



# 12<sup>th</sup> NIGHT

By William Shakespeare

RESOURCES AND ACTIVITIES  
FOR SCHOOLS

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# TWELFTH NIGHT AT THE ROYAL EXCHANGE

## DIFFERENT PLACES, DIFFERENT JOURNEYS

If you have never seen a play at the Royal Exchange in Manchester, you might be surprised at what you find here. Coming up the steps of a grand old building, this feels like the approach to a conventional theatre. Inside is something else. A vast hall, full of light that filters through coloured glass high on the roofline. In the middle is a strange module, a very modern building that squats like a space ship or a crouching monster insect.

This module, made of steel and glass, is the theatre. It has seven sides, like a fifty pence piece. Inside the module, the seats encircle a central acting space and people look into rather than at what is happening on the stage.

It's a space where actors, designers, technicians and artists of every kind, work in-the-round. There are galleries of seating too, so it's rather like being on the decks of a ship – except the decks look inwards. In some senses, the theatre is like the public courtyards that travelling actors would find themselves performing in as they travelled around the country in Shakespeare's time.

## THE ROYAL EXCHANGE THEATRE IS A VERY MODERN SPACE.

This fact is important for Lucy Bailey who is the Director of this production of **Twelfth Night**. Her last production here was Shakespeare's **A Midsummer Night's Dream**, and if you saw that, you'll know a little of the style to expect. The costumes, the setting and some of the music are not traditional. Lucy feels the very modern space demands a very modern production.

The Director does not always work this way. Lucy has also worked at the Globe Theatre in London, the careful reconstruction of the most famous of Elizabethan theatres. It's a building that is as close in every detail as we can get to the space where the first of Shakespeare's productions were staged. Mounting a play here, Lucy worked with traditional costumes and staging ideas.

**DIFFERENT SPACES DEMAND DIFFERENT APPROACHES.**

### WHY NOT?

- Talk about the different spaces where you perform drama, music or dance in your school. Perhaps you use a hall for some events and work on the floor at the same level as your audience. Perhaps you have a traditional stage. What are the differences in working in different spaces? Which experiences do you prefer?
- Plan your own approach to putting on **Twelfth Night** in a real performance space that you know. Are there things about the shape or feel of the inside of this building that you might use to help you use your actors and move from scene to scene? Different levels, different spaces are always very exciting to perform on and for an audience to watch.
- Discuss the different plays you have seen and how the stage and space were used. Perhaps you have had actors come to your school and perform in a familiar room that suddenly became a different world. How did they make you forget school dinners and assembly and make you concentrate and enjoy the make-believe of their performance?

# HEARTBREAK HOTEL

Driving between here and there, Lucy Bailey found herself listening to an Elvis Presley song on the car radio, **Heartbreak Hotel**. Suddenly, this song had, for her, a feel of the muddle of the island of Illyria in **Twelfth Night**, the sense that people were lonely for being paired with someone else, of wanting to find a soul mate. The song became the central idea for this production. Illyria is a hotel.

We spoke to Lucy Bailey during the first week of rehearsals for **Twelfth Night**. The play will be rehearsed for five and a half weeks before the first night when the audience will come and see it. Lots of ideas will change and develop as Lucy and the actors, and the whole creative team of designers and composer, work together to turn Shakespeare's words into the production the audience will see.

But even before rehearsals start, Lucy has been thinking about the play for months and months, and the show's designer, Katrina Lindsay, has already produced a perfectly scaled model and technical drawings of the set, as well as the costume drawings reproduced in this pack. Many of the ideas behind this production of **Twelfth Night** are clearly in place.

Lucy tells us, for example, that this production at the Royal Exchange begins a little differently to the script because we are immediately in the shipwreck, and then at the moment in the story straight after. Many of the characters are suspended in their own space, marooned, washed up at this slightly seedy hotel that is full of lonely people who are broken-hearted. Orsino looking for love, Viola looking for her twin. A world where everyone wants to find their match in someone else.

For Lucy Bailey, it is as if a huge wave from the storm has brought all these abandoned people into the hotel. Viola tumbles to the stage, into a puddle and finds herself in this almost fairytale place. It could be heaven, it could be hell. Has she fallen into a nightmare or a dream? The nightmare is there in losing her twin, Sebastian. The dream is not knowing where she is and not quite knowing what is happening to her – people fall in love with the disguise of other people. It's a play that the Director finds both funny and painful.

*Well, since my baby left me  
I found a new place to dwell  
It's down at the end of lonely street  
At heartbreak hotel*

*You make me so lonely baby  
I get so lonely  
I get so lonely I could die*

*And although it's always crowded  
You still can find some room  
Where broken hearted lovers  
Do cry away their gloom*

*You make me so lonely baby  
I get so lonely  
I get so lonely I could die*

*Well, the bell hop's tears keep flowin'  
And the desk clerk's dressed in black  
Well they been so long on lonely street  
They ain't ever gonna look back....)*

*(words & music by Mae B. Axton –  
Tommy Durden – Elvis Presley*



## WHY NOT?

- Discuss other settings for the play **Twelfth Night**. The script has the events on an island but as we can see in Lucy Bailey's interpretation, there are no limits on our imagination.
- Listen to the song or look at the words of **Heartbreak Hotel**. Write some notes about what the song makes you feel and think. Do any particular moments give you ideas for ways that the actors might play moments in the play? Remember that the play is full of disguise and mistaken identity that leads to great moments for laughter.
- Collect a handful of hotel brochures and look at the pictures. What plays or dramas can you imagine being played out in such a setting? What happens by the hotel pool, or in the reception area, that's interesting and funny, dreamlike or a nightmare?

# TWELFTH NIGHT AT THE ROYAL EXCHANGE

Katrina Lindsay, the designer for this production of **Twelfth Night**, begins her thinking about the set and costumes for a play by drawing a storyboard. It is not a storyboard about the spaces everything happens in but about how the events actually happen. In doing this, Katrina begins to find a shape for the play and to see how it all fits and flows together. At this point in her thinking she has little idea of what the set or any character is going to look like.

Going through the process for **Twelfth Night**, it quickly began to feel, she says, as if everyone lived on top of one another. There was a feeling that the falling in love and plotting and intriguing is about not having quite enough to do. In conversation with the Director, they quickly realised a hotel was an ideal setting.

Hotels are always slightly unreal. They are like a bit of theatre in themselves, rooms set out for other people's enjoyment and not for day-to-day living. Hotels bring together people who might never meet in the usual course of things.

Having decided on this setting, Katrina faced the fact of having to work on some quite technical challenges. The set uses water that needs to come and go from the space but there is no room under the real floor – the stage floor has had to be built up and a web of pipes and pumps installed. Yet it was important that the floor did not become a barrier between the audience and the action so there was a good deal of skillful planning. There are balconies and walkways and the designer had to be constantly thinking about where the audience is sitting so that their view is never blocked. On the other hand, she observes, there is something very exciting about being able to bring your audience so close to the action.

Many of the challenges about designing for this production came from working in a space that is in-the-round. It was made all the more tricky because the designer and director wanted to use height as well as space. As Katrina says "it's lovely being in-the-round, the relationships between the audience and the actor are very special – you mustn't fight that or lose the contact".

## Past productions:

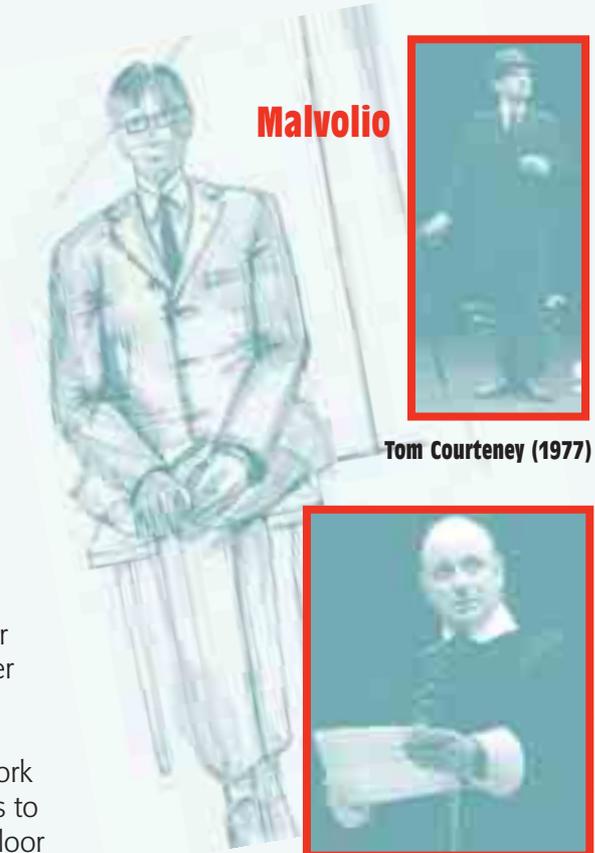
**Sir Toby Belch and Sir Andrew Aguecheek**



**Wolfe Morris and Gareth Forwood (1977)**



**Trevor Cooper and Ian Hastings (1988)**



**Malvolio**

**Tom Courteney (1977)**

**Gary Waldhorn (1988)**

## WHY NOT?

- Do your own storyboard for the play that uses the scenes that you think are the most important - you don't have to include them all. Having done this you might find that you have an idea for quite another setting for the island of Illyria from the one that you will see at the Royal Exchange Theatre.
- Make drawings of your own set - see if you can keep to a central idea so that you do not have to have many scene changes. You will want to keep the flow and pace lively so the fewer interruptions, the more enjoyment there will be for your audience.
- Discuss how you would use the hall or studio in your school to include some higher levels for the actors. They don't have to be ambitious ideas; rostra and platforms can break up a space and make it very interesting. What scenes or moments would you place on which of your levels?

# DESIGN IDEAS

Having decided that the play was to be in a hotel, a space where people had little to do and where they could muddle amongst unlikely people and even more unlikely happenings, Katrina the Designer and Lucy the Director suddenly realised that it would be appropriate if the action all took place at night. Dawn would break as the shipwrecked twins, Viola and Sebastian, were finally reunited at the end of the play.

The night would help make things feel out of control and dreamlike. This decision then began to shape the things that Katrina would need to do in terms of creating mood and using colour in the setting.

At the very beginning of sketching out ideas, Katrina thought about the characters as having been washed up together after a rowdy party. It was an idea that she finally abandoned but got her on the road to making decisions.

The hotel balconies are laced with lights, the space open and underfurnished like the public room. Stairs carry people towards imaginary bedrooms – the characters quite literally on top of one another. There were thoughts of the moon and lapping water to keep us in the island of Illyria.

The only costume that is strictly tied to the idea of hotel is that of Fabian. In this production he staffs the check-in desk, so is nearly always on stage. In the script he is someone who appears only occasionally.

Katrina wanted to use colour and contrasting textures in the materials of the costumes. In the upside-down of things on the island of Illyria, the servants often have more power than we might expect. In this production, Malvolio is made to feel rather like a hotel manager in his outfit whilst Maria is somehow more exotic in her dress than any maid we might imagine. Plans are for Olivia to be dressed in layered fabric, using print and texture to give her status.

Katrina has deliberately mixed colour and texture in the costumes to make them seem eccentric, with a feel of somewhere not quite real. The set is quirky, slightly down at heel. It builds the atmosphere and makes us excited for the action we are about to see.

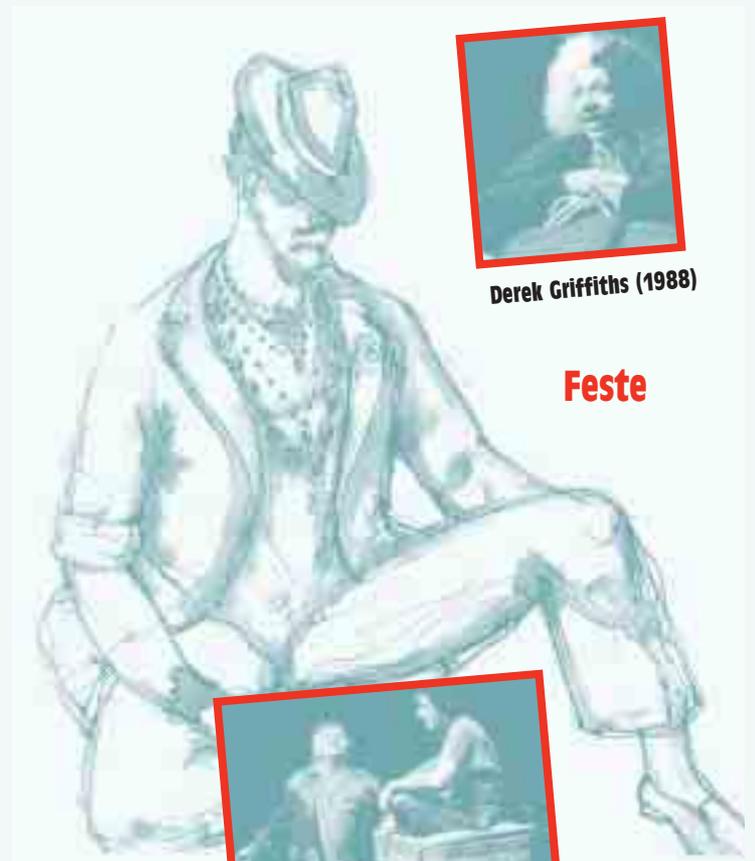
## Past productions: Viola and Orsino



Saskia Reeves and Tim McInnerny (1988)



Clive Arrindell and Lindsay Duncan (1977)



Derek Griffiths (1988)

## Feste



John Church (1977)

## WHY NOT?

- Discuss how the time of day and the setting might change the mood. What if the play was set on a grey and windy beach? Or in a smart office building during a busy day? Would these places feel right for the play *Twelfth Night*?
- Explore the character of Malvolio and design your own costume for him. Remember that there are some strong clues in the script about some of the clothes that he wears. How might you interpret Shakespeare's suggestions for a modern version of the character?
- Look at the photos in this pack, from past productions of *Twelfth Night* at the Royal Exchange. See how very differently characters have been portrayed through their costumes. What can you tell about each of these productions from these pictures?

# LOST THE PLOT?

**Twelfth Night is set on an imaginary island called Illyria and the events of the play take place after a shipwreck.**

The Duke Orsino of Illyria is hopelessly in love with his neighbour, Olivia. He plots how he might woo her to marry him. Olivia, however, is grieving the death of her brother.

Orsino enlists the help of Viola who is castaway on the island after the shipwreck in which she believes her twin brother, Sebastian, was drowned.

Finding herself on this alien island where she knows no-one, she disguises herself as a man and calls herself Cesario.

Duke Orsino employs her (him) as a page and gives Viola the task of making Olivia pay attention to his love for her. However, things quickly go wrong.

Meeting Olivia to explain Orsino's love, Viola finds that her disguise as Cesario is too real. Olivia falls for Cesario not knowing her to be a woman. Viola returns to Orsino having failed in her task.

Viola's brother, Sebastian, has not been drowned. He has been rescued by a sea captain, Antonio. He is desperately upset because he thinks his sister has been drowned. Antonio gives Sebastian money to survive in Illyria but stays behind for the time being because the Illyrians think he is a pirate. He says he will meet up with Sebastian later.



## WHY NOT?

- Invent a board game or computer game based on the plot of **Twelfth Night**. Each square could contain a small piece of the story, perhaps with **Twelfth Night** quiz questions to move you forward and plenty of opportunities for confusion and misunderstandings....
- Divide a piece of A3 paper into 12 squares. Draw a sketch and write a caption in each square. Can you tell the main points of the story in just 12 'frames'?
- Turn your storyboard into a piece of frozen drama - with 12 still pictures to show the main plot. If things get confusing, try making character labels for your actors to wear - so your audience will know who's who.

Living in Olivia's house is her uncle, Sir Toby Belch. Belch pretends to help Sir Andrew Aguecheek as Olivia's potential husband. In fact, Belch just wants to take advantage of Aguecheek. The steward of the household is the vain and exasperating Malvolio. Late one night Belch, Aguecheek and Feste, party and cavort with great humour and comedy.

Olivia's maid is Maria. She attempts to quiet the revellers without success. Malvolio enters the fiasco and treats everyone with huge pomposity. Annoyed at Malvolio, the noisy group decide to play a joke to wind him up. Maria, writes a letter which she pretends is from Olivia, confessing her love for Malvolio. Malvolio becomes hopelessly self important about what he reads and makes an idiot of himself.

Returning to Olivia's house, Cesario (Viola) again tries to make a plea for Orsino's love. But alas, Olivia declares her love for Cesario! Things are getting very muddled.

Furious with jealousy, Aguecheek challenges Cesario to a duel. Malvolio finds the forged letter, dropped in his path by Maria. He decides to follow the instructions that he believes Olivia to have demanded, that he smiles all the time and wears yellow stockings with crossed garters. When Malvolio next sees Olivia, he behaves quite madly. He calls her "sweetheart" and repeats phrases from the letter. Olivia thinks he is mad and asks Belch to take care of him. Belch locks the man in a dark room.

Antonio arrives and mistakes Viola for her twin brother, Sebastian. He gets involved with the duel, defending his friend Sebastian. He wants to fight on her behalf but as the duel begins he is arrested for piracy. Antonio asks Viola for the money he gave her (still believing she is Sebastian), she says she knows him not "by voice or any feature." Antonio calls Viola, Sebastian. Viola suddenly realises that Antonio may have seen her brother.

Viola leaves but things get more complicated. Sebastian arrives and Aguecheek mistakes him for Viola. He hits him. Sebastian strikes back. Aguecheek threatens to sue him. Sebastian then challenges him to fight. Just in time, Olivia intervenes, and chases everyone away except Sebastian. She thinks Sebastian is Cesario (Viola). They fall hopelessly in love. Olivia sends for a priest and they get married.

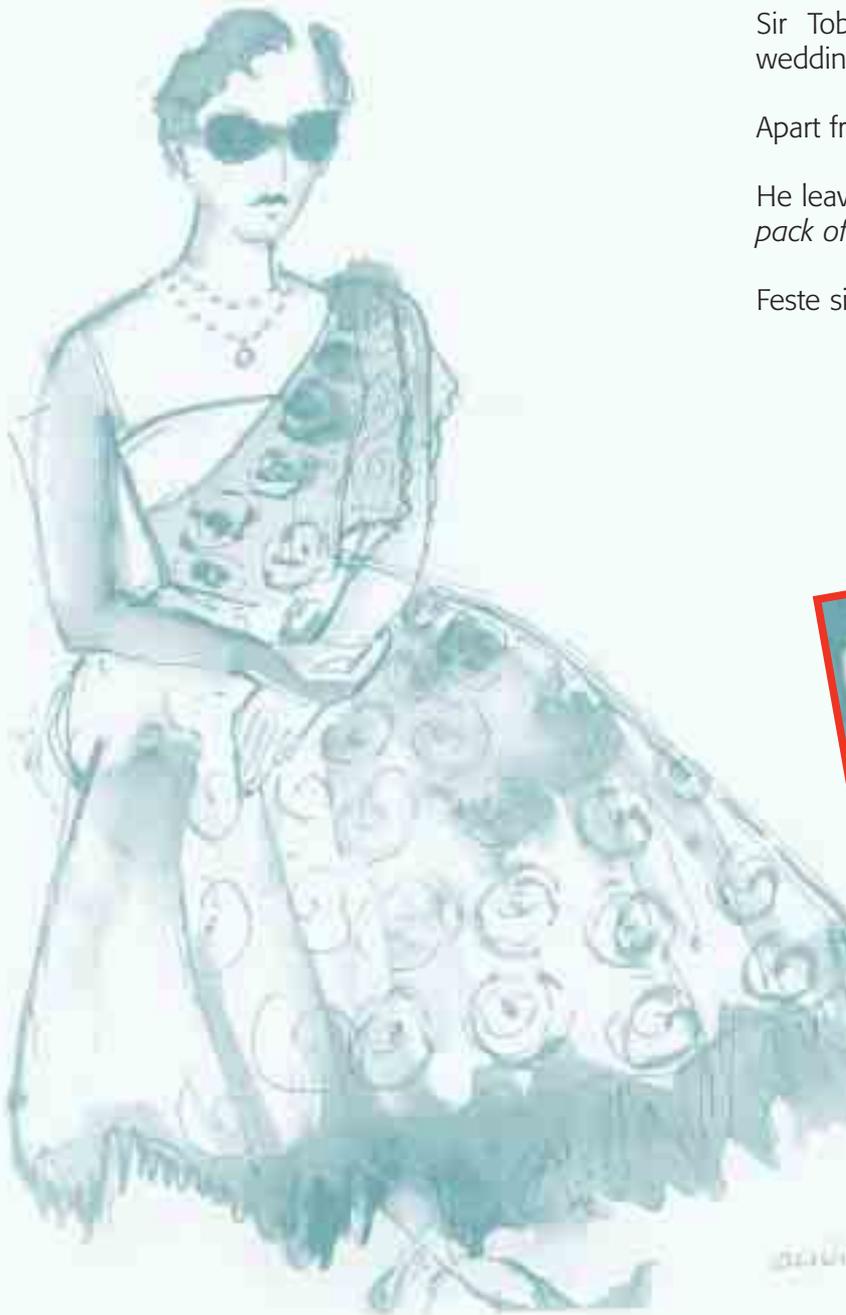
Orsino and Viola (still disguised as Cesario) come to Olivia's where they meet again with Antonio. Antonio, who believes she is Sebastian, accuses her of being ungrateful. Then Olivia arrives and announces that she has just married Viola. Aguecheek, angry about his fight with Sebastian, complains about being hit by Viola. Sebastian enters and Viola reveals herself for who she really is. The confusion ends. The Duke realizes he has been in love with Viola all along, and she agrees to marry him.

Sir Toby Belch and Maria also decide upon a wedding. Everyone is happy.

Apart from Malvolio.

He leaves muttering "*I'll be revenged on the whole pack of you.*"

Feste sings a song to end the play.



Here is a scene from the Royal Exchange Theatre's 1977 production of *Twelfth Night*.

- Can you identify the characters?
- Which scene might this be?

# GREAT EXPECTATIONS

**Some are born great, some achieve greatness, and some have greatness thrust upon them.** Act 2 Scene 5

Malvolio's letter is supposed to be from Olivia but is really written by her maid, Maria. The letter contains words about greatness that form a quote that many people know. They possibly don't know where it comes from but it is very familiar and they might hear it or use the quote from time to time. Such quotes become famous because they are clever in the way that they make sense of all kinds of situations, or because the way in which the words are used make people feel they see or understand something in a new way.

The television programmes that we watch include shows about celebrities or people who want to be famous. Often, they are people who have fame "thrust upon them" rather than being people that are born great or achieve greatness through clever or important things that they have done. This wonderful quote from **Twelfth Night** captures this idea very well.

Greatness means different things to different people. It also means different things in different circumstances. For some, greatness is something they carry all their lives. For other people it is a quick moment and then the fame is gone. That moment might be wonderful and give huge pleasure. It can also be unkind, such as the moments when people's lives spill across the headlines of newspapers for something they would rather had stayed private.

In Malvolio's case, the greatness does not exist at all. It is part of a trick and there's a joke here at his expense. Shakespeare calls such a person a "gull". It's a word that comes from shortening the word 'gullible'.

Some might argue that Malvolio deserves it because he is such a pompous character; others will argue that there is cruelty in making fun of someone who does not understand his involvement in a conspiracy at his expense.

As a result of the letter, Malvolio takes to behaving quite oddly in Olivia's company. He wears yellow leggings that are laced with black bands and he grins foolishly all the time. He makes a spectacle of himself. Which is really not so very different to the way that people make a spectacle of themselves from time to time to get attention - such as streaking at a sports match or at a Royal garden party. The difference is, of course, that Malvolio does it because he believes someone else wants him to behave in this way.

## WHY NOT?

- Make separate lists of people who you think have been born great, achieved greatness or had greatness thrust upon them.
- Discuss why the characters in **Twelfth Night** go along with Maria's game at Malvolio's expense. Try and find moments in the play that make them feel that they are happy to play this trick on Malvolio.
- Look at all the quotes about greatness on this page and discuss what they mean. Do you agree with the ideas that lie behind them?
- Improvise scenes where the final lines are the quotes about greatness. Think about how the ideas and words make sense for you. Do you agree with the thoughts or point of view?
- Think about the ways that people draw attention to themselves. Write a newspaper report about an incident or achievement that leads to their greatness.

**As human beings, our greatness lies not so much in being able to remake the world - that is the myth of the atomic age - as in being able to remake ourselves.**

MOHANDAS GHANDI

**Nothing is more simple than greatness; indeed, to be simple is to be great.**

EMERSON

**All great discoveries are made by men whose feelings run ahead of their thinking.**

C. H. PARKHURST

**Great minds think alike**

ANONYMOUS

**When you're as great as I am, it's hard to be humble.**

MUHAMMAD ALI

**The price of greatness is responsibility.**

SIR WINSTON CHURCHILL

**The greater danger for most of us lies not in setting our aim too high and falling short; but in setting our aim too low, and achieving our mark.**

MICHELANGELO

# HAVE YOU HEARD THE ONE ABOUT..?

Jokes often play with words, mix-up the meanings or the spelling so that we laugh at the muddled way that something is said. We call these confusions of one word with another, often spelt a different way but sounding almost the same, a pun. We sometimes describe this as a play on words.

Sometimes the pun is just there for laughter, a joke that we can enjoy. Sometimes the clever twist of words also makes a serious point which is how puns got their name. The word pun is the shortening of the Italian word *puntiglio* – which means a fine point. From laughter we can sometimes also learn a lesson. As the character of Feste, the fool, says: *Better a witty fool than a foolish wit.*

Shakespeare was very fond of puns and used them a great deal – particularly in his comedies. However, puns depend upon the fact that words with different meanings happen to be pronounced alike. The trouble is that, over time, the pronunciation of words change and there are some puns in Shakespeare's plays that we no longer understand because we no longer say the words in the same way. It's also the case that the meanings of words change too and that makes it difficult to always understand the humour.

However, there are lots of great puns in **Twelfth Night** that we can still enjoy. Even the alternative title for this play, **What You Will**, plays with the playwright's own name, William.

Sir Toby Belch and Sir Andrew Aguecheek are characters that have a joke in their names. We all recognise the name Belch (though we might be more likely to say 'burp'!) The word *ague* is not often used now but it describes an illness that has symptoms of shivering and sweating. How does this change when you add it to the word *cheek*?

During the play Viola (who is pretending to be a man) and Sir Toby Belch are in

conversation. Viola plays with the words *understand* and *gait*

**Sir Toby Belch:** *Taste your legs, sir; put them to motion.*

**Viola:** *My legs do better understand me, sir, than I understand what you mean by bidding me taste my legs.*

**Sir Toby Belch:** *I mean, to go, sir, to enter.*

**Viola:** *I will answer you with gait and entrance. But we are prevented.*  
**(Act 3 Scene 1)**

There are great opportunities here to play with the way actors stand, move and draw attention to their legs (remembering too, that Viola will have women's legs despite the fact that she is pretending to be a man).

It is one of many funny moments where actors have the chance to help the audience enjoy the joke. There are more difficult moments where there is a chance for humour in a pun but where the words are less often used in our modern world. In an early scene in the play, the two men, Sir Toby Belch and Sir Andrew Aguecheek, are in conversation and teasing one another as they speak -

**Sir Andrew Aguecheek:** *Faith, I can cut a caper*

**Sir Toby Belch:** *And I can cut the mutton to't*  
**(Act 1 Scene 3)**

The word '*caper*' can mean to leap and dance about; it can also mean to make food spicy. '*Mutton*' is the meat that comes from a sheep. It can also be the word for a prostitute. In modern English we sometimes use the word for an older person when we speak of *mutton* dressed up as *lamb*. There is another moment here for the actors to make a pun quite physical and entertaining.

## WHY NOT?

- Collect together as many puns as you can think of and discuss which ones make you laugh and which ones don't. Are there some puns that are easier to understand than others? Are there some puns that seem cleverer than others?
- Make a list of words that you can think of that have similar spellings but different meanings. Try to make your own puns from this list.
- Discuss how you would dress the characters of Toby Belch and Andrew Aguecheek to suit their names.
- Look at the short scene between Viola and Sir Toby Belch and, with a partner, try out ways of making this physically funny so that your audience understand and enjoy the pun on the words *understand* and *gait*.
- Make a special note when you come to see the production at the Royal Exchange Theatre of the moment when Sir Andrew Aguecheek tells us that he can cut a caper. How do the actors show the moment? What other ways might you have staged these puns?

## A few to get you started

### - *Strictly not Shakespeare!*

I had a friend who was cast as a pen in a play. Unfortunately, he was written out of the script.

The clumsy kid tripped over his feet in the dark room. I don't think he was very bright.

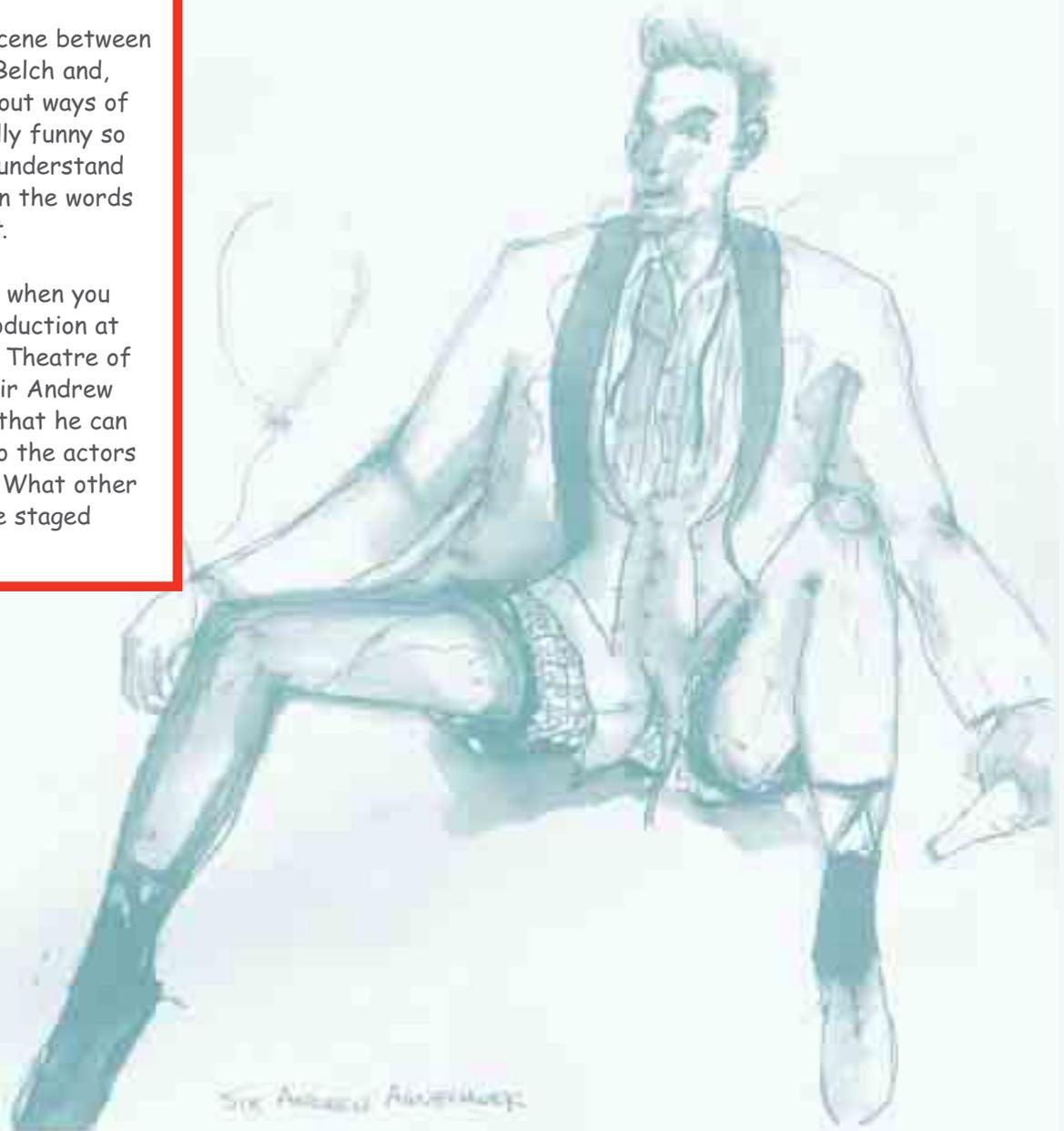
The cow was unable to produce milk - she was udderly shocked.

Sea captains don't like crew cuts.

Time flies like an arrow. Fruit flies like a banana.

When a clock is hungry, it goes back four seconds

A bomb thrown into a French kitchen resulted in Linoleum Blownapart



# TALKING TO YOURSELF

*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 – methought – her eyes had lost her tongue,  
For she did speak in starts distractedly.  
She loves me, sure, the cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring? Why he sent her none.  
I am the man! If it be so, as 'tis,  
Poor lady, she ere better love a dream.  
Disguise, I see thou art a wickedness  
Wherein the pregnant enemy does much.  
How easy is it for the proper false  
In women's waxen hearts to set their forms.  
Alas, our frailty is the cause, not we  
For such as we are made, if such we be.  
How will this fadge\*? My master loves her dearly,  
And I, poor monster, fond as much on him  
As she, mistaken, seems to dote on me.  
What will become of this? As I am man,  
My state is desperate for my master's love;  
As I am woman – now alas the day,  
What thriftless sighs shall poor Olivia breathe?  
O time, thou must untangle this, not I!  
It is too hard a knot for me t'untie.*

## **Viola**

### **Act 2 Scene 3**

\* fadge means how things develop or turn out

Often in Shakespeare's plays, characters use a monologue or soliloquy to explain things that are happening either in the story line or in their heads.

Monologues tend to help us to understand what is going on in the outside world and seem to be said straight to us as an audience.

Soliloquies are usually a conversation in the character's head that explores the situation they find themselves in. A soliloquy gives us insight to what they are thinking and feeling.

Frequently, as it is for Viola, these speeches explore a situation where the character is in a muddle, where there are over-powering feelings and no easy solution for their problems.

- Rewrite Viola's soliloquy in your own words. What would this speech sound like if someone were to say it today as they waited for a bus, stared from their bedroom window or washed up after dinner?
- Make up scenes with a partner where, rather than keeping her feelings to herself, Viola tries to communicate them directly to Orsino and Olivia. Remember when you do this, that Orsino and Olivia have their own feelings and intentions.
- Plan how you would stage this moment with an actor being Olivia. Where would she be? What is the mood and tone of how the piece is said? (anxious? upset? casual? cheerful?) Look at each line or idea and work out what the feeling is, how the phrase might be spoken. Does Viola talk to the audience or to a place in the make believe world of the stage?
- Write your own soliloquy for a situation that you know or understand. This could be about yourself or about an imaginary character. What are the contradictory situation and feelings that you want to explore and communicate to an audience?



# TWELVE NIGHTS....

**Twelfth Night** is named after the last night of traditional Christmas celebrations on January the 6th. It is the day of Christian Feast of the Epiphany. Traditionally, even now, it is the day when people who celebrate Christmas take down the decorations and mark the end of the festivity and jollity of Christmas and New Year. The play is a comedy, a light and festive play full of humour, improbability and music, a play that might have diverted the audience from the English winter gloom.

We sometimes call **Twelfth Night** a festive comedy. There is even a jester called Feste. The time is, as Sir Toby suggests, a time of "cakes and ale" in contrast with grey winter and black-clothed Malvolio.

Some people have argued that **Twelfth Night** is not a very convincing play because the events in it are so fantastical. Perhaps this rather misses the point. William Shakespeare gave the play the other title of **What You Will**. He seems to be saying we can live this crazy story in our heads. Just as the festivities around Christmas are a time for letting go, so this play demands that we stop thinking about reality and enjoy the situations and larger-than-life characters in the imaginary world of Illyria.

**Twelve months**

**Twelve disciples**

**Twelve tribes of Israel**

**In Islam, Ishmael was the father of twelve sons who headed twelve tribes**

**The Hindu icons of Saravanabhava, Sanmukha and T\_rak\_ri have twelve arms**

**There are twelve main principles to the Buddhist religion**

**Hours are counted in twelves**

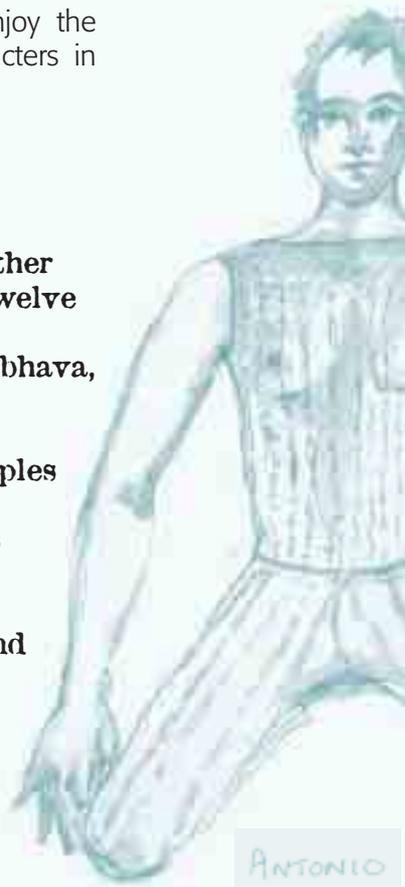
**Twelve to a dozen**

**Twelve inches to a foot**

**Twelve old pennies to a pound**

**Twelve signs of the zodiac**

*See if you can list some other ways that the number 12 is significant or important...*



ANTONIO

## WHY NOT?

- Discuss the celebrations that you have during the year and think about how you enjoy them. Why do you think it is important to have such festivities in our lives?
- Design a costume for your favourite character in the play that has a festive theme to the clothing.
- Try and find out what some of the other celebrations are in the period that is known as the Twelve Days Of Christmas. What days are celebrated by different people across the world and how are the days marked?
- Think about the number 12...For example, someone has sat down and counted the number of times the number twelve is used in the Harry Potter books and it is surprisingly frequent. Twelve seems to be a number that has huge importance in our lives. Why do you think this might be?

# QUIZ SEARCH

## A WORDSEARCH WITH CLUES



- The name of the play by William Shakespeare that celebrates the 6th of January
- The name of the jester or fool who serves in the household of Countess Olivia
- Olivia's uncle who has a name that sounds like a burp
- The other name for the play **Twelfth Night**
- The name of the imaginary island where the events of the play take place
- The thing that happened that brought Viola and Sebastian to the island and split them up
- The Director of this play at the Royal Exchange Theatre
- The Duke of Illyria who thinks he is in love with Olivia but marries Viola
- The name of the woman who pretends to be a man called Cesario
- The name of the maid who writes a letter to Malvolio pretending to be Olivia and pretending that she is in love with him
- The last name of Sir Andrew who wants to marry Olivia
- The name of the theatre where this play is being performed
- A joke that involves a play on words so that two different meanings sound like the one word
- What Viola and Sebastian are
- Some are born great, some achieve -----, and some have ----- thrust upon them. (What is the missing word - it is the same word in both gaps.)
- To leap or dance about, but it could also mean to spice up a dish of mutton
- What Malvolio wears because he thinks it will please Olivia
- A speech that sounds like a conversation with yourself (such as when Viola talks about the ring that Olivia has "returned").
- The designer of the costumes and the set for this production at the Royal Exchange Theatre
- The name of a bird that also means to trick or fool someone



### ANSWERS

- Twelfth Night
- Feste
- Sir Toby Belch
- What You Will
- Illyria
- Shipwreck
- Lucy Bailey
- Orsino
- Viola
- Maria
- Aguecheek
- Royal Exchange
- pun
- twins
- greatness
- caper
- yellow stockings
- soliloquy
- Katrina Lindsay
- gull

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With thanks to Lucy Bailey & to Katrina Lindsay whose costume sketches are reproduced throughout this pack with her kind permission.

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