garden flower. Feste's name suggests gaiety, the opposite of Malvolio, named for evil intent. Valentine and Curio bear names meaning "strong" and "curious or careful." The comic relief offered by Sir Toby Belch and Sir Andrew Aguecheek are summed up in their ridiculous names, one denoting relief of stomach distress and the other referring to fever. Duke Orsino bears the name of an eleventh-century Italian family revered for nobility and courage when they opposed Henry IV in an attempt to seize power in Rome.)

Characterization

8. What personal information do Sebastian and Viola reveal about themselves?
(Shakespeare supplies the audience with background material on the orphaned twins separated by shipwreck. Sebastian, also called Roderigo, is the young scion of a noble family and the twin of beautiful, intelligent, generous, and serene Viola, who was born within an hour of his birth. The twins are the only living offspring of Sebastian of Messaline, a nobleman who died when they were thirteen. Viola, who survives a shipwreck and arrives safely in Illyria three days ahead of Sebastian, confides to the captain that she plans to use her talents in service to Duke Orsino, who was an acquaintance of the elder Sebastian.)

To conceal her identity, a wise decision for an unprotected female, Viola attempts to dress like Sebastian and play the part of Cesario, a manservant. Posing as Orsino's nuncio or page, Viola reveals that she has fallen in love with her master. Lonely for her twin, who is her only living relative, she remembers him each time she looks into the mirror. She clutches at Antonio's reference to Sebastian, the one proof that her brother survived the shipwreck.

At the same time, Sebastian roams the city, satisfying his love of sightseeing by examining memorials and historic sites. Although Sebastian is a skilled swordsman, he is tender-hearted and claims to be so like his mother that he gives away his feelings with his eyes. He thanks Antonio, his loyal servant over the past three months, for saving him from drowning when the ship sank. When the twins reunite, Viola proves her identity by recalling their father's mole on his brow.)

Cultural Milieu

9. Why does Shakespeare call his play "Twelfth Night, or What You Will"?
- (Shakespeare chooses a title referring to January 6, the

twelfth day after Christmas. Often called "little Christmas," the holiday honors the arrival of the Magi to Christ's manger at Bethlehem. Twelfth Night is an annual festival that figures in the song "The Twelve Days of Christmas" and in annual gift-giving reflecting the wise men's presentation of gold, frankincense, and myrrh to the infant. The holiday also may have been the occasion for which the play was written and the date on which it debuted at court.

The latter half of the title comments whimsically on the types of comedy incorporated in the parallel plots. To satisfy a variety of tastes, Shakespeare offered various types of comic entertainment. He offset the high comedy of Orsino's unrequited love for Olivia with the buffoonery of Malvolio's gulling and imprisonment, mix-ups resulting from Cesario's and Sir Topas's disguises, delightful jests and songs, and a satisfactory ending resulting in reunion of twins and three marriages.)

Author's Purpose

10. Why does Shakespeare end with Feste's song, "When That I Was a Little Boy"?
- (The epilogue, a five-stanza song that Feste sings after the other characters depart the stage, rejects a saccharine conclusion to the romantic comedy. Filled with plaintive notes about the daily tribulations of human life from youth to maturity, the lyrics speak of rain as a metaphor for suffering. Feste reminds the audience that wind and rain have always buffeted people with minor worries, but that comedy is one of life's daily pleasures. A small sermon in song, the epilogue offers a simple antidote to trouble.)

HOW LANGUAGE WORKS

One of the dramatic triumphs of the Elizabethan era, Shakespeare's comedy contains a full range of rhetorical devices:

1. **repetition**—Apt, in good faith, very apt.
2. **mythological allusion**—like Arion on the dolphin's back.
3. **simile**—She sat like Patience on a monument.
4. **metaphor**—He hath the gift of a coward to allay the gust he hath in quarreling.
5. **inversion**—sport royal.
6. **alliteration**—For folly that he wisely shows is fit.
7. **parallel construction**—Love sought is good, but given unsought is better.
8. **epithet**—Welcome, ass!
9. **prose**—Wit, an 't be thy will, put me into good fooling!
10. **rhymed quatrain**—A great while ago the world begun,
[With] hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.
11. **apostrophe**—Come away, come away, death.
12. **spondee**—Out, scab!
13. **internal rhyme**—"Hob, nob" is his word.
14. **euphony**—O, peace, and the spirit of humors intimate reading aloud to him.

ACROSS THE CURRICULUM

Advertising

1. Create a handbill that will catch the eye of prospective audience members. Use an illustration that intrigues the reader to see the play and learn how it ends, such as

TWELFTH NIGHT

Malvolio dressing to please Olivia, Sebastian taking the purse, the duke lying in a lovesick funk, and Cesario giving Antonio all the money she has.

- Propose scenes for a television commercial in which Viola, Duke Orsino, Fabian, or Antonio plays a major role. Choose a product suited to their talents and compose dialogue for the ad.

Art

- Draw a genealogical chart describing the two Sebastians and their families, including Olivia's uncle and the duke's nephew Titus.
- With a small group, design costumes for Viola/Cesario. Create an appropriate costume for Sebastian so his attire will mirror the style and color of Viola's garments.
- On paper plates or cardboard, sketch masks to be used by the actors at a high point of one of the scenes, such as the release of Malvolio from the dark room, Antonio's arrest, Sir Toby's intent to keep on reveling, Cesario's confusion about the ring, or Olivia's consternation at her steward's bizarre costume and behavior. Emphasize emotional response of each character in the facial expressions.
- Draw a floorplan of Shakespeare's theatre. Label the seats of the wealthy, the groundlings' gathering spot, galleries, inner curtains, and center stage. Place actors for the final scene of Act V so a majority of playgoers can see and hear them.

Cinema

- Contrast several video and audio performances of a major speech in a film or taped version of the play. Note how line length, rhythm, diction, and stress vary in the different versions.
- Name movie and television versions of Shakespeare's plays that capture the sense of time, place, and historical events along with his poetry and character studies, notably *Hamlet*, *Romeo and Juliet*, *As You Like It*, *Midsummer Night's Dream*, *The Taming of the Shrew*, and *Henry V*.
- View *Shakespeare in Love*. Discuss the Elizabethan use of men to play female roles. Suggest actors to play the parts of Viola and Olivia. Why would bass and baritone voices limit actors to male roles?

Drama

- Propose personality types for the roles of Malvolio, Sir Toby, Viola, Sebastian, Antonio, Maria, Olivia, Feste, and Duke Orsino. Explain why temperament and demeanor enhance the drama of a multiple mix-up and the gulling of Malvolio, a priggish puritan. Propose body language to display innocence, determination, wooing, mischief, disapproval, and vengeance.
- Make a list of dramatic scenes from the play that would require intense use of lighting, costume, makeup, music, props, and stunts, particularly the drunken frolic, sequestering of a madman, forging of a letter, receipt of the ring, armed clashes, and the revelation of Viola and Sebastian at court.
- Write a report on Shakespeare's method of presenting romantic comedy. Include the use of different stage levels and trapdoors at the Globe Theater and the application of motifs from Greek and Roman comedy, particularly Plautus's *Menaechmi*. Suggest where music, dancing,

and special effects would dramatize shifts in the action.

- Compose an extended definition of drama in which you explain the following aspects: character, setting, plot, theme, tone, mood, song, epilogue, soliloquy, monologue, climax, verse, dilemma, conflict, literary foils, motivation, subplot, rising action, denouement, and resolution.
- Compose a short scene in which the Duke presents his new wife at court or Olivia becomes Viola's sister-in-law. Try to maintain the dignified verse style of Shakespeare while depicting anticipation, joy, and pride in new relationships.
- Show how the director might stage the fight scene to suggest Cesario's helplessness. Draw stage settings, complete with locations of actors, weapons and other props, and lighting cues.

Geography

- With a group, design a brochure, web site, frieze, or poster series detailing the distance from Illyria to Messaline. Use estimated speeds of sea travel to determine how long it took a sailing vessel to cover that distance.
- Compose a guided tour of contrasting settings mentioned in the play, particularly Antonio's war record, Sebastian's separation from Viola, the messenger's audiences with Olivia, and the twins' departure from Messaline.
- View murals, portraits, pottery, tapestries, illuminations, bas reliefs, coins, and other art forms typifying the lives of Illyrians. Comment on the interplay of people of different social, educational, and professional backgrounds at a variety of activities, including dining, traveling by land or sea, discussing romance and courtship, welcoming outsiders to court, celebrating reunions, and arranging multiple weddings.

History and Social Studies

- Compose a lecture on betrothal as characterized by the idealized courtship of Duke Orsino and Olivia. List elements of the duke's playing at romance, especially his use of a go-between to carry messages to his beloved and his wallowing in pain from lovesickness.
- Discuss the moral implications of *Twelfth Night*. Express what playgoers might learn from viewing the play and thinking about Viola's loss of family and her dependence on duplicity and wit to navigate her way through a man's world.
- Using Orsino as a model, create an extended definition of nobleman. Explain why his power draws lesser people to his court.
- Make a comparative chart of Renaissance measures and monies that includes the twopence, dram, pound, ducat, and scruple. Propose a two-sided coin to honor Olivia and Duke Orsino, Sebastian and Viola, or Shakespeare and Elizabeth I. Suggest reasons why few women appeared on coins from the period.
- Use historical data to determine the height, width, and depth of the Globe Theater. Include figures on how many people could stand or sit to view a play. Contrast these figures to copies of the Globe, particularly the Elizabethan stage in the Folger Library, Washington, D. C., and the reconstructed Globe Theatre in London.

TWELFTH NIGHT

Journalism

1. Interview Duke Orsino concerning his view of a nobleman's duty in matters of rescuing people like Sebastian and Malvolio, wooing Olivia, arresting pirates, and promoting love and marriage at court. Compare his behavior with that of Antonio.
2. Compose a list of twenty questions you might ask Shakespeare in an interview about the first production of *Twelfth Night*, such as how much did it cost, how many players did he employ, where did he rehearse it, what musical instruments accompanied the performance, and what changes did he make in the first draft of the play.
3. Write a newspaper review of Shakespeare's career. Describe the response of Londoners to his retirement and departure for New House at Stratford. Propose methods of preserving his contributions to English theater, including the performances of his acting company, the construction of the Globe, and the plays themselves.

Language Arts

1. List and explain mythological, scriptural, and geographical allusions in the play.
2. Contrast the rhythm and impact of various styles of rhetoric, including song, dialogue, argument, prose, courtship, doggerel, *double entendre*, and common speech.
3. Read or view Edmond Rostand's *Cyrano de Bergerac*, a more realistic play on treachery, vengeance, courtship, lost love, dueling, duplicity, jealousy, disguise, and confusion. In an oral composition, compare the play's construction with that of *Twelfth Night*.
4. Read *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Comedy of Errors*, *The Tempest*, or another of Shakespeare's lighter plays. Analyze how his subject matter, style, tone, and purpose differ from those found in tragedies like *Hamlet*, *Macbeth*, *Antony and Cleopatra*, and *Othello*.
5. Compare Viola/Cesario with some other character in mythology, fiction, movies, or television who possesses two identities. How and at what point do the characters make their real identities known? What causes or forces them to confess duplicity?
6. Compare Viola's riddle on page 39 to Anglo-Saxon riddles of the Old English period or riddles in the Bible. Compose a few riddles of your own in verse form. Exchange riddles with classmates and guess the answers to each.
7. With a group, list and explain important words and phrases from the play such as yeoman, abatement, hart, and Actaeon. List items alphabetically under such headings as mythological terms, plants and animals, descriptives, foreign phrases, and objects.
9. Using *Twelfth Night* as an example, compose an extended definition of romantic comedy. Explain how "comedy" can refer to a serious play where good overcomes evil. Account for the angry departure of Malvolio, whose foul humor is one element of the play that is not resolved.
10. Explain in a theme how English drama grew out of Christian worship. Comment on Shakespeare's use of Christian elements in *Twelfth Night*, especially catechism, Puritanism, cloistering, and the curate.
11. Write an encyclopedia entry on the Elizabethan concept of marriage from a religious point of view. Add details that explain how Maria, Viola, and Olivia each find men to suit them.
12. In a theme, determine the evolving relationship between Cesario and Olivia. Summarize how the disguise places Viola in an awkward position as she parries the flirtation of a noblewoman.
13. Write a diary entry describing a presentation of *Twelfth Night* as seen from the point of view of an orange-seller, sea captain, or visitor from Italy. Stress the parts of the play that would entertain a poorly educated but thoroughly experienced playgoer as opposed to an outsider new to the British Isles.
14. Write a note to James I in which you report on the play's opening night with Robert Armin in the comic role of Feste. Comment on the highlights of the performance, especially the uplifting conclusion in Act V.
15. Write a letter in which you assume the identity of an ordinary citizen attending a stage or a movie version of *Twelfth Night*. Describe the play or screenplay you saw, its meaning, and the audience's response to it. Comment on the role of romance and infatuation in differentiating between right and wrong behavior, such as deception, disguise, forgery, and torture.
16. Explain how Shakespeare's creativity and imaginative plots display serious background reading of fiction and maps, knowledge of current events, and an evaluation of England's role in international affairs, particularly voyages and international relations.
17. Compose a short congratulatory message to Shakespeare from Ben Jonson, John Fletcher, James I, Richard Burbage, Thomas Middleton, or Christopher Marlowe upon the success of this comedy.
18. Print on a web site or poster the songs in the play. Scan the lines, mark the meter, and label the rhyme scheme. Explain why Shakespeare shortened his five-stress iambic pentameter for jolly songs.
19. Compose a ballad that captures the joys and dangers of life at sea. Keep the rhythm and lyrics light and pleasant. Include a refrain that summarizes Antonio's kindness to Sebastian and explains why the duke thinks Antonio is a pirate.
20. Compose verses to a sea chanty about the misadventures of twins separated by a shipwreck. Emphasize the comic aspects of their appearances at Duke Orsino's court, where Viola's disguise makes others think she is Sebastian.
21. Select instrumental, choral, or solo vocal music to delineate the contrast between hopeful scenes, conspiracy, disguises, suffering, rescue, and romance. For the performance, select dances and period instruments, particularly the rebec, hautboy, flute, and tabor.

Psychology

1. Illustrate class differences in nobility, boat captain, steward, courtiers, clown, servants, priest, troops, and messenger. Why do people in trouble seek the aid of a nobleman like Duke Orsino? Why do stewards, clowns, and servants use trickery as a means of gaining power?
2. Explain in a paragraph Shakespeare's notion of the perfect woman. Emphasize the qualities that Elizabethan men looked for when searching for a girl to marry. Quote

TWELFTH NIGHT

lines from *Twelfth Night* or from Shakespeare's sonnets or the era's other songs and love poems to justify your answer.

Science and Health

1. Summarize the general and specific meanings of "pox" over time. Explain the common countermeasures against contagion and discuss the fear of sudden illness in people and livestock.
2. Write a theme contrasting the humorous picture of alcohol abuse in the play with the realities of alcoholism. Include the signs that suggest that drinking is getting out of control, such as early morning drinking, making excuse for wild behavior, or drinking alone or in secret. Consult Alcoholics Anonymous or online sources for a list of characteristic behaviors.

Speech

1. Lead a discussion of vengeance and of mistreatment of people with mental illness. Explain why crucial points in the action show characters plotting against Malvolio and his puritanism. Contrast their harmless intent with Malvolio's angry reaction to being tied in a dark room and tormented.
2. Give an oral guided tour of the layout of an Elizabethan ship and its sails. Emphasize the arrangement and purpose of each. Indicate reasons for frequent capsizings, sinkings, and groundings. Include a list of costumes, props, lighting, and music necessary for presentation of the dramatic opening scene.
3. Lead a debate on the value of interlinking plots. Explain the mounting tension of misidentifications of the separated twins. Comment on the value of a clarification scene that settles Viola's real identity and her relationship to Sebastian. Why did the playwright put the marriage of Sir Toby and Maria offstage?

ALTERNATE ASSESSMENT

1. List in chronological order and describe significant events connected with the shipwreck. Mention Sebastian's friendship with Antonio, Viola's grief for her twin, Malvolio's disapproval of noise, the captain's assistance, Antonio's fear of the duke's enmity, the steward's unusual costume, Sebastian's use of the mast, Viola's interest in Olivia's grief, a gift of a ring, and Cesario's disguise.
2. List events from the play that express strong attitudes toward kinship, love, vengeance, duplicity, courtship, human suffering, and loss. Indicate what you think is Shakespeare's personal philosophy on each subject.
3. Compose brief definitions of romantic comedy and verse as they apply to *Twelfth Night*. What changes in the story would give Antonio a larger part in the resolution?
4. Summarize scenes that depict conflict, particularly Sir Andrew's challenge to Sebastian, Maria's trickery, Olivia's rejection of the duke's messages, Cesario's failure to recognize the ring, the duke's identification of Antonio as a pirate, Malvolio's refusal to allow the messenger in the gate, Olivia's contempt for cross-tied garters, and Malvolio's angry letter.

TEACHER'S NOTES

TWELFTH NIGHT

VOCABULARY TEST

Match synonyms from the list below for these terms.

adieu	coz	ho	perchance	tarry
alas	divers	i'faith	physic	tosspot
albeit	dram	lief	plight	troth
an	ere	loath	pox	twopence
anon	fie	madonna	prithce	unstaid
ay	grandam	maugre	rapier	vouchsafe
bade	hale	methinks	scruple	wench
baubling	halloa	nay	shroud	yeoman
belike	haply	palate	sooth	yond

- _____ 1. yes
- _____ 2. drunkard
- _____ 3. various
- _____ 4. if
- _____ 5. true
- _____ 6. implored
- _____ 7. reluctant
- _____ 8. really
- _____ 9. soon
- _____ 10. country girl
- _____ 11. although
- _____ 12. cousin
- _____ 13. madam
- _____ 14. no
- _____ 15. syphilis
- _____ 16. medicine
- _____ 17. afar
- _____ 18. shame
- _____ 19. subordinate
- _____ 20. unsettled
- _____ 21. it seems to me
- _____ 22. please
- _____ 23. oh no!
- _____ 24. probably
- _____ 25. willingly
- _____ 26. delay
- _____ 27. old woman
- _____ 28. before
- _____ 29. pledge
- _____ 30. drag

TWELFTH NIGHT

COMPREHENSION TEST A

Part I: Quotation Identification (30 points)

Identify the speaker in each of the following quotations. Place the letter of your answer in the blank at left:

- | | | | | |
|------------|-------------|--------------|---------------|--------------|
| A. Antonio | D. Orsino | G. Maria | J. Sir Andrew | L. Valentine |
| B. Captain | E. Fabian | H. Olivia | K. Sir Toby | M. Viola |
| C. Curio | F. Malvolio | I. Sebastian | | |

- _____ 1. If spirits can assume both form and suit, you come to fright us.
- _____ 2. Lady, you are the cruel'st she alive if you will lead these graces to the grave, and leave the world no copy.
- _____ 3. Prosper well in this, and thou shalt live as freely as thy lord to call his fortunes thine.
- _____ 4. If I could make that resemble something in me! Softly! M. O. A. I.
- _____ 5. I do not without danger walk these streets.
- _____ 6. This pearl she gave me, I do feel't and see't; and though 'tis wonder that enwraps me thus, yet 'tis not madness.
- _____ 7. If you mean well, now go with me and with this holy man into the chantry by.
- _____ 8. By my troth, Sir Toby, you must come in earlier o' nights.
- _____ 9. How will she love when the rich golden shaft hath killed the flock of all affections else that live in her.
- _____ 10. Be you his eunuch, and your mute I'll be.
- _____ 11. Good fool, some ink, paper, and light; and convey what I will set down to my lady.
- _____ 12. That most ingrateful boy there by your side from the rude sea's enraged and foamy mouth did I redeem.
- _____ 13. We took him for a coward, but he's the very devil incardinate.
- _____ 14. Contemplation makes a rare turkey cock of him.
- _____ 15. So please my lord, I might not be admitted. But from her handmaid do return this answer.

Part II: True/False (20 points)

Mark the following statements either T for true or F for false.

- _____ 1. After receiving the letter that Maria forged, Malvolio daydreams of marrying his mistress, Olivia.
- _____ 2. The captain reports having seen Viola bind herself to a mast that floated in the sea.
- _____ 3. Sir Andrew encourages Olivia to reject Duke Orsino and show favor to Cesario.
- _____ 4. Viola, who was born in Messaline, recalls that her mother died when the twins were thirteen years old.
- _____ 5. Malvolio complains that the noisy revels disturb his mistress.
- _____ 6. Maria proves that she can imitate the duke's handwriting.
- _____ 7. Sir Andrew writes a letter promising to waylay Cesario.
- _____ 8. Sebastian cannot understand Feste's message because Feste thinks he is talking to Cesario.
- _____ 9. The duke embraces Viola while she is dressed in the disguise of Cesario and claims her for his future bride.
- _____ 10. Olivia rejects the duke and vows not to marry anyone until she has mourned her dead brother for seven years.

TWELFTH NIGHT

Part III: Short Answer (20 points)

Supply a word or phrase to answer each of the questions below.

- _____ 1. What identifying mark does Viola recall on the elder Sebastian?
- _____ 2. After Olivia rejects him, what does the duke request to relieve his sad mood?
- _____ 3. What object does Malvolio "return" to Cesario from Olivia?
- _____ 4. What color stockings does the phony letter recommend?
- _____ 5. What fashion does Olivia detest?
- _____ 6. Who fought against the duke's galleys at sea?
- _____ 7. At what inn does Antonio plan to find lodging and food?
- _____ 8. Who orders Malvolio's release?
- _____ 9. Who marries a woman for her brilliance?
- _____ 10. Who does Olivia describe as virtuous, noble, wealthy, generous, educated, and brave?

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Account for multiple confusion among survivors of the shipwreck.
2. Defend Olivia's decision to pursue Cesario.
3. Compare Olivia, Sebastian, and Viola in terms of loss.
4. Express the play's attitude toward confession.
5. Describe the circumstances that precede Antonio's arrest.

TWELFTH NIGHT

COMPREHENSION TEST B

Part I: Matching (30 points)

Match each of the following descriptions with the character to whom it refers.

- | | | | | |
|------------|-------------|--------------|---------------|--------------|
| A. Antonio | D. Orsino | G. Maria | J. Sir Andrew | L. Valentine |
| B. Captain | E. Fabian | H. Olivia | K. Sir Toby | M. Viola |
| C. Curio | F. Malvolio | I. Sebastian | | |

- _____ 1. *item*, two lips, indifferent red; *item*, two grey eyes, with lids to them; *item*, one neck, one chin, and so forth
- _____ 2. That face . . . besmeared as black as Vulcan in the smoke of war.
- _____ 3. Orsino's mistress and his fancy's queen
- _____ 4. as well a sister-in-law as a wife.
- _____ 5. a time-pleaser; an affectioned ass
- _____ 6. most radiant, exquisite, and unmatchable beauty
- _____ 7. yet living in my glass . . . he went still in his fashion, color, ornament
- _____ 8. a foolish knight
- _____ 9. not yet old enough for a man nor young enough for a boy.
- _____ 10. noble; of great estate, of fresh and stainless youth; in voices well divulged, free, learned and valiant, and in dimension and the shape of nature a gracious person
- _____ 11. she bore a mind that envy could not but call fair
- _____ 12. I am yet so near the manners of my mother that, upon the least occasion more, mine eyes will tell tales of me
- _____ 13. a madman's epistles
- _____ 14. she's a beagle true-bred
- _____ 15. I myself am best when least in company

Part II: Completion (20 points)

Fill in the blanks with answers that complete each statement.

- 1. Sir Toby marries _____ because of her brilliant plan to make a fool of _____.
- 2. When the revelers make too much noise, _____ warns them they are disturbing _____.
- 3. In compliance with a forged _____, Malvolio wears cross-garters and yellow _____.
- 4. _____ thinks _____ may be a ghost.
- 5. Malvolio realizes that the letters _____ appear in his _____,

TWELFTH NIGHT

Part III: Settings (20 points)

Name the place where these events take place. On the line that follows, explain the significance of each:

_____ 1. Olivia receives the messenger.

_____ 2. The elder Sebastian fathers twins.

_____ 3. Duke Orsino asks that music play on.

_____ 4. Malvolio offers Cesario a ring.

_____ 5. The captain asks Viola to be his eunuch.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Explain why Olivia falls in love with another woman.
2. Explain how Antonio plans to avoid arrest.
3. Contrast Olivia's role as countess, mourner, niece, and the duke's beloved.
4. Contrast Viola's two personae.
5. Predict how Viola will enjoy being the Duchess of Illyria.

ANSWER KEY

VOCABULARY TEST

Skill-Building with Vocabulary (3)

- | | | |
|------------|-------------|--------------|
| 1. ay | 11. albeit | 21. methinks |
| 2. tosspot | 12. coz | 22. prithee |
| 3. divers | 13. madonna | 23. alas |
| 4. an | 14. nay | 24. belike |
| 5. sooth | 15. pox | 25. lief |
| 6. bade | 16. physic | 26. tarry |
| 7. loath | 17. yond | 27. grandam |
| 8. faith | 18. fie | 28. ere |
| 9. anon | 19. yeoman | 29. plight |
| 10. wench | 20. unstaïd | 30. hale |

COMPREHENSION TEST A

Part I: Quotation Identification (30 points)

- | | | |
|------|-------|-------|
| 1. M | 6. I | 11. F |
| 2. M | 7. H | 12. A |
| 3. D | 8. G | 13. J |
| 4. F | 9. D | 14. E |
| 5. A | 10. B | 15. L |

Part II: True/False (20 points)

- | | |
|------|-------|
| 1. T | 6. F |
| 2. F | 7. T |
| 3. F | 8. T |
| 4. F | 9. F |
| 5. T | 10. T |

Part III: Short Answer (20 points)

- | | |
|------------------|-------------|
| 1. mole | 6. Antonio |
| 2. music | 7. Elephant |
| 3. ring | 8. Olivia |
| 4. yellow | 9. Sir Toby |
| 5. cross-garters | 10. Orsino |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Matching (30 points)

- | | | |
|------|-------|-------|
| 1. H | 6. H | 11. M |
| 2. A | 7. I | 12. I |
| 3. M | 8. J | 13. F |
| 4. H | 9. M | 14. G |
| 5. F | 10. D | 15. D |

Part II: Completion (20 points)

1. Maria, Malvolio
2. Malvolio, Olivia
3. letter, stockings
4. Viola, Sebastian
5. M. O. A. I., name

Part III: Settings (20 points)

1. her garden
2. Messaline
3. palace in Illyria
4. street in Illyria
5. shores of Illyria

Part IV: Essay (30 points)

Answers will vary.



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