



# ***Twelfth Night***

## Cambridge iGCSE Activity Pack

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## Teacher's Introduction

These activities on the play are intended to be used with students who are being prepared for Cambridge IGCSE assessment (Literature in English) for the 2023–2025 syllabus. The activities will help students with their understanding of the play as a whole and of the way in which Shakespeare worked as a playwright. It covers all assessment objectives (AOs) and there are many drama-related and 'hands on' activities to make the learning more fun.

### Specification Information

*Twelfth Night* appears on the Cambridge IGCSE as part of Paper 2: Drama OR Paper 3: Drama (Open Text) for 2023–2025 syllabus.

#### Paper 2

- 1 hour 30 minutes long and is worth 50% of the qualification
- It consists of two questions on two chosen Drama texts (25 marks each) and is externally assessed

#### Paper 3

- 45 minutes long and consists of one question on a chosen Drama text (25 marks) and is externally assessed
- It must be paired with either Paper 4 (Unseen) or Component 5 (Coursework) both worth 25 marks and 25% of the qualification

#### Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

In both scenarios, students will be examined on their ability to meet the following assessment objectives:

Assessment Objective	Description	Weighting in Paper 2/3
AO1	Show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text.	25%
AO2	Recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects.	25%
AO3	Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes.	25%
AO4	Communicate a sensitive and informed personal response to literary texts.	25%

Note: *Twelfth Night* could also be used for Component 5 (Coursework) if not chosen as a set text for either of these papers.

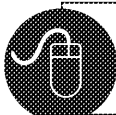
### Resources you may find helpful:

- Trevor Nunn's 1996 film version with a star-studded cast is widely available on DVD. It makes quite free with the text and is set in the nineteenth century, but it works well! It is in several parts. Two activities in this guide refer to this film – these are marked as 'optional'.
- A good site for notes and explanations of the language in the play is [http://www.shakespeare-navigators.com/TN\\_Navigator/TextIndex.html](http://www.shakespeare-navigators.com/TN_Navigator/TextIndex.html) which I have referred students to throughout the resource.
- The full text for *Twelfth Night* can be found here: [www.gutenberg.org](http://www.gutenberg.org)

### Notes on the Activities:

- The Drama activities in the resource are suitable for an ordinary classroom with the chairs and tables rearranged. Students always gain a much better insight into a play by using drama, which is why there is an emphasis on this method in this resource.
- Plot Summary: This could be narrated with performers acting it as a Shakespearean-style 'dumbshow' or mime. You could use a group from the class, or let the whole class perform their own versions in groups. Alternatively, you could split the sections between different groups, give time for rehearsal, and they can perform them in turn.
- The activities here are intended to be accessible to the whole ability range but there are some which may require help for less-able students, either from their classmates, in mixed groups, or from the teacher, who could work with one group at a time. This will depend on the teacher's knowledge of their students and their abilities. The essay practice section at the end of the resource is intended to get students ready for assessment.

C Waldron, May 2022



A webpage containing all the links listed in this resource is conveniently provided on ZigZag Education's website at [zzed.uk/11624](http://zzed.uk/11624)

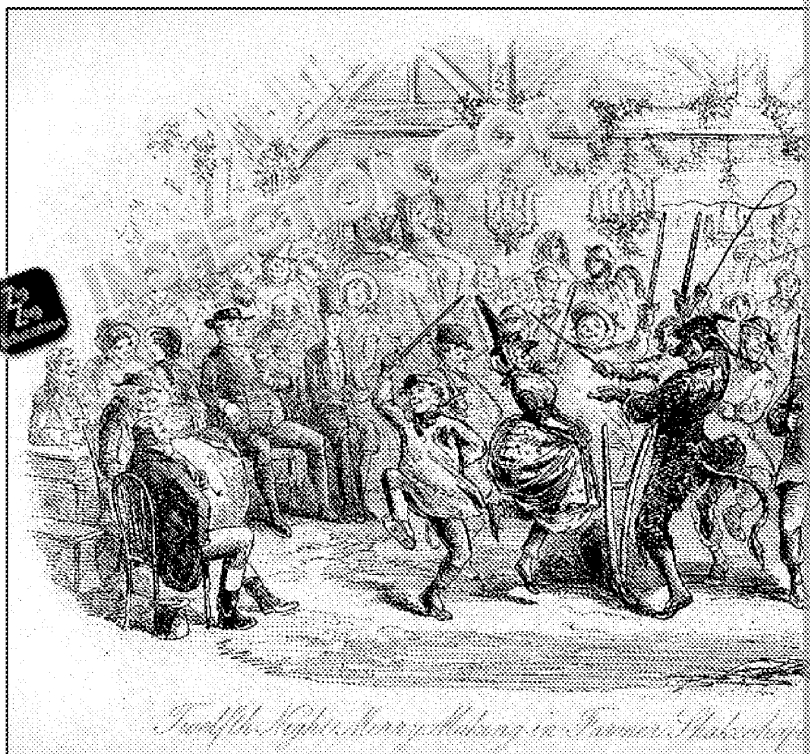
You may find this helpful for accessing the websites rather than typing in each URL.



## Context

### The Meaning of *Twelfth Night*

'Twelfth Night' refers to the evening before the twelfth day of Christmas which was a 'misrule' where social positions were reversed and the party was governed by a king chosen through finding a bean and a pea in the Twelfth Night cake.



Drawing of a Twelfth Night party

In medieval times it was a night when roles were reversed; when boys and girls not only dressed in each other's clothes but masters and servants exchange places for a time. In some places it was the beginning of the New Year.

Shakespeare's play was first performed on Twelfth Night in 1602 in the court of the Earl of Salisbury.

#### Research activity

Work in pairs or small groups, using your school library and the computer to find out as much as you can about the festival of Twelfth Night. Put pictures and information you find on separate sheets of paper and present it to the rest of the class. If possible, display these in a hall or corridor where you can refer to them as you study the play.

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In Olivia's house, her uncle, Sir Toby Belch, is taking advantage of her hospitality to live the high life, eating and getting drunk at her expense. He has invited his very dim-witted friend, Sir Andrew Aguecheek, to stay and is encouraging him to woo Olivia. Maria, Olivia's maid, is in league with Sir Toby and Feste, the jester, who is wiser than most of them. While she lives in her private world of grief, Olivia has the management of her household. Malvolio, her steward, who is a vain and humourous fellow, disapproves of Sir Toby and Maria and their drinking sessions.

Meanwhile, Sir Toby, Sir Andrew and Maria have had a drunken party that wakes Olivia. Sir Toby is drunk, self-righteous and threatens to tell Olivia of their behaviour. They decide to play a trick on him. Maria has a plan that will play upon his vanity. She writes a letter in what looks like Olivia's handwriting in it that Olivia is in love with Malvolio. She includes instructions about how he should behave, including wearing 'cross-gartering' (a fashion where ribbons were wound in crosses on the hand, and smiling. Of course, when he does behave like this, Olivia thinks he is mad and locks him in the cellar.

Meanwhile, Sebastian, who was also saved from the sea by a man called Antonio, drowned. He has heard of Orsino and decides to travel to his court. Although Antonio will be risking his life, he insists on going with him. Antonio leaves Sebastian in the boat since Sebastian has no money.

When Sir Toby finds out that Olivia is in love with Cesario, he pushes Sir Andrew which frightens both Sir Andrew, who is very timid, and Viola, who knows nothing of duelling. Antonio sees them and thinks that Viola is Sebastian. He rushes to the rescue. Soldiers arrive and arrest him. He asks Viola for the money he lent Sebastian and she gives it to him. Viola tells Antonio that she is not Sebastian. He tells her that Sebastian is fighting Sir Toby and Sir Andrew. Olivia enters and commands them to stop. She tells Viola that she is in love with Cesario and asks him to marry her. Viola tells her that he is not Cesario.

Meanwhile, Cesario has been brought before Orsino who recognises an enemy. In telling of his rescue, Antonio laments the boy's ingratitude, but Orsino says Cesario will stay for three months. Olivia then enters and reproaches Cesario for deserting her so soon. She turns upon them both. Then Sir Andrew and Sir Toby enter, both wounded from the fight. For a few moments all is confusion. Sebastian himself finally arrives, and the misunderstanding is cleared. The brother and sister are thrilled to be reunited. Orsino realises his mistake and proposes marriage to Cesario. Olivia hears that Cesario were because she was Viola, so he proposes marriage to her. Olivia hears that because of her trick on Malvolio. She sends for Malvolio, who is not in the mood to play the part. The play ends with a song.

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## How to Annotate a Text

When you are asked to make notes on your text, you should do this carefully, so later. Make notes in pencil, so you can erase them if necessary. You may wish to

- ❖ To help you understand the meaning
- ❖ To show where something useful is said about a character
- ❖ To show where a theme is indicated
- ❖ To help with comments on language use
- ❖ To indicate use of stagecraft
- ❖ To show how it relates to context

The best way is to underline the word or phrase and make a brief note in the margin. Act 1 Scene 4.

### Duke Orsino

*Dear lad, believe it;*

*For they shall yet say happy years,*

*That say they start a man: Diana's lip*

*Is not more smooth and rubious; thy small pipe*

*Is as the maiden's organ, shrill and sound,*

*And all is semblative a woman's part.*

*I know thy constellation is right apt*

*For this affair. Some four or five attend him;*

*All, if you will; for I myself am best*

*When least in company. Prosper well in this,*

*And thou shalt live as freely as thy lord,*

*To call his fortunes thine*

*tell lies about you*

*goddess of moon; s*

*red / high voice*

*seems like*

*star sign – believe*

*Character note: Or*

*to be alone; melanc*



Go to a

Now practise on the speech below.

You can use [https://shakespeare-navigators.com/TN\\_Navigator/Twelfth\\_Night](https://shakespeare-navigators.com/TN_Navigator/Twelfth_Night) to help you.

### Viola

*There is a fair behaviour in thee, captain;*

*And though that nature with a beautiful air*

*Doth oft close in pollution thy face,*

*I will believe you have a mind that suits*

*With this thy fair and outward character.*

*I prithee, and I'll pay thee bounteously,*

*Conceal me what I am, and be my aid*

*For such disguise as haply shall become*

*The form of my intent. I'll serve this duke:*

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# Act 1

## Act 1 Scene 1

### The Opening Scene

Duke Orsino speaks of his love for Olivia. He imagines himself both as the hunter and the prey, playing on the heart and the 'hart' [a deer]. His servant returns from Olivia's house to tell him she has taken a vow to spend seven years wearing a veil in mourning for her dead brother. This makes Orsino wonder how she will love a husband, if she does at all.

### Discussion Activity

[AO3]

This is the opening line of the play.  
What does it tell the audience about:

- the themes of the play?
- the character of Orsino?
- Shakespeare's use of metaphor?



If music be the food of love,  
play on!

### Drama Activity

In threes, read the scene through. Each time a word to do with love is mentioned, put your hand on your heart. Each time a word to do with grief is mentioned, wipe away an imaginary tear. What have you learned about the themes of the scene from this exercise? Write your ideas in the notes on the following page.

### Discussion Activity

How is the theme of love continued in the rest of this opening scene:

- Through Orsino's declarations of love for Olivia?
- Through what the audience learns about Olivia's love for her brother?

In pairs, discuss what you think about Orsino and about Olivia from this scene. Do you think Orsino is really in love with Olivia, or just playing with the idea of love? Do you think about whether Olivia's way of mourning is rather excessive and if so, why? What words in the scene have suggested your opinions? Use the Research briefly ideas of 'courtly love' in Shakespeare's time and say how this affects Orsino's attitude.



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## My Notes Page for: Act 1 Scene 1

The opening line of the play tells the audience about the main theme b

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In the rest of the scene the themes are shown by

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It tells us something about Orsino because

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It tells us about Shakespeare's use of metaphor because

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In the rest of this scene what we learn about Orsino from his declaration

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I think this because

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What we learn about Olivia from her mourning over her dead brother

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I think this because

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## Act 1 Scene 2

The scene follows the shipwreck. Viola asks where they have landed and the captain tells her they are in Illyria. Viola uses wordplay to ask what she is supposed to do in Illyria, when her brother is dead [Illyria is an alternative name for heaven]. The captain tells her that he saw her brother, Sebastian, float off across the waves. This makes Viola hope that he escaped drowning and she can find him. The captain tells her he was born in the country and that it is ruled by Duke Orsino and the captain says there is a rumour that he is courting Olivia, but is not getting on. Viola refuses to see anybody. Viola asks him to help her find some boy's clothes, so she can disguise herself. The eunuch was a castrated boy who often had a beautiful singing voice.

### Drama activity

Divide class into pairs. One person should take the role of Viola, the other the role of the captain. Experiment with reading the scene in different ways:

- With Viola being angry and the captain being irritated
- With the captain 'sucking up' to Viola and Viola being very snobbish
- With Viola making the best of things and the captain being sympathetic

Each couple should decide which interpretation works best and what that says about the two characters.

### Points for Discussion

Some directors start this scene with a thunderstorm and perhaps a back porch destroyed. What advantages and disadvantages do you think such an approach has?

Other directors swap this scene with the opening scene, so that the play opens with Viola and we meet Viola before we see Orsino. What advantages and disadvantages would have in a production?

How do you think they would have shown the thunderstorm in Shakespeare's time?

### Research activity

'like Arion on the dolphin's back'

Go to [zzed.uk/12](http://www.zzed.uk/12)

This is how the captain describes Sebastian when he is telling Viola how he is safe. Look at the story of Arion on the dolphin at <https://en.wikipedia.org/wiki/Arion>. Why do you think this comparison might support the captain's optimism?

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## Quotes Quest

There is some discussion of Orsino and Olivia in this scene. This gives the audience information about both characters. Look at the quotations below and write in what they tell you.

*'twas fresh in murmur...  
That he did seek the love  
of fair Olivia*

*A noble duke, in  
nature as in name.*

*A virtuous maid*

*she will admit no  
kind of suit,  
No, not the duke's.*

*for whose dear love,  
They say, she hath  
abjured the company  
And sight of men.*



*And then 'twas fresh in  
murmur,--as, you know,  
What great ones do the  
less will prattle of,--  
That he did seek the love  
of fair Olivia.*

## Writing opportunity

Consider the quotation above. Is it true that ordinary people love to gossip? Think of celebrity magazines such as *OK* and *Heat*.

Write the headline and a short article for one of these magazines, imagining modern day 'celebs'. Remember to include some quotations from them and try to imitate the style of your chosen magazine. You can find examples of headlines at <http://ok.co.uk/home/> and <http://www.heatworld.com/>

Go to [zzed.uk/11](http://zzed.uk/11)

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## My Notes Page for: Act 1 Scene

AOs covered: AO1, AO4 – Activities 3, 4 and 5; AO3 – all activities

*Viola is upset in this scene, although she has been saved, because*

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*The captain tries to cheer Viola up by saying*

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*Viola pays the captain some money because*

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*When she hears about Olivia, Viola wants to*

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*I think this is because*

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*In the end she decides to serve Orsino and she tells the captain to*

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*I think this is because*

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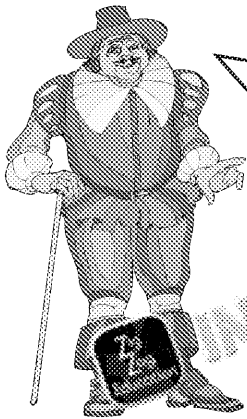
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## Act 1 Scene 3

This scene takes place in Olivia's house. Her uncle, Sir Toby Belch, takes advantage of his position as her guardian by living the high life at her expense. He drinks too much and is often sloppy, and he eats too much as well. He has invited a friend, Sir Andrew Aguecheek, to stay with him while he encourages him to woo Olivia. Maria, Olivia's personal maid, tells Sir Toby that she has made a fool of Sir Andrew. However she does not tell Olivia what his behaviour is like.



What a plague means  
my niece, to take the  
death of her brother  
thus? I am sure care's  
an enemy to life.

That quaffing and  
will undo you: I have  
lady talk of it yesternight  
and of a foolish knight  
you brought in on me  
here to be her wooer.

### CHARACTER FILE

Look at Sir Toby's opening line. What impression does the audience have of him? If he was a modern character, what would you imagine him to look like? Draw a picture of Sir Toby in the middle of a sheet of paper. Surround it with quotations showing what you got your ideas.

### Writing activity

Even before Sir Andrew Aguecheek appears, we know quite a lot about him.

- Write down three things that Maria says about him.
- Write down three things that Sir Toby says about him.
- Discuss with a partner how these opinions are different and why you might be.

### Point for discussion

How does the exchange between Maria and Sir Toby reflect the ideas of the play? Were they part of the theme of the Twelfth Night celebrations? You should consider the relative social status and the way they behave.

### Drama activity

In threes, read the exchanges between Maria, Sir Andrew and Sir Toby, from Maria's exit at line 66. Work out how to perform this extract, to get the most out of it. You can play it transgender, with a boy in a wig playing Maria; Sir Toby could have padding, and be rather drunk, with a tendency to burst into song, and Sir Andrew could have an annoying nervous laugh and be rather camp. See how many different ideas you can find, and make the most of them.

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## Quotes Quest



Find a quotation from this part of the scene that tells us Maria thinks Sir Andrew is a fool.

Find a quotation from this part of the scene that tells us that Maria knows how Olivia thinks.

Find a quotation from this part of the scene that tells us Sir Andrew is not very bright.

Find a quotation from this part of the scene that tells us Sir Andrew does not understand Maria's jokes.

Find a quotation from this part of the scene that suggests Sir Toby enjoys egging on Sir Andrew to make a fool of himself.

Find a quotation from this part of the scene that tells us Sir Toby knows Maria will understand the game he is playing.

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Now look at the final part of the scene between Sir Toby and Sir Andrew.

## Drama activity

Class divides into pairs. Take a role each. First you should decide on three you will give your characters. For example, Sir Andrew might have an air of fiddling with his hair and a twitch, while Sir Toby might slap Sir Andrew when he laughs and might hitch up his trousers. You should choose many lines. You should then try acting this part of the scene, introducing your mannerisms at appropriate points in the dialogue. This is a way of fleshing characters as an actor.

## CHARACTER

If Maria and Sir Andrew were modern characters what do you imagine they would be? In groups draw each of them in the middle of a sheet of paper. Surround these bubbles into which you can write quotations that suggest things about the characters.

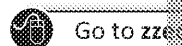
## Writing Activity

Imagine that Sir Toby and Maria could text each other after this scene. Write a text message about their successful fooling of Sir Andrew?

## Research Activity

Sir Andrew and Sir Toby have a lot of dialogue about dancing in the last part of the scene. Research these dances and steps that are mentioned:

Galliard	Caper
Back-kick	Coranto
Cinque Pas	Jig



You can find these and other terms explained at [http://www.shakespeare-navigator.com/TN\\_Navigator/TN\\_1](http://www.shakespeare-navigator.com/TN_Navigator/TN_1)

## Discussion points

Why do you think Shakespeare uses prose rather than verse in this scene? Is it because the characters are not working people?

Shakespeare also gives his characters a lot of wordplay in this scene – often you think this has an effect on the way the audience sees the characters?

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## My Notes Page for: Act 1 Scene 3

Sir Toby and Maria begin the scene by disagreeing over

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Sir Toby sees Sir Andrew coming and persuades him to

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Maria makes a fool of Sir Andrew by

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Sir Andrew says he will go home because

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Sir Toby makes a fool of Sir Andrew because

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This scene tells the audience about

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I like/dislike this scene because

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## Act 1 Scene 4

This scene takes place in Orsino's court. Viola has been serving the Duke as Cesario and has gained his confidence to such an extent that he is sending her as his messenger to Olivia. He loves her best but tells the audience she wants to marry him herself.

### Drama activity

In groups of three read the scene through. Each character should think he or she is following in a subtle way:

Valentine – jealousy at Cesario's quick promotion to Orsino's favourite

Orsino – a more than employer-like interest in Cesario

Viola – love for Orsino



*Be clamorous and  
leap all civil  
bounds  
Rather than make  
unprofitable return.*

*I'll do my best  
To woo your lady:  
[Aside]  
yet, a barful strife!  
Whoe'er I woo, mys  
would be his wife.*

### CHARACTER FILES

Start character files for Orsino and Viola. If they were modern characters draw them in the centre of a sheet of paper and gradually add quotations that tell you something about them. What do the quotations above tell us about them?

### Discussion Points

- Why do you think Shakespeare included this scene?
- How does it further the plot?
- What does it tell us about Viola and Orsino and their relationship:
  - a) what each thinks of the other
  - b) what they think of other people?

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## My Notes Page for: Act 1 Scene 4

Valentine and Viola begin the scene by discussing

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This conversation suggests

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When Orsino tells his first thing he does is

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He wants Cesario to

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Viola's first reaction is

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Orsino wants Cesario to woo Olivia because

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Viola does not want to woo Cesario because

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The way I feel towards Viola at the end of this scene is

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## Act 1 Scene 5

This scene begins with a new character, Feste, who is Olivia's jester, or clown. He asks for permission and Maria warns him that he may be thrown out of the house. There is a fight between them and then Olivia enters with her household steward, Malvolio – another new character.

Olivia is cross with Feste for having been absent for so long but his wit is skilful enough to win her mind about turning him out. Malvolio is very cutting and rude about Feste's skills and that fools have special dispensation to say things other people can't say.

Maria tells Olivia there is a young man at her gate from Orsino and Olivia tells Malvolio he is gone. Sir Toby enters very drunk and also tells Olivia there is a messenger. Then Olivia looks after him. Malvolio returns to say the young man will not take no for an answer and she will see him.

### Drama activity

In groups of three, students perform the section of this scene from Olivia's perspective. Maria's reaction to the news about a messenger.

Try an exaggerated performance with Malvolio looking down his nose at Olivia (but not too rude) gestures at Malvolio when Olivia isn't looking.

Think about how Feste wins Olivia round from being cross with him to stop him. How can you show this in actions and gestures as well as words?



Wit, an't be thy will, put me into good fooling!

Go to, you're a dry fool. I'll no more of you: besides, you grow dishonest.

### CHARACTER FILES

Start character files for Olivia, Feste and Malvolio. For each of them, imagine them in modern times and draw them. Then surround them with speech bubble quotations that show their characters, or comments of your own.

Your character files should be updated as you continue through the play and think about things about them. You will find the comments you make and the quotations you use when it comes to your assessment.

### Writing activity

With a partner discuss your first impression of Malvolio. Write an alliteration that describes him. You could include this in your character file.

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

Not yet old enough for a man, nor young enough for a boy; as a squash is before a peascod, or a codling when 'tis almost apple: 'tis with him in standing water, between boy and man. He is very well-favoured and he speaks very shrewishly; one would think his mother's milk was scarce out of him.

Viola as Cesario enters and there is an exchange of lines between her and Olivia about her manners on both sides. Viola says she will only speak of her errand to Olivia in private. She tells Olivia she comes from Orsino. Olivia is unimpressed but she shows Viola she is impressed. She sees Viola in an impassioned way that wins Olivia over – although Olivia still refuses to see or love Orsino, but asks Viola to return. When she offers to marry Viola and leaves Olivia in confusion over her feelings for this young man. She sends Malvolio that she says he left with her.

## Drama Activity

Students work in threes to perform the part of the scene between Viola, Olivia and Orsino. Line 'Give me my veil: come, throw it o'er my face' to 'Give us the place also, my divinity.'

Think about how you might say the lines – try different ways of speaking. Consider what gestures and actions are suggested by the lines. Include this in your performance.

## Research Activity

Work in pairs and look at the section of the scene where Olivia and Viola meet. Find words or phrases you are unfamiliar with by going to

[https://shakespeare-navigators.com/TN\\_Navigator/Twelfth\\_Night\\_Act\\_2\\_Scene\\_5](https://shakespeare-navigators.com/TN_Navigator/Twelfth_Night_Act_2_Scene_5) and write your findings on your scripts.

## Drama Activity

Work in groups of four on a performance of this section of the scene. One of you should be the director. You should think about the following points:

- Whereabouts is Viola being a) scornful? b) passionate? c) sincere?
- Whereabouts is Olivia being a) proud? b) irritated? c) sincere?
- How could you show this in your gestures and actions as well as your words?
- Viola also has to remember to behave like a boy. Are there any moments when she forgets this? How would you indicate this to an audience?
- At what point in this section do you think Olivia falls for Cesario? How would you show this?

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*Love make his heart  
of flint that you shall  
love;  
And let your fervour,  
like my master's, be  
Placed in contempt!  
Farewell, fair cruelty.*

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Twelfth Night Cambridge iGCSE Activity Pack

## My Notes Page for: Act 1 Scene 5

Feste and Maria begin the scene by disagreeing over

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Feste wins Olivia round by

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Malvolio makes an enemy of Feste by

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Viola/Cesario gets an audience with Olivia by

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Her conversation with Olivia is different from what Olivia is used to be

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At the end of the interview Olivia's feelings about Cesario are

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I think the following will happen as a result of this scene

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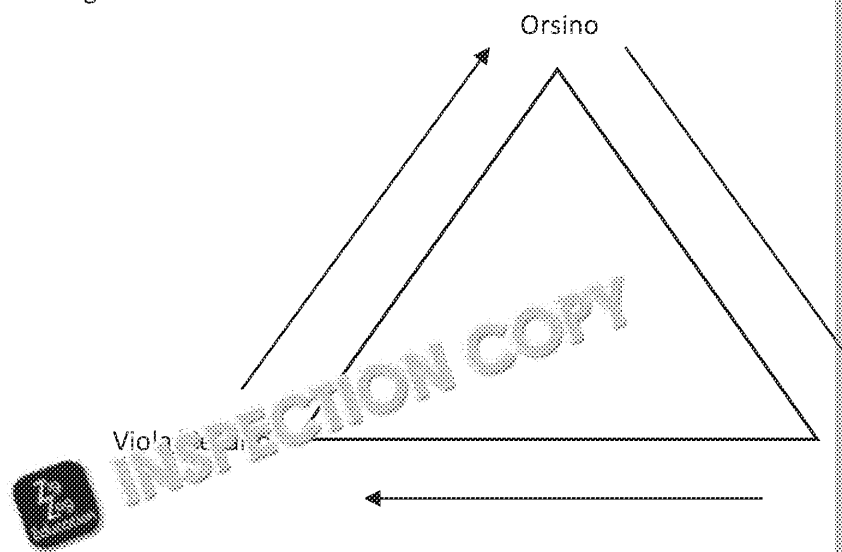
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## Act 1 Activities

### The Eternal Triangle



Find an appropriate quotation to show each of the following:

- Orsino is in love with Olivia
- Olivia is in love with Cesario (Viola)
- Viola is in love with Orsino

Write them into the triangle.

### Writing Activity 1

Imagine you are writing another article for your chosen celebrity magazine speculate about the handsome newcomer who is friends with Orsino but who has unprecedented access to Olivia.

You might include some quotations from unspecified 'friends' or 'family' (Orsino and Maria) as well as 'photos' of Cesario arriving at or leaving Olivia's house.

### Writing Activity 2

Imagine you are Cesario, Viola or Olivia. Write the entries in your diary that you would write. Remember to include your thoughts and feelings about the things that have happened. Remember to write in 'diary style' – i.e. it need not be complete sentences and you can be honest!

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## Act 1 Quiz

Question
Viola and Sebastian are twins
Sir Toby Belch is Olivia's father
Maria is Olivia's maid
Viola asks the Captain to find her men's clothes
Orsino wants to eat music
Sir Andrew Aguecheek is Olivia's suitor
Malvolio admires Feste's clowning
Olivia is in mourning for her brother
Orsino wants Viola to woo Olivia for him
Viola agrees because she doesn't care about Orsino
Maria and Sir Toby are fond of Malvolio
Maria thinks Sir Toby drinks too much
Sir Andrew rather fancies himself as a dancer
Maria thinks Sir Andrew is a man to admire
Viola thinks Olivia is too proud
Feste is sacked by Olivia
Sir Toby is drunk when Viola arrives at Olivia's house
Olivia refuses to show Viola her face
Viola threatens to burn down Olivia's gates if she is not let in
The sea captain has never been to Illyria before

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## Quotes Quest

Look at the following quotations. Group them under the thematic headings below.

Love and desire  
Disguise and concealment  
Folly and madness  
Order and disorder

...for whose dear love,  
They say, she hath abjured  
the company  
And sight of men.

By my troth, Sir Tebaldo, you must come in  
earlier o'  
night. Your cousin, my lady, takes great  
pleasure in your ill hours.

I am a fellow o' the  
strangest mind I' the world;  
I delight in masques  
and revels sometimes  
altogether.

O, then unfold the passion of my love,  
Surprise her with discourse of my  
dear faith:

Give me my veil:  
come, throw it o'er  
my face.

He is but mad yet, Madonna;  
and the fool shall look  
to the madman.

Well, God give  
have it; and to  
that are fools  
talents.

I prithee, and I'll pay thee bounteously,  
Conceal me what I am, and be my aid  
For such disguise as haply shall become  
The form of my intent.

Unless the master  
Even so quickly m

... by the very fangs  
of malice I swear, I am  
I play.

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## Act 2

### Act 2 Scene 1

In this scene the audience meets Sebastian, Viola's twin brother, who she thinks is a captain who rescued him and has grown very affectionate towards him. Sebastian is drowned and apologises for being poor company. He tells Antonio that he will no longer, but that he is going to Duke Orsino's court. Antonio watches him go, reflects on his enemies at Orsino's court. He then decides that his love for Sebastian is greater than his own and sets off after him.

#### CHARACTER FILES

These two new characters are *new* to the text, so your files will be smaller. In Act 1, Sebastian might look like a modern character, and draw him in the top half of the page. The same goes for Antonio. Add thought bubbles into which you can write relevant ideas and comments. You should do the same for Antonio.

#### Drama activity

Work in pairs on this scene and try the following readings:

- a) Sebastian as a rather sulky teenager and Antonio as a father-figure
- b) Sebastian as a very sensitive young man, not wanting to impose on Antonio too much for him, and Antonio as an older man who can see the possibilities

Discuss which of your two readings comes closest to how you feel the script is intended to be.

#### Discussion point

In some modern productions, Antonio is played as a gay man with strong feelings for Sebastian, but Sebastian does not return them. In Shakespeare's time this would not have been allowed. Elizabethan men did have strong friendships and had no difficulty in showing them in public.

Work with a partner and discuss how, if you were directing the play, you would handle Antonio's feelings for Sebastian.



Find a quotation that tells us Sebastian feels he is unlucky and does not want this to affect Antonio.

Find a quotation that suggests Antonio is prepared to face up to Sebastian's feelings.

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## My Notes Page for: Act 2 Scene 1

In this scene Sebastian is feeling

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While Antonio is feeling

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Sebastian says his sister was

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Sebastian says he is going to

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Antonio makes the decision to

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This scene tells the audience about

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I think the following will happen because of this scene

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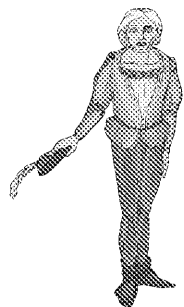
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## Act 2 Scene 2

Malvolio catches up with Viola and insists on returning the ring that Olivia has told her she found. Viola is puzzled because she knows that this was not the case. Then she realises the token of love and that her disguise has fooled Olivia thoroughly.



She took the  
ring of me: I'll  
none of it.

... if it be worth  
stooping for, there  
it lies in your eye;  
if not, be it his  
that finds it.

### Discuss points

Viola knows Orsino did not send Olivia a ring. Why does she play along with him? What is Malvolio's attitude towards 'Cesario'? What action do you think she takes in the words above?

### Drama activity

Work in pairs on this short exchange between the two characters. Try the

- Malvolio so much on his dignity he finds it hard to talk to 'Cesario' and Viola playing on his feelings and enjoying stringing him along
- Malvolio being rude and rather aggressive and Viola giving as good as she gets

Which interpretation do you think worked best? Why?

Look at Viola's final soliloquy. Read it aloud in pairs, switching over at the end of each line. Then decide:

- what Viola is saying about disguise/deception
- what she imagines Olivia is feeling
- how she says that she and Olivia are in the same position
- what she decides at the end of the speech

Select a short quotation as evidence for your views on each of the above.

Why do you think Shakespeare wrote Viola's soliloquy in blank verse, when the rest of the play is in prose?

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## My Notes Page for: Act 2 Scene 2

Malvolio has followed Viola because

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Viola tells him she will not

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Malvolio's response is to

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Viola realises

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Her reaction is to

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This scene tells the audience about

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I like/dislike this scene because

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## Act 2 Scene 3

In the first section of the scene, up to Maria's entrance, Sir Toby, Sir Andrew and Feste are enjoying a drinking session. They fool around and then Feste sings a song. There is a bit of mythology bandied around, which makes fun of those with pretensions to learning. It is heartfelt, as a contrast. However, this does not suit their drunken mood for long and they start a rowdy 'catch'.

What is love? 'tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:  
In delay there lies no plenty;  
Then come kiss me, sweet and contrary,  
Youth's a stuff will be our age.



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### Discussion points

Work with a partner or a small group and consider the following:

- Directors often cut lines which they think would be particularly difficult to understand. If you were directing this section of the scene, which lines would you cut and why?
- Look at the words of Feste's song. What is the song saying about love? Which lines are relevant to the themes of the play?
- Imagine you are producing a very modern version of the play, with Feste singing the song. How would you change it?
- A catch is a round, where singers enter at different points. Can you think of a song that you could put in at this point?

The men are making so much noise that Maria enters and tells them to be quiet. She sends Malvolio to throw them out. Sure enough, Malvolio appears and lays down the law. He will not put up with his behaviour. The three of them treat him with contempt and continue their rowdy until Malvolio goes off, saying he will tell Olivia about them.

### Drama activity

Work in groups of five to stage this part of the scene. Consider the following:

- Sir Toby is drunk and roaring with laughter.
- Sir Andrew is drunk and giggling.
- Feste is slightly drunk and encouraging the two knights.
- Maria is not drunk, but merry – trying to keep the peace as well.
- Malvolio is disapproving and a spoilsport.

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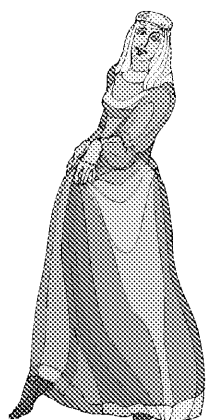
After Malvolio's exit, the others want to get revenge on him for his tale-bearing. Maria will use Malvolio's vanity and pride to bring him down. She will write a letter that will give strong hints that Olivia is in love with him. Then she will leave it where the letter will be planted somewhere where they can hide and spy on Malvolio as he reads the letter and Sir Toby says she is a wonderful woman, and that she adores him. 'sack', or Spanish wine, as a nightcap.

### Research activity

Maria refers to Malvolio as 'a kind of Puritan'. Work with a partner and do some research on Puritans in England in Shakespeare's time. Why might Shakespeare want to include them in his plays? Why does it provoke such a reaction from Sir Andrew?

### Quote: Maria

Work with a partner to rewrite the quotations below in modern English. What do you think of Malvolio and his relationships with Olivia's household? You can use [https://shakespeare-navigators.com/TN\\_Navigator/Twelfth\\_Night\\_Act\\_2\\_Scene\\_3](https://shakespeare-navigators.com/TN_Navigator/Twelfth_Night_Act_2_Scene_3) to help you.



*... a time-pleaser; an affectioned ass,  
that cons state without book and utters it  
swarths: the best persuaded of himself, so  
crammed, as he thinks, with excellencies,  
his grounds of faith that all that look on him  
him; and on that vice in him will my revenge  
notable cause to work.*

*Art any more than a  
steward? Dost thou  
think, because thou art  
virtuous, there shall be  
no more cakes and ale?*



*Yes, Sir Toby, and  
Sir Andrew shall be hot i' the  
mouth too.*

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### My Notes Page for: Act 2 Scene 3

Sir Toby and Sir Andrew are behaving like

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Feste sings a song about

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Maria enters and tells them to

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Malvolio enters and says

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Their reaction is to

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This scene tells the audience about

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I like/dislike this scene because

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## Act 2 Scene 4

The scene takes place in Orsino's palace, where the Duke is refusing to take Olivia. He asks for a song that he had enjoyed the previous evening and is told that it was somewhere at the palace. Viola's comment on the music that is playing makes Orsino in love and she tells him that she has and that her love looks rather like him and that women should be younger than their husbands because they lose their bloom more quickly.

Feste enters and sings the sad song, 'Come away death' and Orsino pays him. He then asks Viola to return to Olivia. Viola asks why, if Olivia can't love him, he cannot ask her whether, if she were a woman and loved him, she would have to accept it if he remained a man. He says that men's love is stronger and more lasting than women's but Viola disagrees and tells him that if she were her sister. When Orsino asks if her sister is a woman of unrequited love, she says yes and then departs for Olivia's house.

### Discussion Points

How is Feste's song linked to the conversation between Orsino and Viola?  
How is Shakespeare using dramatic irony in Viola's situation and words?

### Drama activity

Work in pairs on the final part of the scene, when Orsino and Viola are alone.

#### 1. Orsino.

After the section beginning 'Once more Cesario' and ending '... that I love', ask the following questions in character:

- Who am I?
- What am I saying?
- Why am I saying it?
- How do I speak?

#### 2. Viola.

After the end of the scene, ask the same questions.

Question c) will be the longest, because it looks at motives.

Use the following suggestions to help you with the answer:

- I am saying this because I love him.
- I am saying this because I feel...
- I am saying this because I think...

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## My Notes Page for: Act 2 Scene 4

Orsino sends for Feste because

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Feste sings a song about

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The woman who says she loves is described by Viola as

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When Feste says 'pleasure will be paid' he means

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When Viola describes her sister's symptoms she is really

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This scene tells the audience about

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I like/dislike this scene because

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## Act 2 Scene 5

In this scene, Maria's idea for making a fool of Malvolio is put into action. As soon as she is in a suitable place she advises Sir Toby, Sir Andrew and Fabian, a servant who is in on the plan. She drops the letter on the path beside them and leaves as Malvolio enters in a soliloquy, in which he imagines himself as Olivia's husband, magnificently dressed and the servants. The convention is that he is unaware of the presence of the other three men and their comments. When he finds the letter, he reads it aloud, as they have hoped. It is written in a way that it can be worked out as applying to Malvolio, which he is only too ready to do. He wants to see him behaving as a great man, being snobbish with her relatives and implies that she is indeed in love with him and suggests that she wishes to see him garmented and smiling. Malvolio falls for the letter completely and rushes off happily. He wants of him. Maria and the three men are delighted with the success of their scheme.

### Research activity

This scene contains quite a lot of unfamiliar expressions in it, that need to be understood to be enjoyed.

Work with a partner and use [https://shakespeare-navigators.com/TN\\_Navigator/Twelfth\\_Night\\_Act\\_2\\_Scene\\_5](https://shakespeare-navigators.com/TN_Navigator/Twelfth_Night_Act_2_Scene_5) to find the meanings of these expressions.

Write them into your script and then read the scene out loud, taking turns to read each line of speech and substituting the modern words for the archaic ones. This should help you to understand it more.

### Drama activity

This scene is one that directors and actors can have great fun with. The actors appear unconscious of the others, who are hiding. The three men who are playing Malvolio are played in different ways. They often nearly give themselves away as they try to be snobbish and have to be shushed by the others.

Work in groups of four and think how you will set the scene. The actors must be seen to be there but not from the audience.

Consider the following:

Sir Toby – gets very cross and carried away at times. Might he pop out from behind the bushes to be dragged back?

Sir Andrew – gets over the top and imitates Sir Toby. Would he, too, pop out from behind the bushes to be dragged back?

Perhaps you could include some 'stage business' where the actors appear to be looking for something out of sight when he looks round?

Look at your lines carefully and decide what actions and gestures might go with them. The important thing is to keep the audience guessing whether Malvolio will catch the three men (which would ruin the plan) or not.

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## Discussion Point

Watch Trevor Nunn's film version of 1996, the three conspirators actualise the action. The director focuses on Malvolio, played by Nigel Hawthorne, as he looks at the statues in Olivia's garden to get his laughs.

Discuss with your working group from the last activity what the difference is between the film version of the play.

- If you were the director, how would you have directed the actors?
- Would the scene from the film work as well on the stage?

You can watch a stage performance of this scene at <https://www.youtube.com/watch?v=BO772A-FLI>

Which scene did you think worked best? Which was funnier? Why?



Here are two photographs from a school production of *Twelfth Night*, just to give you an idea of this scene.

## Writing activities

- Imagine you are Malvolio at the end of this scene. Write a reply to Olivia's letter, expressing your feelings for her and how you will obey her 'commands' in the letter.
- Imagine that Fabian and Feste can communicate by email. Write the email message between them, as Fabian describes what happened in the garden and Feste

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## My Notes Page for: Act 2 Scene 5

Sir Toby, Sir Andrew and Fabian are told by Maria to

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When he first appears, Malvolio is

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The three men react by

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When Malvolio reads the letter, he thinks

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At the end of the scene, Malvolio is going to

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At the end of the scene the three men's reactions are

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I think Shakespeare included this scene because

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## Act 2 Activities

In this act the main plot and the subplot are both developed further.

### Discussion Points

Work with a partner. Look again at Scene 2 and Scene 4.

How are Malvolio and Feste, as well as Viola, being used to link Olivia's

In Scene 3 and Scene 5, how does the subplot take shape? Describe this sentences.

How do the two plots include the themes of

- a) love?
- b) appearance and reality?
- c) 'misrule' or things in order?



### CHARACTER FILES

Add to your character files what you have learned about the different characters in your activities for Act 2.

### Writing Activity

**Either** Write a short poem beginning with the line  
'She never told her love'

**Or** Write a rap beginning with the line  
'There shall be no more cakes and ale'



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## CHARACTER FILE

**Feste** is a clown, an entertainer and a philosopher. Work with a partner and find:

- Three examples of Feste as a clown
- Two examples of Feste as an entertainer
- Three examples of Feste as a philosopher

Discuss your findings and write three paragraphs about the character of Feste as he plays in *Twelfth Night*. Which of them do you consider the most important?

Think of five questions you would like to ask Feste if you could meet him. Keep your character file.

## Writing Activity

### Maria's Blog

Imagine that Maria has internet access and she writes a weekly blog. Give her a title and then write a blog entry for the events covered in Act 2.

You should include:

- An account of the events of Act 2 Scene 3 where you tried to stop Sir Toby and Feste from being noisy and what happened when Malvolio heard them
- Your idea for getting revenge on Malvolio
- Your writing of the letter
- Your account (and what you might have heard from the other three) about Olivia's garden. Remember to include Malvolio's thoughts about Olivia, his letter and what you think will happen next.
- Your opinions about the people involved

## Discussion Point

### Malvolio

Malvolio's character is developed in this act. Work with a partner and suggest a show about him:

*My masters, are you mad? or what are you? Have ye no wit, manners, nor honesty, but to gabble like tinkers at this time of night?*

*Mistress Mary, if you prized my lady's favour at anything more than contempt, you would not give means for this uncivil rule: she shall know of it, by this hand.*

*There is example for't; the lady of the Strachy married the yeoman of the wardrobe.*

*Calling my officers about me, I have changed velvet gown; having come from a night's sleep, where I have left Olivia sleeping...*

*Jove, I thank thee: I will smile; I will do everything that thou wilt have me.*



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## Discussion Point

Work with a partner and discuss why you think Shakespeare juxtaposed Orsino in Scene 4 with the way Malvolio thinks about Olivia in Scene 5.

Make notes of your answers, using appropriate quotations as evidence to



## Act 3

### Act 3 Scene 1

In the first section of this scene Viola meets Feste as she is on her way to see Olivia in conversation and Viola gives Feste some money for the clever way in which he as

#### Language Work



No, sir, I  
live by the  
c

Save thee,  
friend, and thy  
music: dost  
thou live by thy  
tabor?

The wordplay is one we would recognise today as Viola asks Feste if he earns his money by his music – in other words by his music; and he replies that he lives next to the

What do you think is meant by the following exchange between them?

**Clown**

*Now Jove, in his next commodity of hair, send thee a beard!*

**Viola**

*By my troth, I'll tell thee, I am almost sick for one;  
(Aside)  
though I would not have it grow on my chin.*

#### CHARACTER WORK

What do you think Shakespeare shows us about Feste in the line:  
*Foolery, sir, does walk about the orb like the sun,  
it shines everywhere.*

Viola is an intelligent woman. What does her opinion of Feste help the audience understand about him?  
*This fellow is wise enough to play the fool;*

Shakespeare's clowns are usually fools. In an age where the class system was strictly maintained, a 'fool' was given license to say things to the upper class that would not be said to their faces. How is Feste's role important in the Twelfth Night?

In the second section of this scene, Viola encounters another delay in the shape of Aguecheek, but then Olivia and Maria enter and Olivia sends everyone else away. She tells Viola she doesn't want to hear Orsino's name. She then confesses that she has fallen in love with Cesario and says she doesn't know what 'he' must think of her rejection of her very attractive, while Viola feels bad for Orsino. Olivia tells 'him' she will not return if Orsino is not after her that she must come again, in desperation saying that Cesario might change his mind.

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## Drama Activities

1. In pairs read the section between Viola and Olivia. You could try the following of the dialogue:
  - Viola sounding impatient and cross and Olivia pleading
  - Viola sounding sympathetic but fed up and Olivia hopeful

Which of these interpretations do you think worked best? Why?

2. Work in groups of four and read this part again, with one person reading the text and the other three giving the subtext: that is, what the person is really thinking.

Then discuss what you have learned about the characters from this exercise.

## Language use

Look at the following exchange between Olivia and Viola. What does it mean about each of them? How does it relate to the theme of deception in the play?

**Olivia**

*Stay:*

*I prithee, tell me what thou thinkest of me.*

**Viola**

*That you do think you are not what you are.*

**Olivia**

*If I think so, I think the same of you.*

**Viola**

*Then think you right: I am not what I am.*

## Writing Activity

Imagine you are either Olivia or Viola and write the entry in your diary that day about this meeting.

## CHARACTER and THEME

Look at the following lines. Discuss what they tell us about Olivia and Viola and the theme of love in the play?

**Olivia**

*Cesario, my roses of the spring,  
By maidenhood, honour, truth and every thing,  
I love thee so, that, maugre all thy pride,  
Nor wit nor reason can my passion hide.*

**Viola**

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

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## Historical and Cultural Context

Work with a partner and look at the picture which shows part of this scene. Frederick Pickersgill, a Victorian artist, and shows how the Victorians might have seen the characters in the play.

- What do you notice about the characters' facial expressions and body language?
- What do you notice about the costumes and setting?
- What does the picture suggest to you about Victorian views of *Twelfth Night*?
- How is the picture different from the 1996 film by Trevor Nunn?
- How do you think views of the play have changed from Shakespeare's time to the present day?
- To see more information about this topic go to [http://en.wikipedia.org/wiki/Twelfth\\_Night](http://en.wikipedia.org/wiki/Twelfth_Night)

Go to [zzed.uk/11624](http://zzed.uk/11624)



Picture of a scene from *Twelfth Night* by William Hamilton

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## My Notes Page for: Act 3 Scene 1

Feste and Viola talk about

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Sir Andrew's first impression of Viola is

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Sir Toby's attitude to Viola is

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Olivia sends everyone else away because

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Olivia tells Viola that her feelings for Cesario are

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Viola tells Olivia that her feelings for her are

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I think Shakespeare included this scene because

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## Act 3 Scene 2

In this scene Sir Andrew announces his intention of going home because he has seen Viola and decided that his suit is hopeless. Sir Toby and Fabian persuade him to keep Cesario's attentions just to make Sir Andrew jealous and that if he had stepped up enough to make Cesario look stupid, Olivia would have shown her preference for him to be clever or brave and Sir Andrew plumps for bravery. Sir Toby then tells him to go to a duel. When he has gone he tells Fabian that he has had about 'two thousand pounds worth' from Sir Andrew, which is why he says he will set them both up as entertainment since Sir Andrew is a coward and, in his opinion, resemble a fighter. Then Maria finds them and tells them to come and see how Malvolio follows instructions in her letter.

### Drama activity

Work in groups of three to act out these lines. Try the following:

- Sir Andrew makes several attempts to leave during the first few lines of the scene. Try to make Sir Toby or Fabian.
- From Fabian's line 'She did show favour to the youth...' up to Sir Andrew's exit, try to make Sir Toby and Fabian seem like conspirators.
- After Sir Andrew's exit, how would you show the change in Sir Toby's attitude? How would you make him and Fabian seem like conspirators?

Discuss how these moves might help an audience to understand the scene.

Why do you think Shakespeare brings in Maria to tell of Malvolio's behaviour?

Now watch this scene and discuss your versions and this one:

<http://www.youtube.com/watch?v=Gw2fyJEumCM&feature=r>

Go to [Zig Zag Education](#)

### Language work

Shakespeare uses a number of comparisons in this scene. How do they add to our understanding of the characters? You can get help understanding them at [https://shakespeare-navigators.com/TN\\_Navigator/Twelfth\\_Night\\_Act\\_3\\_Scene\\_2](https://shakespeare-navigators.com/TN_Navigator/Twelfth_Night_Act_3_Scene_2)

Comparison	Why you think it might
<i>since before Noah was a sailor.</i>	
<i>sailed into the north of my lady's opinion</i>	
<i>hang like a icicle on a Dutchman's beard</i>	
<i>the sheet were big enough for the bed of Ware in England</i>	

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## My Notes Page for: Act 3 Scene 2

Sir Andrew is intending to leave because

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Fabian persuades him his view is wrong by saying

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Sir Toby suggests that Sir Andrew should

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He does this because

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Sir Andrew goes off to

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When he has gone Sir Toby and Fabian

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Maria enters and tells them

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I like/dislike this scene because

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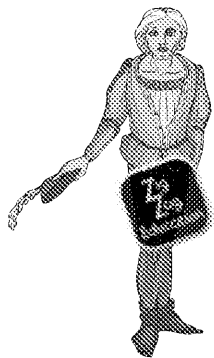
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## Act 3 Scene 3

Antonio has caught up with Sebastian and tells him that it is not only his love for him follow, but anxiety over what might happen to him in a strange place on his wishes he could repay Antonio with more than thanks. He is excited to be in a foreign look round the town. Antonio says he won't come with him as he is known there and him to be seen. He tells Sebastian that he had once been in a sea-fight on behalf of twins come from) against the Duke's ships. Most of the citizens had repaid what in the sake of their trading relationships, but he had refused and so he would be in real Sebastian his purse, since the younger man has little money, and tells him to meet where they will stay. Sebastian promises to meet him in an hour and they go their



I can no other answer  
make but thank  
And thank you for  
your good  
saffled off with  
such uncurrent pay:

Hold, sir, here's my  
In the south suburbs  
Elephant,  
Is best to lodge:

### CHARACTER WORK

What do the above quotations suggest about each of the characters?

Write an alliterative sentence that describes Antonio in this scene.

Write an alliterative sentence that describes Sebastian in this scene.

### Drama activity

Work in pairs and read this scene through. Try the following:

- Sebastian is eager to explore and wants to see the town.  
Antonio is conscious of the danger and wants him to be cautious.
- Sebastian doesn't want to leave his rescuer but he is desperate to explore.  
Antonio is furtive and trying to avoid being seen by anyone, but he understands Sebastian's enthusiasm.

How could you suggest the scene above through

- the words used in the words?
- the actions you make?
- the gestures and facial expressions you use?

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## My Notes Page for: Act 3 Scene 3

Antonio tells Sebastian he has followed him because

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Sebastian's reaction is

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Sebastian wants to spend some time

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Antonio won't go with him because

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He tells Sebastian he will

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He gives Sebastian

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I think Shakespeare has included this scene because

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## Act 3 Scene 4

You can watch a version of the first part of this scene at:  
<http://www.youtube.com/watch?v=aoGxyd1Zgwc>

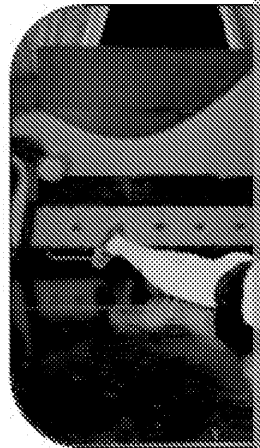
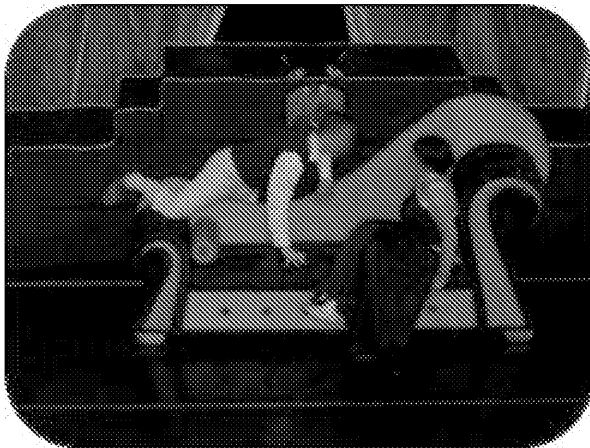


This is one of the most famous scenes in the play, and directors and actors have had to make choices about how to stage it. Shakespeare wrote it. It begins with Olivia wondering how best she can bribe Cesario to get the letter she wants. She sends for Malvolio because his sober nature suits her rather miserable mood. However, she is wearing garish yellow stockings which are cross-gartered and keeps saying things (supposed to be from the letter) that make no sense to her. When she thinks he must be ill and sends for Sir Toby to look after him, she is as an invitation, and Olivia is so put out that she sends for Sir Toby to look after him. She thinks the letter was genuine that he takes everything she says as a sign of favour and is condescending to her before long.

### Drama activities

There are several ways of playing this scene; you can make it quite physical. Olivia could move the furniture, or you can use the idea of Malvolio alternately remembering his position and trying to be dignified.

Work in pairs and try playing this part of this scene in one of the ways mentioned. You can also use the video clip to help you and the two photographs below from a school production of *Twelfth Night*.



### Discussion point

Why do you think this scene is so funny? How far does it rely on what we know about the character previously? How far does it rely on dramatic irony for its humour? Had a little more awareness?

Why do you think it has appealed to audiences throughout history, even though the details often change?

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In the next part of this scene Maria, Sir Toby and Fabian pretend to think Malvolio is a devil. Because of his belief in the letter and its command to 'be opposite with kins' Malvolio plays right into their hands. They misconstrue everything he says as a joke until he exits. Then Sir Toby says they will keep him in a dark room and chain him for treatment for madness in Elizabethan times, and they will keep up their pretence.

## Language and Historical context work

Work with a partner and make a copy of this part of the scene – from the entrance of Maria and Fabian to just before the entrance of Sir Andrew Aguecheek.

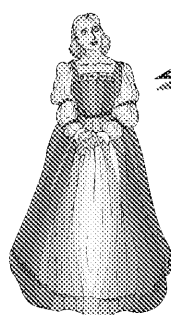
- First go through the scene and use [https://www.shakespeare-navigators.com/TN\\_Navigator/Twelfth\\_Night\\_Act\\_3\\_Scene\\_4](https://www.shakespeare-navigators.com/TN_Navigator/Twelfth_Night_Act_3_Scene_4) scene.
- Highlight all the references to the devil and possession you can find.
- Then discuss what Shakespeare might want his audience to think about Malvolio as the device of a practical joke to reveal them.
- What references might there be in the ways an Elizabethan audience would react to this scene?

## Drama work

Work in groups of four to act out this part of the scene. Think about how to make maximum use of the dramatic irony and the difference between the 'acting' conspirators and the misguided sincerity of Malvolio.

How are these comments about Malvolio by Olivia and Maria shown to be true? You should consider:

- Malvolio's character traits of arrogance and intolerance
- His ridiculous faith in the false letter
- His conviction of being right
- His scorn for Sir Toby and the servants



Oh, you are sick  
of self-love,  
Malvolio

... so crammed as he  
thinks with  
excellences that it is  
his ground of faith  
that all who look on  
him love him

In the next part of this scene Sir Andrew brings the letter he has written to challenge Malvolio. It is badly written that Shakespeare must have enjoyed himself composing it. Sir Toby gives encouraging comments. Then Sir Toby sends Sir Andrew to keep a lookout for Cesario in the garden. He suggests that when Sir Andrew sees Cesario he should swear horribly at him but Sir Andrew says he doesn't like to swear. When he goes Sir Toby tells Fabian to tell Sir Andrew because Cesario would realise he was dealing with an idiot. Instead he will deliver Sir Andrew out to be a brave and dashing swordsman. By the time they meet each other, both terrified they will kill each other just by looking.

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## Discussion point

Work with a partner and read the letter as a whole.

Decide what exactly is wrong with it as a challenge.

Why does Sir Toby decide not to deliver it because Cesario won't be won?

## Drama activity

Work in groups of four to read the scene up to Sir Andrew's exit. Try the following:

- Sir Andrew shows he is delighted with the letter by skipping or hopping, squeals and/or pumping his fists or practising swordplay.
- Sir Toby reads the letter in a fierce voice, perhaps punching the air or making a threat.
- Fabian pretends to be impressed by the letter and perhaps shakes Sir Andrew occasionally.
- Maria stays to one side, maybe shaking her head or raising her eyebrows at times.

*In the last part of this scene we see Olivia and Viola. Olivia is hopelessly in love with Sir Andrew, who is now a fugitive. She presents him with a miniature portrait of herself and begs him to return tomorrow. Fabian waylays Viola and tells her that she had better be prepared to defend herself with her. Viola protests that she has not given any cause for offence to anyone and that she has done to make Sir Andrew so angry.*

*He agrees and goes to find Sir Andrew while Fabian tells Viola that she could not win against him as an opponent and promises he will make peace if he can. Meanwhile, Sir Toby tells Sir Andrew that he is a coward and a deadly swordsman who is now determined to fight with him. Sir Andrew begs Fabian to stop the fight. Sir Toby and Fabian both joke about the terms of the fight while urging them on to fight.*

*As they start the duel Antonio suddenly appears in the garden and, imagining Viola on himself. As he draws, Sir Toby becomes angry with the interruption and draws his sword. At that moment a group of officers arrive and Sir Toby has to stop, while Viola and Sir Andrew continue.*

*The officers arrest Antonio in Orsino's name and he asks Viola for his purse. Viola offers him her own money before, but offers him money from her own purse to help. Antonio cannot bear to see his own money in his hour of need and tells the company that he rescued the ungrateful man who has loved him. He calls Viola Sebastian before he is removed to prison by the officers. She protests that she has mistaken her for her brother. She is left in a daze of hope, leaving the constable and a coward and Sir Andrew. Fabian, who has been misled, to try to go after him.*

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## Drama activity

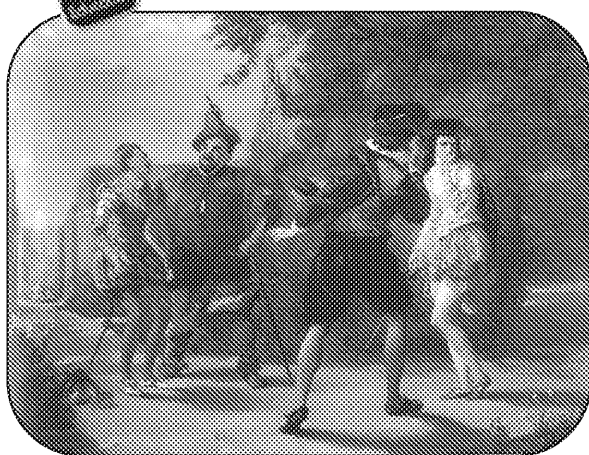
This part of the scene can be great fun to stage. The audience can see both shaking at the thought of having to fight, while Sir Toby and Fabian enjoy the picture of their opponent to each of them.

The actual fight can be comic as well. It is likely that neither of them are good fighters.

Try staging your own version of this scene in groups of six – or more if you like. For safety reasons you should use finger fencing.

*Finger fencing is where you hold out your right arm with only the index finger. The object is to touch your opponent in the middle of the back – and only the person to do this is the winner.*

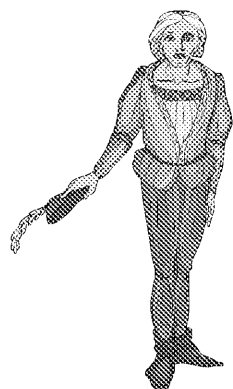
## Discussion point



Look at the two pictures of this scene above. One is from the eighteenth century and the other is from the nineteenth century. Discuss what differences and similarities you can find and what these tell you about the scene and the way in which the scene is written. How would a modern production of the scene be different from these?

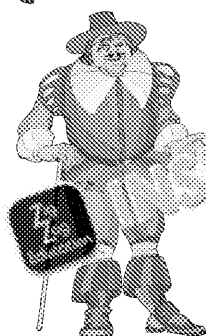
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*Methinks his words do  
from such passion fly,  
That he believes himself:  
so do not I.  
Prove true, imagination,  
O, prove true,  
That I, dear brother, be  
now ta'en for you!*

*Let me speak of  
youth that you  
I snatch'd one  
the jaws of death  
Relieved him of  
sanctity of love  
And to his image  
methought did  
Most venerable  
did I devotion.*



*...dishonest paltry boy, and  
more a coward than a hare: his  
dishonesty appears in leaving  
his friend here in necessity and  
denying him; and for his  
cowardship, ask Fabian.*

## THEME WORK

What do the quotations above suggest about the problem of mistaken identity?  
Who is the only person that knows – or guesses – the truth?  
How does this relate to the idea of 'Twelfth Night'?  
Why are Sir Toby's words about friendship hypocritical?

## Plot and structure

Work with a partner and consider how Shakespeare uses the character of Sir Toby to create mischief here. Think about:

- Why Sir Toby is encouraging Sir Andrew to woo Olivia
- Why he pushes Sir Andrew to challenge Cesario
- What the result of the fight between Cesario and Sir Andrew is
- What Viola learns as a consequence of Antonio's intervention
- How this case of mistaken identity could lead to further complications

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## My Notes Page for: Act 3 Scene 4

Malvolio's behaviour in this scene is

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Sir Toby, Maria and Fabian pretend to think Malvolio is

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Sir Toby will not deliver Sir Andrew's letter because

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Sir Toby tells Sir Andrew that Cesario is

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Fabian tells Viola that Sir Andrew is

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As Sir Andrew and Viola start to fight they are interrupted by

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The next interruption is

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Viola is very puzzled by this

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She hopes that

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## Act 3 Activities

### Writing Activity

Design the front page of *The Illyrian Chronicle*, a local newspaper. You are Antonio, a man wanted for some time in connection with a previous sea battle. A secondary story is that two men have been seen fighting a duel in Lady Olivia's garden. What does this mean? You should include the following:

- Headline and subheadings
- Pictures
- Interviews with, for example, the arresting officer, Antonio; Sir Toby and Orsino
- Think about layout and how much room you will give to each story; room for pictures/text; size of the columns, etc.

Try to imitate the look and size style of a newspaper – there are plenty of examples online.

### Discussion point

One of the themes brought out in this act is that of friendship. Discuss the nature of friendship:

- through the Antonio/Sebastian partnership
- through the Sir Toby / Sir Andrew partnership

Which of these is true friendship and which is not? What evidence have you seen? Answer on [this may extend beyond Act 3]?

### Self-Deception

*Twelfth Night* is a play based around deception, but while many of the characters are deceiving others [e.g. Orsino as being actors] some of them are deceiving themselves rather than others.

Work with a partner to complete the grid below. You may prefer to copy the grid onto a separate sheet of paper.

Character	True nature	Nature
Malvolio		
Orsino		
Olivia		
Sir Andrew		

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## Act 4

### Act 4 Scene 1

Sebastian has been mistaken for Viola by Feste, who has been sent to find Cesario. He finds him alone when Sir Andrew, also mistaking him for Viola, starts beating him. Sebastian must be mad but gives Sir Andrew a beating in return, which is stopped by Sir Toby. Olivia is fighting. Olivia sees them and sends Sir Toby away. She invites Sebastian into the house. Sebastian is amazed but also delighted and says that if he is dreaming he doesn't want to wake up.

#### Discussion point

How does this scene balance the previous scene in terms of mistaken identity? Why do you think Shakespeare has Feste, then Sir Toby and Sir Andrew mistaking Cesario before Olivia's appearance? What is Sebastian's reaction to Olivia? Why do you think Olivia accepts Cesario's sudden change in attitude so easily?

#### Drama activity

The group stands in a circle. Working around the circle in fives they call out the names of Toby, Sir Andrew and Olivia, in sequence.

Use the following lines:

**Feste:** Will you make me believe that I am not sent for you?

**Sir Andrew:** Now sir, have I met you again? There's for you.

**Sir Toby:** Hold sir or I'll throw your dagger over the house.

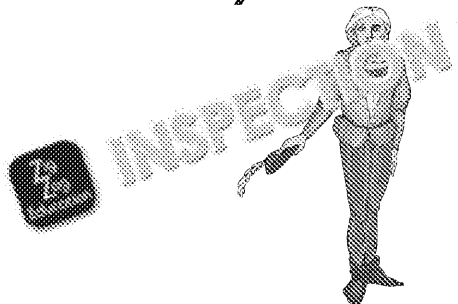
**Olivia:** Go with me to my house.

Sebastian stands centre and each of the others comes up to him in turn and makes appropriate gestures.

To each of them Sebastian replies: Are all the people mad? Use appropriate gestures.

**NB Safety rule – no physical contact!**

#### Research Activity



What relish is in this? how  
runs the stream?  
Or I am mad, or else this  
dream:  
Let fancy still my sense  
Lethé steep;  
If it be thus to dream, still  
me sleep!

This speech by Sebastian tells the audience how he is feeling about Olivia. Think Shakespeare has used rhyme for it?

Find out about the river Lethe at <http://en.wikipedia.org/wiki/Lethestream>. Why is it particularly apt here?



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## My Notes Page for: Act 4 Scene 1

*Feste tells Sebastian*

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*Feste is surprised when*

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*Sebastian is surprised at Sir Andrew when*

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*Sir Andrew is surprised when*

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*When Olivia sees Sir Toby and Sebastian she*

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*Sebastian's reaction to Olivia is*

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*I think the following will happen as a result of this scene*

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## Act 4 Scene 2

Sir Toby has been as good as his word and has shut Malvolio into a dark room – he decides to play their game a little longer and tell Feste to act as a priest who has a madman. Feste wants revenge, so he is happy to act as 'Sir Topas' the priest. Malvolio is clearly sane because Feste is very clever and knows the right things to say. Malvolio is clearly sane, but Feste insists that he must believe the opposite of the Church's teaching him that the room he is in is full of light. He goes away leaving Malvolio crying out and pretending to be sympathetic. There is an imaginary exchange between Sir Topas and Malvolio where Sir Topas tells Malvolio he will be in trouble for speaking to him. Eventually he agrees to feel that Malvolio can write a letter to Olivia.

This scene gives Shakespeare the chance to mock the way some priests behaved and how people were treated in his own time. The scene is hard to understand for modern readers with Elizabethan views of madness, of confession, or with the theological arguments.

Work with a partner and go through the scene highlighting any phrases you don't understand. [https://shakespeare-navigators.com/TN\\_Navigator/Twelfth\\_Night\\_Act\\_4\\_Scene\\_2](https://shakespeare-navigators.com/TN_Navigator/Twelfth_Night_Act_4_Scene_2) This should help you to understand it a bit more.

### Drama activities

- A** Work in groups of four and take the roles of Malvolio, Sir Toby, Maria and Feste.
- Malvolio sits on a chair. The others say together: Just to remind you...
  - Then each come up to him in turn and say the following lines:  
**Feste:** Infirmity that decays the wise does ever make the better fool.  
**Sir Toby:** Do you make an alehouse of my lady's house?  
**Maria:** Mistress Mary if you prized my lady's favour... you would not have such an uncivil rule.
- B** Malvolio should try to convince the others he is sane, while they are trying to convince him he is mad.
- Malvolio sits on a chair and the other three walk round him. They say to you this house is dark.
  - Each of them replies: Madman you lie.
  - Malvolio says: I am not mad.
  - Each of them replies: I will never believe a madman.
  - Then change places until everyone has played Malvolio.
- C** Discuss how it felt to be contradicted and thought mad when you knew you were sane.
- Do you think Malvolio has deserved this treatment?
  - Do you think Shakespeare has succeeded in making the audience feel sorry for Malvolio here?
  - Why do you think Feste agrees to play him light, paper and ink?
  - What is the relevance of Feste's song at the end of this scene?

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## My Notes Page for: Act 4 Scene 2

Malvolio has been put

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Sir Toby, Maria and Fabian persuade Feste to

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Feste dresses a

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He tells Malvolio

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Then Feste returns to Malvolio as

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Feste says he will bring Malvolio

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Sir Toby now feels

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I think Shakespeare has included this scene because

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## Act 4 Scene 3

This is a short scene where Sebastian has a soliloquy about whether he or Olivia is mad. He says he could not find him at 'The Elephant' but had been told to. Olivia then appears and tells him there is a priest waiting to betroth them and if he lets her, she will let him decide when the time would be right to tell everyone and celebrate openly with her.

### Drama activity

Work with a partner and read Sebastian's soliloquy aloud, changing over

- What do you notice about Sebastian's reasoning?
- Why do you think Shakespeare has constructed the speech in this way?
- How many times is the word 'mad' mentioned?
- What kind of madness is Sebastian talking about?
- How does Shakespeare show that being in control of your senses is important for judging things correctly?

### Discussion point

- How does this short scene relate to the title of the play?
- Why is Olivia in such a hurry to get Cesario to make a binding promise?
- Why does Sebastian go along with her instead of asking questions?
- Does Shakespeare succeed in making this scene believable? If so, how?

### Research activity

It is most likely that the ceremony undertaken by Olivia and Sebastian was a betrothal. This was a solemn promise to marry that was legally binding. Betrothals and weddings in Shakespeare's time at

<http://www.elizabethan.org/compendium/9.html>

<http://queryblog.tudorhistory.org/2008/10/question-from-elizabethan/>

[http://en.wikisource.org/wiki/Page:Elizabethan\\_People.djvu/37](http://en.wikisource.org/wiki/Page:Elizabethan_People.djvu/37)

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## My Notes Page for: Act 4 Scene 3

Sebastian is trying to work out

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He concludes that

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Olivia brings a

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She asks Sebastian to

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Sebastian says

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Sebastian feels

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I think the following will happen as a result of this scene

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## Act 4 Activities

Watch a film version of this scene with a partner and then discuss whether and how it reveals Shakespeare's themes and ideas.

### Writing activities

Imagine you are Malvolio. Write the letter you would send to Olivia, remembering you are still sure the letter you found was from her.

Imagine you are either Olivia or Sebastian and write an entry in your secret diary that covers the events in Act 4.

Sir Toby Belch tells Feste to impersonate Malvolio as himself and says:

*To him in a low voice, and bring me word how thou findest him: I will give thee a box of money. If thou mayest conveniently deliver it, I would he were, for I am not my niece that I cannot pursue with any safety this sport to the upshot. Come, my chamber.*

- What does this tell the audience about the relationship between Olivia and Sebastian?
- What has caused them to fall out like this?
- How does Feste manage to do what Sir Toby has asked him?

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## Act 5 Scene 1

Antonio is brought in under arrest and Orsino remembers him as captain of a ship and was so skilful that he won fame and honour even from his enemies. The Officer 'took' [i.e. captured] a ship called the *Temeraire* with her freight on its way from Crete during a fight in which Orsino's brother, Titus, lost a leg [it is not suggested that it was Orsino that he has been arrested in a street brawl, heedless of the shame of this to the state. What was he came to her rescue but then said things to her that did not pirate and a thief, and asks why he was stupid enough to come to Illyria when he knew Antonio rejects the names pirate and thief, but agrees he was Orsino's enemy – was he love for 'that most ungrateful boy there by your side' that had brought him into disrepute had been arrested helping Cesario, who then disowned him and refused him his own name. Orsino asks when he arrived and when Antonio tells him 'today' and they had been that, the Duke tells him he is mad because Cesario has been his attendant for the

## Creative activity

The audience learns a lot about Antonio in a very short time in this scene. Create a 'Wanted' poster for Antonio which has a clear layout, a picture of of his crimes and a reward for information as well as details of whom to t

### Writing activity

Imagine you were the captain of the Tiger during the battle and write a brief account of what happened, adding details as required.

Olivia comes in and behaves rather ungraciously to Orsino, interrupting him to say he doesn't keep his appointment with her and telling him that his protestations of 'music'. Orsino becomes angry at her and then asks, if his constant devotion is what she should do. When she tells him to go and do what he likes, he asks why he shouldn't [leave Olivia]. Then, in a funny way, he tells Cesario saying that he knows Olivia is in love with him and that he will sacrifice him as revenge. Viola tells him she will go willingly for peace and to save Olivia she is going with the one she loves more than her life. When Orsino hears these words, asks how she has been so deceived in him, Viola, equally puzzled, asks him to leave. Finally, Olivia sends for the priest and stops Orsino and Viola from going by calling Cesario.

*When the priest enters and confirms that Olivia and Cesario were recently betrothed. He is angry and hurt by Cesario's deceit and tells him to take Olivia and make sure again. Olivia imagines he is afraid of Orsino and tells him not to be.*

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## Drama activity

Work in groups of four to act out this part of the scene. You should consider:

- **Olivia** – how do you react to Cesario's apparent rejection after your marriage? How does this affect your attitude to Orsino?
- **Orsino** – you have finally 'lowered' yourself to come and beg Olivia. How do you react to her brush-off? How do you behave towards Cesario? How do you react when he has succeeded where you, his employer, have failed? How do you show your love? How do you act when the priest says Cesario has married Olivia?
- **Viola** – how do you react to Olivia's reproaches? How do you behave towards Orsino? How do you react to kill Olivia and then to sacrifice you? What are your reactions when Cesario marries Olivia and Orsino rejects you?
- **Priest** – you are a bewildered onlooker who is just telling what he knows.

## Writing activity

At this point in the play the potential for everything to end badly is strong. The themes of deception and disguise are seen to be strongest. Viola seems about to lose the man she loves. Perhaps to reveal her identity – too late – to Olivia. Olivia believes she has been deceived. Orsino believes she has been underhand in her dealings with him; Antonio is a dissembler and none of them believe her when she says it is not so.

Work with a partner and write a synopsis of a tragic ending to the play, where Viola cannot convince anyone of her good faith; Sebastian fails to turn up; revealing her gender only makes them think worse of her; and the play becomes a moral about being 'not what you play'.

*At this tense moment in the action, Sir Andrew appears calling for a surgeon for Sir Toby's head and says that Sir Toby has a head injury as well. He tells the company that he has seen them these injuries and reproaches Viola for her violent assault on him, which she denies. Sir Toby on and tells him the surgeon is too drunk to attend. When Sir Andrew offers to pay for the surgeon and finally says what he really thinks of him. Olivia tells Feste to get Sir Toby to bed and to be wound.*

## Discussion point

Sir Toby no longer feels he has to flatter Sir Andrew and pretend to be his friend.

- What does he call Sir Andrew? What does this mean in modern English?
- Why does he stop pretending to be his friend?
- How does the audience feel at this point?
  - a) towards Sir Andrew?
  - b) towards Sir Toby?

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Finally Sebastian appears on the scene quite unaware of all the misunderstandings, as Toby and saying it wasn't his fault. He mistakes her astonishment for displeasure and the wedding vows they recently made. He then sees Antonio and tells him how badly he realises that the whole company is staring at him and at Cesario. When the twins finally accept that the brother/sister they thought was dead is really standing there, especially. They ask questions about their father and then Viola says if the only thing still giving him life can take him to a captain who helped to save her and has her woman's clothes.

## Drama activity

Class divides into three groups. You have a count of ten to make a freeze-frame of the twins actually meet. You should think about the positioning on the stage and body language that would be most appropriate. Remember you will not use words or actions.

## Discussion point

Shakespeare prolongs the tension in this scene up to the meeting of the twins

- How does he do this?
- Why does he do it?
- Is it a satisfactory high point of the play?
- How do you imagine the following feel when they see the two together?
  - a) Olivia
  - b) Orsino
  - c) Antonio

Sebastian reassures Olivia that it was a natural bias that made her love him rather than him. Orsino now realises that the feelings he has had for Cesario are explained. He reminds her she has always said she loved him more than any woman. Viola swears it if necessary and Orsino wants to see her dressed as a woman. Viola tells him she rescued her but that he is in prison on some charge brought by Malvolio. He should be sent for and then remembers that he is said to be mad – and that her father forgot this. Feste then gives Olivia the letter which complains about her treatment not that of a madman and Fabian is sent to release Malvolio.

Meanwhile Olivia asks Orsino to think of her more as a sister than a wife and offer her house and at her expense. Orsino accepts and tells Viola that she is now released. He will now be his mistress instead of him being her master. Olivia embraces her as a sister.

## Discussion point

- How does Shakespeare convince the audience that Olivia would really love Cesario?
- How does he convince the audience that Orsino's desire could switch Olivia to Viola?

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Fabian returns with Malvolio, who reproaches Olivia for having wronged him by suggestions of her favour and asking him to behave in ways which he had faithfully imprisoned and badly treated and made to look a complete fool. Olivia tells him that in Maria's. Olivia remembers it was Maria who first told her Malvolio was mad and rather cleverly played on. She adds that when they know who was responsible he Fabian confesses to being part of the plot and says that it was he and Sir Toby who had written the letter for which Sir Toby has married her. Fabian says that if the whole thing is actually quite funny, rather than a cause for revenge. Feste as Sir Topas, and reminds Malvolio how he had tried to undermine his credit had come home to roost. Malvolio refuses to be pacified or acknowledge his own will be revenged on 'the whole pack of you'. Orsino sends Fabian after him to try out about the captain Malvolio has accused. When that is sorted out they will fancy's queen'. The company goes off – into Olivia's house.

### Discussion points

Malvolio's suggests he can justify himself and shame Olivia. It also used'. What does this suggest about his view of madness?

What are the different attitudes shown towards revenge by

- Fabian?
- Feste?
- Malvolio?

### Discussion points

- Shakespeare never tells us what happens to Antonio. Directors have to at the end of the play.  
If you were the director, how would you solve this problem?
- Does Fabian succeed in making a peace with Malvolio? What happens play ends?
- Is the audience surprised at Sir Toby marrying Maria? She doesn't appear do you think Sir Toby would marry beneath his status? Why do you think marry a rather unpleasant drunk?

### Discussion points

The 1996 film covers the events of this scene well.

Watch the film version of this scene and discuss with a partner which line why you think he did this.

He also changed the order of events slightly. How and why?

We see people leaving Olivia's house – Feste, Antonio, Sir Andrew, Malvolio do you think they are leaving and where might they be going?

Do you agree with the way the director has ended the film, rather than what as in the script?

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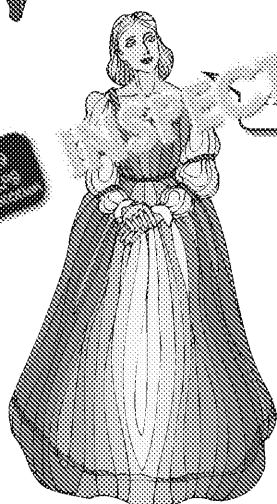


The final act of the play sees the misunderstandings ironed out and all the loose ends tied up in a satisfactory ending.



*And thus the whirligig of Time brings in his revenges*

*So comes it, lady, you have been married  
But nature to her bias drew in that  
You would have been contracted to  
Nor are you therein, by my life, deceiv'd  
You are betroth'd both to a maid and a man*



*Sister – you are she!*

*If this be so, as yet the glass seems true  
I shall have share in this most happy*



*And all those sayings will I overwear  
And those swearings keep as true in so  
As doth that orb'd continent the fire  
That severs day from night.*

*I'll be revenged on the whole pack of*

What do the above quotations suggest about the future lives of the characters?



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## My Notes Page for: Act 5 Scene 1

Orsino has come to Olivia's house because

---

---

---

Olivia tells Orsino

---

---

---

Orsino is furious and tells Olivia

---

---

---

When Olivia calls Cesario 'husband', Orsino

---

---

---

Sir Andrew comes in injured and tells everyone

---

---

---

When Sebastian enters the whole company

---

---

---

When the twins see each other they

---

---

---

When Orsino realises Viola is a girl he

---

---

---

When Malvolio enters he accuses Olivia of

---

---

---

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## Activities on the Whole Play

### Creative activity

Work with a partner and use the storyboard page below to create a TV trailer production of the play. You should include:

- Pictures for each main frame
- Voice-over comments to go with pictures
- Main header and sub-headers
- A catchphrase that sums up the play
- Details of where and when it is on
- The main selling point: a star character or unusual treatment (e.g. a musical)

### THEME



You should work in groups of five. Each group takes a different theme and each different act of the play. Present your findings in any way you choose.

#### Group 1 – Love

Each person must find at least three important quotations to do with love in each of the acts. You must be able to explain why each of them is important to the theme in the play as a whole.

#### Group 2 – Deception/self-deception

Each person must find at least three important quotations to do with deception in each of the acts. You must be able to explain why each of them is important to the play as a whole.

#### Group 3 – Madness

Each person must find at least three important quotations to do with madness in each of the acts. You must be able to explain why each of them is important to the theme in the play as a whole.

#### Group 4 – Illusion

Each person must find at least three important quotations to do with illusion/reality in each of the acts. You must be able to explain why each of them is important to the play as a whole.

#### Group 5 – Friendship

Each person must find at least three important quotations to do with friendship in each of the acts. You must be able to explain why each of them is important to the theme in the play as a whole.

#### Group 6 – Music

Each person must find at least three important quotations to do with music in each of the acts. You must be able to explain why each of them is important to the play as a whole.

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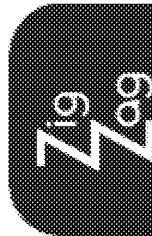


Storyboard Page




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## Characters

Work in pairs or groups of three. Each group takes one of the following characters: Viola, Olivia, Orsino, Malvolio, Feste, Sir Toby, Sir Andrew, Maria, Fabian, Sebastian.

Find quotations both from and about your character that tell the audience something about them. You should end up with between 10 and 20 quotations. You can also use the character's actions. Look at the way your character speaks. What words or phrases or expressions do they use? How do they act towards others? What does their use of language tell you about them?

How do they act towards others? Write down a list of their actions in the play.

Write down the quotations and actions in chronological order. Then put them together to create a narrative to give everyone a complete picture of that character.

Decide who you would cast as that character if you were directing a new version of the play. Write your choice down and explain why.

Design a costume for your character – it could be from any historical period from the 16th to the 21st century. Describe why it is appropriate for your character.

Imagine your character has a Facebook page and write a status update for them.

Find the first speech your character speaks in the play and the last speech. Does anything change? What has he/she learned during the events of the play?

## Language Work

Shakespeare gives his characters at least two levels of language:

- The first level is that of social class. The upper-class characters generally speak in a more poetic expression, while those lower down the social scale use less elaborate language.
- The second level is their individual speech or idiolect. This shows each character's unique phrases which are particular to them.

An example would be Duke Orsino, who says things such as 'I have unclasped to the wind my soul', which is both metaphorical and poetic, and also typical of the Duke's excessive language.

Sir Toby Belch, on the other hand, is one of the upper classes but his language is more crude. He 'sneaks up' and pulls rank on him: 'art thou more than a steward?' He belches down on him in the day, and behaves in a manner not befitting his rank.

Work in pairs and find at least two quotations which show each character's background. Write down how the quotations do this.

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## Stagecraft

It may seem obvious that anyone writing a play should know about stagecraft, but Shakespeare has a great deal of leeway to directors. He creates situations and characters and allows the director to decide how best they can be interpreted on the stage.

What do you remember about the play? The shipwreck? Olivia taking off her veil? Malvolio receiving the ring that wasn't given? Sir Toby and the others getting drunk and bawling? Or Malvolio reading the letter while the others popped in and out of the hedge? Malvolio's ridiculous outfit?

All these and many more are examples of Shakespeare's craftsmanship as a playwright. He creates a world on stage, given good actors and a competent director.

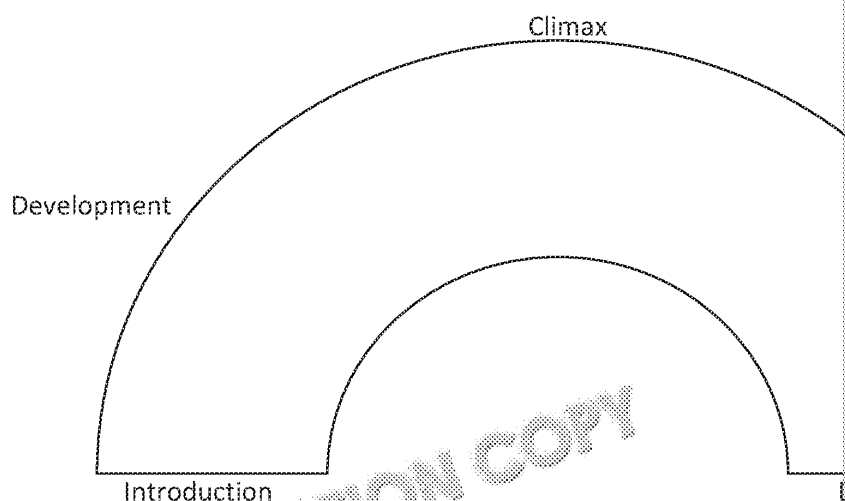
Work with a small group and choose one incident or event from the play.

- Stage it any way that appeals to you.
- You can adapt it into modern English or just cut the lines down.
- You can adapt it into any historical period.

Then perform it for the rest of the class.

## Structure

The structure of a Shakespeare play is always five acts.



Work with a partner to complete the diagram and then write in the events that come from each act. Each act has its own mini-structure within it, so you could make a similar diagram for each act, what is called the 'rise and fall of the action'. You could also try the same for each scene. This is a good idea of how a play has several interlocking structures that move the action and keep the audience interested.

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## Explore the Theme of Love

This is an important part of the play as a whole. In Elizabethan times marriage was arranged between two families for financial or political reasons. Parents would take their child's feelings into account to some extent, but generally young people did not marry just for love.

### Love and Social Class

In Shakespeare's plays, however, love and mutual attraction are an important part of marriage, although it is still important that people marry those from the same social class.

Orsino's first words to Olivia about Sebastian are, '*Be not amazed; right noble is the man I love*'. Olivia is in love with Sebastian for the same reason. When her interest is caught, Olivia asks Cesario, '*What's his rank? Above my fortunes, yet my state is well: I am a gentleman.*'

Maria, although she is not an aristocrat, can marry Sir Toby because she is a 'gentlewoman', the class which owned land and wealth and rose through their own efforts. Maria is of the same class, as well as being a lady herself.

### Sibling Love

The love between Viola and Sebastian, both of whom survived the shipwreck, is a central theme, mirrored by the love between Olivia and her brother, who is dead before the play begins.

Find quotations to show how these siblings feel about each other.

What is the difference between Olivia and Viola in the way their grief is demonstrated?

How does Sebastian show his grief at the loss of Viola?

### Romantic Love

How does Shakespeare present each of the following as being in love?

- Orsino
- Olivia
- Viola

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# Character Pages

## Orsino

*O, when mine eyes did see Olivia first,  
Methought she purged the air of pestilence!  
That instant was I turn'd into a hart;  
And my desires, like fell and cruel hounds,  
E'er since pursue me.*

This is the first time Orsino mentions Olivia. He is comparing her to a purifying perfume, then says she turns him into a hart but also suggesting [a sensitive heart] who is being pursued. His desires are compared to [wild and vicious] and cruel hounds.

*Cesario, come;  
For so you shall, while you are a man;  
But when you are a eunuch, or have no voice,  
Orsino will not then be your master.*

This language is very metaphorical. It is a man but does not have a voice or does it describe the idea of being in love? Use elaborate words. Where else is he speaking?

When he realises he is really in love with Viola, how does he speak? Is his language the same or is it different? Why do you think Shakespeare presents him in this way?

What does he mean when he says that Viola will be his 'fancy's queen'? That she will fill his imagination? That she is everything he has imagined? That he no longer needs to imagine his loved one in complicated metaphors?

*That face of his I do remember well;  
Yet, when I saw it last, it was besmear'd  
As black as Vulcan in the smoke of war:  
... That very envy and the tongue of loss  
Cried fame and honour on him.*

These words tell us about a war at sea. It also remembers his enemy enough to appreciate him.

*Come, boy, with me; my thoughts are wild  
Of mischief:  
I'll sacrifice the lamb that is my love,  
To spite a rival that exceeds me.*

When he becomes a ruthless side to switching from [lover] to another.

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## Olivia

*A virtuous maid, the daughter of a count  
That died some twelvemonth since, then leaving her  
In the protection of his son, her brother,  
Who shortly also died: for whose dear love,  
They say, she hath abjured the company  
And sight of men.*

This is what  
before we  
her by this  
think this

Feste 'proves' Olivia is being foolish to grieve  
excessively for her brother. Is this excess of feeling  
something she shares with Orsino? Why might this be?

The  
most  
being  
the

Even so good may one catch the plague?

What happens to this deep  
her first meeting with Cesario  
How does this reference to  
first words about Olivia in

When Olivia falls for Cesario she loses  
all her pride and is desperate for him  
to return her love. She has little  
sympathy for Orsino who is in the  
same position. Why does she use a  
bear-baiting metaphor to describe  
her situation?

*To force that on you, in a shew  
Which you knew none of you  
Have you not set mine honour  
And baited it with all the unpleasures  
That tyrannous heart can think*

*Good Maria, let this fellow be looked to. Where's  
my cousin Toby? Let some of my people have a  
special care of him: I would not have him miscarry  
for the half of my dowry.*

Olivia thinks he is  
what he is, un-  
she loves him  
mad, her reaction  
does she behave  
the play when

How does Olivia's acceptance of Viola  
as a sister at the end of the play echo  
their situations at the beginning?

*A sister! you are she.*

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## Viola

*I prithee, and I'll pay thee bounteously,  
Conceal me what I am, and be my aid  
For such disguise as haply shall become  
The form of my intent. I'll serve this duke:*

When Viola thinks she has to  
even approach Olivia, she  
deciding to disguise herself.  
Can you think of other ways  
presents her as having confidence?

*What else may hap to time I will commit;  
O time! thou must untangle this, not I;*

The two quotations above tell us that  
Viola has to do what she can do  
and what she must. Where else does  
Shakespeare show her as being wise?

*I see you what you are  
But, if you were the son of my brother,*

Viola is honest in  
judgment. Where  
Shakespeare shows her as being honest?

*Even now, sir; on a moderate pace  
I have since arrived but hither.  
I am bound to your niece, sir; I  
mean, she is the list of my voyage.*

Despite her wit and  
inside. She believes  
and she is in love  
a boy and who is

Viola is also shown to be witty – she can  
outwit anyone except Feste. Her answers  
above to Malvolio and Sir Toby show this.  
Can you find examples of this elsewhere?

*A blank, my lord. She  
But let concealment  
Feed on her damask  
And with a green  
She sat like patience  
Smiling at grief. When*

Viola is consciously acting a role because  
she has to. How does Shakespeare create  
a situation where Viola must spend most  
of the play as Cesario? What  
complications does this cause? What  
extra interest might there be if she is  
being played by a boy as a girl? What  
happened at the end of the play?

*I'll serve this duke:  
Thou shalt present me as an eunuch to him:*

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## Sir Toby Belch

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*With drinking healths to my niece: I'll drink to her as long as there is a passage in my throat and drink in Illyria: he's a coward and a coystrill that will not drink to my niece till his brains turn o' the toe like a parish-top.*

Sir Toby is shown as the audience sees him that he drinks Olivia shown contempt for hypocrite. Presumably relative as her guard

This is one of his earliest comments about Sir Andrew. What does it suggest about their friendship?

*Why, he has three*

*I could marry this wench for this device... And ask no other dowry with her but such another jest.*

How are these words Shakespeare of what play? It is said that Sir recompense' for her to Shakespeare has shown resourcefulness through the only reason?

*What, what? Nay, then I must have an ounce or two of this malapert blood from you.*

Sir Toby is also presented as being quite ready for a fight. He takes on Antonio for interrupting his sport with the fencing match between Viola and Sir Andrew, and his response to Sebastian, above, shows him ready to engage in a duel. Where else in the play is this quarrelsome nature shown?

*Come, we'll have him. My niece is already in we may carry it thus penance, till our very breath, prompt us to*

Sir Toby is shown as plan against Malvolio reasonable or justified showing the audience

*I would we were well rid of this knavery: if he may be conveniently delivered, so he were, for I am now so fast in love with my niece that I cannot part with any safety this morning's snapshot.*

What does this quote show about Sir Toby combined with his first comment to Sir Andrew what is revealed underneath apparently jovial front

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## Maria

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Maria is Olivia's 'chambermaid' according to Sir Toby, but she is a gentlewoman and may well have needed her position in Olivia's house due to lack of money. She is in Olivia's confidence and speaks on her behalf.

*By my troth, I  
earlier o' night  
takes great ex*

*Ay, sir, I have them at my fingers' ends: marr  
now I let go your hand, I am barren.*

Maria is present  
can give Feste a  
wise to tell Malv  
runs verbal rings  
bested by Viola.

*A good letter, and I can tell thee where that  
saying is, I fear no colours.'*

It is Maria who works out the plan to humiliate Malvolio. She uses the fact that she has similar handwriting to Olivia to fool him. More importantly, she is shown to know him better than he knows himself.

*The devil a pu  
constantly, bu  
affectioned as  
and utters it b  
persuaded of  
thinks, with e  
grounds of fa  
love him; and  
revenge find n*

*She's a beagle, true-bred, and one that adores  
me: what o' that?*

This is Sir Toby's view of Maria after she has proposed her plan. It suggests that she has been preparing the ground for her marriage to Sir Toby as a way of settling her own future.

Maria is also  
in the right  
the sight of  
and to sugg

The last we see of Maria is with Sir Toby after setting up Feste as Sir Topas. It is from Feste that we hear of their marriage. This is said to be Sir Toby's way of repaying Maria for the letter trick. Do you think this is the only reason? Or has Maria been preparing for this as cleverer than that?

*He's coming, m  
very strange m  
sure, possessed  
No, madam, he  
but smile: your  
were best to ha  
guard about yo  
for, sure, the m  
in's wits.*

*Maria writ  
The letter at Sir Toby's great importance,  
In recompense whereof he hath married her.*

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## Malvolio

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Malvolio – the name means ‘evil wishing’ – is Olivia’s steward, which means he is the person who runs her household and estate. This is a very responsible position and Olivia is shown as trusting him. While he is undoubtedly honest in his dealings for Olivia he has little self-knowledge and treats the other members of the household with contempt. Tact is certainly not his strong point, and he could be accused of abusing his position to impose his own ideas on the household.

*I marvel your lady  
such a barren room  
the other day was  
has no more brood.*

*Sir Toby, I must  
bade me tell you,  
you as her kinsman  
your disorders. I  
and your misdeeds  
to the house; if not  
to take leave of her  
you farewell.*

*Mistress Malvolio, if you prized my lady's favour at  
anything more than contempt, you would not  
give means for this uncivil rule: she shall know of  
it, by this hand.*

*Seven of my people, with an obedient start, make  
out for him: I frown the while; and perchance  
wind up my watch, or play with my--some rich  
jewel. Toby approaches; courtesies there to me,--*

Even before he reveals his secret, Malvolio is imagining himself. His failure to realise that his actions would be far more ridiculous than Shakespeare's Malvolio. Shakespeare plays on the irony of the rising gentleman.

Once the letter has confirmed his secret hopes, Malvolio has no hesitation in carrying out the ridiculous commands in it, in the belief that he is pleasing Olivia. His willingness to be deceived shows how his high opinion of himself blinds him to any warning signs.

*Sad, lady! I could  
some obstruction  
gartering; but in  
the eye of one, it  
true sonnet is, 'I*

*They have here propertyed me; keep me in  
darkness, send ministers to me, asses, and do all  
they can to face me out of my wits.*

His treatment by Olivia is carried to extremes. He feels sympathy for her when his final speech is heard.

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

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## Feste

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Feste is one of Shakespeare's wise fools. He speaks truth and wisdom in the guise of foolery and Olivia is obviously fond of him, even though he risks being sacked by going AWOL. He manages to rescue the situation with his clever wit.

Good madonna, give me some music.

... there is no slander in my saying, because  
I do nothing but raise the truth of the  
discreet man, though I say it.

'Hold thy peace, thou knave,' knave, thou shalt have  
be constrained in't to call me knave, knight.

Feste appears to be a good singer. He takes part in the riddle game that Malvolio down upon him.

O mistress mine where are you roaming?

Feste is a good singer. He adds a new dimension to the play. He is in Olivia's court as he is in Orsino's. He is fooling money out of Olivia paid by Orsino, Viola's times.

Perhaps a reference to Olivia's situation?

Thou shalt not be a fool, because thou dost pretend to be one.

Come away, come away death

But that it would be a good thing if you could make it so.

Maybe a reference to Orsino's unrequited love for Olivia: but this also applies to Viola's love for Orsino.

When that I was a boy, I was a fool.

Can be seen as a reference to the riddle and events of the play.

It is Viola who says that Feste is clever enough to play the fool, although even she does not see the full extent of his wisdom. He is also an observer and commentator upon the action of the play. His privileged position allows him to see things that others don't. This is the role in which he is used in the 1996 film.

This fellow is wise enough to play the fool,  
And to do that well he must observe the quality of persons he  
The quality of persons he  
And, like the haggard hawk,  
That comes before him.

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## Sir Andrew Aguecheek

'Aguecheek' means 'pain in the cheek', which probably meant much the same in Shakespeare's time as it does today. He is rich but not very bright, which makes him easy prey for Sir Toby and Maria.

*What is 'Pourquoi' had bestowed the have in fencing, O, had I but follow*

*And I think I have the back-trick simply as strong as any man in Illyria.*

Perhaps because shown to be unattractive to others. He is very quick to pretend to a comrade quickly.

Shakespeare shows him as despondent about his chances of wooing Olivia. He threatens to go home, but is easily persuaded to stay by Sir Toby, who wants his money. He is, however, aware of how much his unpromising attempt is costing him.

*'Twere as good a man's hungry, and then to breed make a fool of him*

*If I cannot recover your niece, I am a foul way out.*

He knows that 'twere as good a man's hungry, and then to breed make a fool of him. He doesn't seem to follow Sir Toby. He is being tricked, He is very easy-wants only to eat

*In reply to Sir Toby 'Does not our life consist of the four elements?' he says: 'Faith, so they say; but I think it rather consists of eating and drinking.'*

Shakespeare presents him as setting store by friendship and loyalty when he is shocked by Cesario's apparent bad treatment of Antonio. The audience can imagine his reaction – as well as being shown by the actor – to Sir Toby's final rejection of him. We may presume he then returns home a sadder, if not a wiser, man.

*That youth's odours;' we 'Odours,' 'p' I'll get 'em o*

*Will you an ass-head and a coxcomb and a knave, a min-faced knave, a gull!*

Sir Andrew is shown to be very impressed by Cesario's use of language, and notes of what he says to Olivia so that he can use the words

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# Essay Practice

## Act 1: Essay Question

Look at the following extracts from Act 1. How does Shakespeare show the importance of the ways in which Olivia and Viola feel about their brother? Write two paragraphs about the ways in which Olivia and Viola feel about their brother and what they say.

### Act 1 Scene 1

**Valentine**

*So please you, sir, I might not be admitted;  
But, by your handmaid do return this answer:  
Her consent itself, till seven years' heat,  
Shall not behold her face at ample view;  
But, like a cloistress, she will veiled walk  
And water once a day her chamber round  
With eye-offending brine: all this to season  
A brother's dead love, which she would keep  
And lasting in her sad remembrance.*

### Act 1 Scene 2

**Viola**

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

**Captain**

*It is perchance that you yourself were saved.*

**Viola**

*O my poor brother! and so perchance may he be.*

**Captain**

*True, madam: and, to comfort you with chance,  
Assure yourself, after our ship did split,  
When you and those poor number saved with me  
Hung on our breaking boat, I saw your brother  
Most dangerously in peril, bind himself,  
Courage and hope both teaching him the practice  
To a strong mast that lived upon the sea;  
Where, like Arion on the dolphin's back,  
I saw him hold acquaintance with the waves  
So long as I could see.*

**Viola**

*For saying so, there's gold:  
Mine own escape unfoldeth to my hope,  
Whereto thy speech serves for authority,  
The like of him. Know'st thou this country?*

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## Act 2: Essay Question

Look at the extracts from Act 2. How does Shakespeare show Maria as being clever? Write three paragraphs about the way Maria is presented. You should think about the way Sir Toby and Sir Andrew react to her.

### Act 2 Scene 3

**Maria**

*The devil a puritan that he is, or any thing constantly, but a time-pleaser; an affectionate ass, that consorts with a fool's book and utters great swarms; the best persuaded of himself; for my uncle he thinks, with excellencies, that is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.*

**Sir Toby Belch**

*What wilt thou do?*

**Maria**

*I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expresseure of his eye, forehead, and complexion, he shall find himself most feelingly personated. Can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands.*

**Sir Toby Belch**

*Excellent! I smell a device.*

**Sir Andrew**

*I have't in my nose too.*

**Sir Toby Belch**

*He shall think, by the letters that thou wilt drop, that they come from my niece, and that she loves with him.*

### Act 2 Scene 5

**Maria**

*If you will then see the fruits of the sport, mark his first approach before my lady: he will come to her in yellow stockings, and 'tis a colour she abhors, and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy she is, that it cannot but turn him into a notable contempt. If you will see it, follow me.*

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## Act 3: Essay Question

Look at the extracts below. How is Shakespeare examining ideas about gender and appearance? Write two or three paragraphs about the way in which Shakespeare shows people making judgements based on their appearance.

### Act 3 Scene 1

**Olivia**

*O, what a deal of scorn looks beautiful  
In the contempt and anger of his lip!  
A murderous guilt shows not itself more so  
Than love that hides itself; and seem hid: love's night  
Covers up the roses of the spring,  
But maidenhood, honour, truth and every thing  
I love thee so, that, maugre all thy pride,  
Nor wit nor reason can my passion hide.  
Do not extort thy reasons from this clause,  
For that I woo, thou therefore hast no cause:  
But rather reason thus with reason fetter,  
Love sought is good, but given unsought better.*

### Act 3 Scene 4

**Sir Toby Belch**

*That defence thou hast, betake thee to't: of  
nature the wrongs are thou hast done him,  
I know not; but thy interceptor, full of despite,  
bloody as the hunter, attends thee at the  
orchard-end: dismount thy tuck, be yare in  
preparation, for thy assailant is quick, skillful  
and deadly.*

### Act 3 Scene 4

**Antonio**

*Put up your sword: if this young gentleman  
Holds you in offence, I take the fault on me:  
If he offend him, I for him defy you.*

**Sir Toby Belch**

*You, sir! why, what are you?*

**Antonio**

*One, sir, that for his love dares yet do more  
Than you have heard him brag to you he will.*

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## Act 4: Essay Question

Look at the extracts below. What is Shakespeare telling his audience about the power of love? Write two paragraphs about the way in which Shakespeare shows love as a kind of madness or of treating a sane person as mad.

### Act 4 Scene 2

**Malvolio**

*Sir Topas, never was man thus wronged: go with me to my bed; I am sick and have nothing to say to you. Sir Topas, do not think I am mad: they have put me here in hideous darkness.*

**Clown**

*Fie on't, dishonest Satan! I call thee by the vilest names; for I am one of those gentle souls that will use the devil himself with courtesy. I sayest thou that house is dark?*

**Malvolio**

*As hell, Sir Topas.*

**Clown**

*Why it hath bay windows transparent as barricadoes, and the clerestories toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?*

**Malvolio**

*I am not mad, Sir Topas: I say to you, this house is dark.*

### Act 4 Scene 3

**Sebastian**

*This is the air; that is the glorious sun;  
This pearl she gave me, I do feel't and see't;  
And though 'tis wonder that enwraps me thus,  
Yet 'tis not madness. Where's Antonio, then?  
I could not find him at the Elephant;  
Yet there he was; and there I found this creature  
That he did range the town to seek me out.  
His counsel now I give to the golden service;  
For though my reason disputes well with my sense,  
There is a something that may be some error, but no madness.  
Of such this accident and flood of fortune  
So far exceed all instance, all discourse,  
That I am ready to distrust mine eyes  
And wrangle with my reason that persuades me  
To any other trust but that I am mad  
Or else the lady's mad; yet, if 'twere so,  
She could not sway her house, command her  
followers,  
Take and give back affairs and their dispatch  
With such a smooth, discreet and stable bearing  
As I perceive she does: there's something in her  
That is deceiveable. But here the lady comes.*

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# Answers

## The Meaning of *Twelfth Night*

### Research Activity

The pupils' research may include the following information about the festival of Twelfth Night:

- Twelfth Night refers to the celebration of the end of the Christmas period; that 'Twelve days of Christmas', which begin on December 26th.
- It takes place on 6th January each year (argued by some to be 5th January).
- Twelfth Night marks the Feast of Epiphany (the arrival of the three wise men in the East).
- Likely because of the three wise men (also known as the three kings), Twelfth Night is the figures of kings and queens.
- Twelfth Night parties were popular in Shakespeare's time, with eating, drinking and playing games. Some people still hold Twelfth Night or Epiphany parties today.
- Traditionally, Twelfth Cake would be divided in it a dried pea and a dried bean. The person who took the slice with the pea would become 'queen' for the evening and the person who took the slice with the bean would be 'king'. Even if they were servants, everybody would acknowledge their temporary authority and allow them to 'rule' for the evening, thus creating an element of chaos.
- Such Twelfth Night festivities were popular until the late 1800s.
- These days, many people believe that it is bad luck to leave Christmas decorations up after Twelfth Night.
- Special church services take place on Twelfth Night, where figures of the three kings are carried through the streets.

## Act 1 Scene 1

### Discussion Activity 1

The opening line of the play 'If music be the food of love, play on' tells the audience about the themes of the play.

- The themes of the play – One could argue that the words 'play on' are a pun on the word 'play'. Shakespeare is implying that the play will consist of music and love as two major themes. From this that this play would be a comedy as opposed to a tragedy; their expectation from this initial first line.
- The character of Orsino – By requesting that the musician 'play on' to feed his 'love', Orsino is lovesick. He also comes across as slightly melodramatic by being so open about his feelings (who we will shortly discover is the jester, and, therefore, far below Count Orsino) and his love for Olivia.
- Shakespeare's use of metaphor – The personified idea of music feeding love implies passion or exaggerated emotion and suggests Orsino's 'appetite', perhaps even sexual desire. 'Fed', the audience can also question just how sincere his love is; is it forced... is he in love with the idea of being in love, rather than with Olivia herself.

### Discussion Activity 2

The theme of love is continued in the rest of this opening scene:

- Through Orsino's declarations of love for Olivia –
  - 'Give me excess of it' – Orsino's self-indulgence and desire for too much love suggest that he is in love with the idea of being in love, rather than with Olivia herself.
  - '... that, surfeiting, / The appetite may sicken and so die' – This melodramatic line suggests that Orsino is lovesick (or enjoys the spectacle of being lovesick) by his unrequited love.
  - 'Tis not so sweet now as it was before' – although Orsino is referring to the music, he is also referring to his love for Olivia; suggesting that his love is becoming less 'sweet'.
  - 'O spirit of love!' – Love is again personified and described as something overpowering and uncontrollable.
  - 'That, notwithstanding, / I can be merry ... Even in a minute!' – Orsino is commenting on his own state of mind, being restless and fickle, changing his mind about what he wants.
  - 'It is not so much / As it is that I am in love' – Orsino says that love is everything, and he is overwhelmed by it.
  - 'Not that she purg'd the air of pestilence' – his love for Olivia blinds Orsino to her faults, making her seem almost heavenly.
  - 'And my desires, like fell and cruel hounds, / E'er since pursue me' – alongside this, Orsino is hyperbolically describing himself as the prey – his own love for Olivia is hounding him.
  - 'Debt of love' – Orsino's words imply that love is something to be owed or paid back.
  - 'When liver, brains, and heart, / These sovereign thrones, are all supplied and / With one self king!' – Orsino is suggesting that one can only love a single person. If Olivia loving him, he will rule her, thus linking love with the idea of control.

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2. Through what the audience learns about Olivia's love for her brother –
- 'The element itself, till seven years' heat, / Shall not behold her face at ample veiled walk, / And water once a-day her chamber round / With eye-offending dead love' – Olivia will not allow anybody to see her face for seven years while he is alive. She will cry for his memory every day, and wants to keep his memory alive. As she suggests an unnecessary self-indulgence and an element of spectacle; is she really mourning or is she throwing herself into the performance of mourning? She seems more concerned with her own gestures than with genuine sorrow.
  - The reference to 'like a cloistress she will veiled walk' suggests that Olivia will be like a nun. Her maid specifically telling Orsino this information to discourage his advances.

Research briefly ideas of 'courtly love' in Shakespeare's time and say how they relate to the play.

- The word 'courtship' entered the English language during Shakespeare's lifetime.
- Courtship would consist of frequent visits from the man to the woman, which included bringing her gifts and compliments as part of the courtship process.
- Courtship poetry was very popular; a man would often read love poetry aloud to the woman.
- Before even beginning to court, a man would be expected to ask her father for permission.
- Courting and marriage were often more about wealth and social status than about love.
- In courtship, a woman would often have little or no choice over the man she was to marry.
- Sometimes the couple might not meet until their wedding day – they would see each other beforehand.
- A 'dowry' (sum of money) would generally be paid from the bride's family to the groom's family, the greater the sum.
- The knightly idea of putting the woman on a pedestal and expecting to perform for her sake.

### My Notes Page

#### Suggested pupil responses

- *The opening line of the play tells the audience about the main theme because...*  
it refers to 'love' and a desire for love to be 'fed'.
- *In the rest of the scene the themes are shown by...*  
Orsino's over-excessive love for Olivia, and Olivia's over-excessive mourning for her brother.
- *It tells us something about Orsino because...*  
we learn that Orsino is self-indulgent and enjoys making a spectacle of himself, with his love. He loves the idea of being in love.
- *It tells us about Shakespeare's use of metaphor because...*  
Shakespeare is implying that love has human qualities – love is being personified. The idea of love being a creature, with its own life, is a metaphor for the idea of love being a creature of passion, self-indulgence and greed that coexists with Orsino's version of love.
- *In the rest of this scene what we learn about Orsino from his declaration of love for Olivia is...*  
he has been wooing Olivia, and sending his people to visit her on his behalf. He feels rejected. He thinks that Olivia is perfect, and even when he is told that Olivia won't love him for seven years, he merely thinks this shows her huge capacity for love – and that he can control her. He likens love to control, and intends to rule her when she loves him back. He appears to be a bit of a tyrant.
- *What we learn about Olivia from her mourning over her dead brother is...*  
like Orsino, Olivia also enjoys being a spectacle, and extravagant gestures rather than practical ones. She refused to show her face to anyone for seven years, and she is veiled like a nun and lives in a cloister. This may also be to discourage Orsino's advances.

### Discussion Points

Some directors start this scene with a thunderstorm and perhaps a back projection of the city of Messina destroyed. What advantages and disadvantages do you think such an approach might have?

#### Advantages

- The audience's attention would be captured immediately.
- It would be clear that the play was starting and no conversations would be able to distract them.
- It would introduce the theme of chaos immediately.
- The play would seem more exciting.
- It would not be clear if this is a comedy or tragedy – the audience would be in a state of suspense.

#### Disadvantages

- It does not follow the order of Shakespeare's play.
- It does not introduce the main theme of love straight away.
- It might be confusing for the audience.
- The arguably most impressive part of the play would be over in the first couple of minutes.

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Other directors swap this scene with the opening scene, so that the play opens with the storm before we see Orsino. What advantages and disadvantages do you think this idea would have?

#### Advantages

- We know a little about Orsino and Olivia before we see them, so Orsino's self-dramatising is amusing for the audience as they are expecting a 'noble duke' whereas he appears as a fool.
- The audience is introduced to key facts immediately, such as the name of the Duke (Orsino), which otherwise would not be explained.
- If Viola is the first character to speak, she will be perceived by the audience to be important (which, arguably, she is).

#### Disadvantages

- We hear about Orsino before we actually meet him, and we have expectations of him.
- Too much of the plot (i.e. Viola dressing as a man to see Duke Orsino) is given away, reducing the suspense.
- There is less humour in this scene, and it is longer, so the audience might not be as entertained.
- There is no music in this scene, which would have captivated the audience's attention as the play was beginning.

How do you think they might have shown the thunderstorm in Shakespeare's theatre?

- Storms were used as a device to promote The Globe as a forward-thinking, exciting theatre, when there were none of today's modern special effects, to the Renaissance audience.
- Fireworks were often used to show the lightening.
- Sometimes the cannon would be fired to represent the thunder.
- Cloth could be used to represent waves in the sea.
- There was a great focus on noise; musical instruments and shouting to represent the storm, to be extremely noisy and often frightening.
- Sometimes rolling a cannonball down a wooden run created sound effects.
- A metal sheet was sometimes used to create the sound of thunder.

## Act 1 Scene 2

### Research Activity

*'like Arion on the dolphin's back'*

This is how the captain describes Sebastian when he is telling Viola how he is hopeful for his survival.

Why do you think this comparison might support the captain's optimism about Sebastian's survival?

- The dolphin saved Arion's life, and he survived the storm. By comparing Sebastian to Arion, the captain suggests that Sebastian will also survive.

### Quotes Quest

- *'twas fresh in murmur... That he did seek the love of fair Olivia*  
Orsino was pursuing Olivia  
Olivia is beautiful ('fair')
- *A noble duke, in nature as in name.*  
Orsino is well respected and perceived as a noble man, fully deserving of his title
- *A virtuous maid*  
Olivia is also well-respected and does not have any other association with any other man
- *she will admit no kind of suit, Nor answer to my line's.*  
Olivia is determined to see no suit, not even Duke Orsino
- *for whose dear love now say, she hath abjured the company And sight of men.*  
Olivia is so devoted to her brother so much that she cannot bear to be with or see any other man

### My Notes Page

- *Viola is upset in this scene, although she has been saved, because she thinks her brother has died in the storm*
- *The captain tries to cheer Viola up by saying he saw Sebastian alive, tying himself to a large mast in the sea, and thinking quickly*
- *Viola pays the captain some money because she is grateful to hear that her brother may still be alive*
- *When she hears about Olivia, Viola wants to work for her*

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- *I think this is because*  
Viola wants to hide from the world until she is ready to reveal herself and she sees that she has lost Sebastian.
- *In the end she decides to serve Orsino and she asks the captain to*  
disguise her appropriately so that she can work for the Duke
- *I think this is because*  
she would be employable to the Duke as a man  
she would have an opportunity to be someone else for a while, and could thus escape her brother

### Act 1 Scene 3

#### Writing Activity

Even before Sir Andrew Aguecheek appears, we know quite a lot about him.  
Write down three things that Maria says about him.

Any of the following:

- He is a knight
- He is foolish
- He was brought in by Sir Toby to woo Olivia
- He is a coward
- He is arrogant
- He is a coward
- He gets drunk regularly

Write down three things that Sir Toby says about him.

Any of the following:

- He is tall
- He is rich
- He plays the violin
- He speaks many languages

#### Discussion Points

How does the exchange between Maria and Sir Andrew reflect the ideas of 'misrule' and the theme of the Twelfth Night celebrations? You should consider their relative social status.

- Maria is Olivia's servant and should not be speaking this way about a social superior (Sir Andrew).
- Sir Toby and Sir Andrew, both high on the social hierarchy, are both presented as drunk.

#### Quotes Quest

- Find a quotation from this part of the scene that tells us Maria thinks Sir Andrew is a fool.  
'Ay, sir, I have them at my fingers' ends. Marry, now I let go your hand, I am barren.'
- Find a quotation from this part of the scene that tells us that Maria knows how Olivia feels about Sir Andrew.  
'That quaffing and drinking will undo you:  
I heard my lady talk of it yesterday; and of  
a foolish knight that you brought in one night  
here to be her wooer.'
- Find a quotation from this part of the scene that tells us Sir Andrew is not very bright.  
'Good Mistress Accost, I desire better acquaintance.'
- Find a quotation from this part of the scene that tells us Sir Andrew does not understand the situation.  
'But what's your jest?'
- Find a quotation from this part of the scene that suggests Sir Toby enjoys egging on Sir Andrew.  
'Accost, Sir Andrew, accost.'
- Find a quotation from this part of the scene that tells us Sir Toby knows Maria will use her wit to get the best of Sir Andrew.  
'An thou let part some of that, would thou mightst never draw sword again.'

#### Research Activity

Sir Andrew and Sir Toby have a lot of dialogue about dancing in the last part of the scene. Research the following dances and write down the steps that are mentioned:

- *Galliard* – a popular iconic dance with five steps
- *Caper* – a large jump step where the dancer must swing his/her legs back and forth leaping through the air. Can also refer to general athletic, energetic dancing styles.
- *Back-kick* – the dancer kicks one leg backwards while jumping
- *Coranto* – one of the most popular courtly dances, involving lively skipping
- *Cinque Pas* – also known as the 'sink-a-pace' (another term used for the Galliard dance)
- *Jig* – celebratory, playful country dancing

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### Discussion Points

Why do you think Shakespeare uses prose rather than verse in this scene, even though the characters are nobles?

- To show that the characters (Sir Andrew at least) are foolish and while they have social status, they do not have intellectual superiority.
- To make clear that they are the subplot, rather than the main plot and, therefore, not worthy of the same level of light comic relief.

Shakespeare also gives his characters a lot of wordplay in this scene – often quite vulgar. How does this affect the way the audience sees the characters?

- Sir Andrew's lack of understanding of the wordplay highlights his foolishness.
- Maria is demonstrated as clever, through her quick wordplay.
- The vulgar wordplay in this scene shows that these characters are part of the subplot, rather than high-minded.

### My Notes Page

- Sir Toby and Maria begin the scene by discussing Sir Andrew; Maria says he is a fool. Sir Toby highlights his apparent good qualities.
- Sir Toby sees Sir Andrew and persuades him to woo Maria.
- Maria makes a fool of Sir Andrew by using quick wordplay and puns, which Sir Andrew cannot follow.
- Sir Andrew says he will go home because Lady Olivia is refusing to see him.
- Sir Toby makes a fool of Sir Andrew because he flatters Sir Andrew and makes him stay to woo Olivia, and also gets him to dance.
- This scene tells the audience about the characters Andrew Toby and Maria, and the confused and somewhat inverted social order.

## Act 1 Scene 4

### Discussion Points

Why do you think Shakespeare included this scene?

- To highlight the growing relationship between Orsino and Cesario.
- To allow the audience a sense of dramatic irony, as they would find Cesario's success in wooing Olivia.

How does it further the plot?

- Cesario has been sent to woo Olivia, complicating the courting process further.
- It foreshadows the relationship to come between these two characters.

What does it tell us about Viola and Orsino and their relationship:

- with each other?
  - They have grown very close to each other very quickly.
  - Orsino is very dependent upon Cesario.
  - Cesario has fallen in love with Orsino.
- with other people?
  - Valentine is jealous of Cesario's close relationship with the Duke, pointing out that he is a friend of Orsino's.
  - Orsino states that he prefers to be alone; he is isolating himself from other people.

### My Notes Page

- Valentine and Viola begin the scene by discussing how close Cesario and Orsino have become over the past three days.
- This conversation suggests that Orsino has become dependent upon Cesario, and that some of the other men in the court are jealous of this.
- When Orsino enters, the first thing he does is seek out Cesario to speak privately with him.
- He wants Cesario to woo Olivia on his behalf.
- Viola's first reaction is that this approach will not work.
- Orsino wants Cesario to woo Olivia because he is young and feminine, and so Olivia might be more willing to listen.
- Viola does not want to woo Olivia because she is in love with Orsino herself.

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## Act 1 Scene 5

### Language Activity

*I see you what you are, you are too proud; But, if you were the devil, you are fair.*

Viola says this. It shows she is unimpressed by Olivia, and has the confidence to speak her mind. It also shows she understands Orsino's attraction – she admits that Olivia is beautiful.

*O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labelled to my will:*

Olivia says this. She is clearly vain and has a high regard for her own beauty. She is somewhat self-aware, but could also be taken to be semi-sarcastic, as though she is aware of the effect her beauty has on others.

*Love make his heart of flint that you shall love; And let your fervour, like my master's, be proof against my fair cruelty.*

Viola says this. She is obviously very sympathetic to Orsino's feelings and his rejection, and is less than deserving of Orsino's affection. She is angry on Orsino's behalf, but also frustrated at rejecting what she, herself, so badly desires.

*Unless the master were the man, I know not. Even so quickly may one catch the plague?*

Olivia says this. She is wise to be cautious, like Orsino was more like Cesario, and is astonished that she has fallen in love. Her use of the word 'plague' is interesting, suggesting that she sees love as something that cannot now be controlled – she is under its control.

### My Notes Page

- Feste and Maria begin the scene by disagreeing over Feste's bad behaviour and his recent unexcused absence
- Feste wins Olivia round by his wit and jesting, and 'proving' Olivia to be a 'fool'
- Malvolio makes an enemy of Feste by insulting him
- Viola/Cesario gets an audience with Olivia by arriving at the gate, demanding to speak with Olivia, and not taking no for an answer
- Her conversation with Olivia is different from what Olivia is used to because he doesn't flatter Olivia or act obsequious but instead treats Olivia as an equal, and is honest
- At the end of the interview Olivia's feelings about Cesario are revealed – she is in love with him

### Act 1 Activities

#### The Eternal Triangle

Find an appropriate quotation to show each of the following:

- Orsino is in love with Olivia  
Oh, when mine eyes did see Olivia first, / Methought she purged the air of pestilence
- Olivia is in love with Cesario (Viola)  
Even so quickly may one catch the plague?  
Methinks I feel this youth's perfections  
With an invisible and subtle stealth  
To creep in at mine eyes.
- Viola is in love with Orsino  
Whoe'er I woo, myself would be his wife.

### Act 1 Quiz

- Viola and Sebastian are twins – T
- Sir Toby Belch is Olivia's suitor – F
- Maria is Olivia's maid – T
- Viola asks the clown to find her men's clothes – T
- Orsino wants to eat music – F
- Sir Andrew Aguecheek is Olivia's suitor – T
- Malvolio admires Feste's clowning – F
- Olivia is in mourning for her brother – T
- Orsino wants Viola to woo Olivia for him – T
- Viola agrees because she doesn't care about Orsino – F
- Maria and Sir Toby are fond of Malvolio – F
- Maria thinks Sir Toby drinks too much – T
- Sir Andrew rather fancies himself as a dancer – T
- Maria thinks Sir Andrew is a man to admire – F

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Viola thinks Olivia is too proud – T  
 Feste is sacked by Olivia – F  
 Sir Toby is drunk when Viola arrives at Olivia's house – T  
 Olivia refuses to show Viola her face – F  
 Viola threatens to camp at Olivia's gates if she is not let in – T  
 The sea captain has never been to Illyria before – F

### Quotes Quest

Love and desire

- ... for whose dear love, They say, she hath abjured the company And sight of men.
- Away before me to sweet beds of flowers: Love-thoughts lie rich when canopied with flowers.
- O, then unfold the passion of my love, Surprise her with discourse of my dear faith.
- Oh, you are sick of self-love, Malvolio, and taste with a distempered appetite.
- Unless the master were the man. How now! Even so quick, may any one catch the plague.

Disguise and concealment

- Give me my veil: come, throw it o'er my face.
- I prithee, and I'll pay thee back ten-fold, Conceal me what I am, and be my aid For such disguise which hides my shame.
- ... by the hand of fate, I swear, I am not that I play.

Folly and madness

- I am a fellow o' the strangest mind I' the world; I delight in masques and revels some.
- He is but mad yet, Madonna; and the fool shall look to the madman.
- Well, God give them wisdom that have it; and those that are fools, let them use their reason.

Order and disorder

- By my troth, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes it ill.

## Act 2 Scene 1

My Notes Page

- In this scene Sebastian is feeling very upset and depressed as he thinks his sister is dead, and just wants to be alone.
- While Antonio is feeling a bit guilty for saving Sebastian, who says he'd rather have drowned if his sister is dead.
- Sebastian says his sister was beautiful, and had an especially beautiful mind. They looked alike.
- Sebastian says he is going to go to Duke Orsino's court.
- Antonio makes the decision to go to Duke Orsino's court, despite the fact he has many enemies there.
- This scene tells the audience about
  - what has happened to Sebastian
  - where he is going next
  - a chance of Sebastian meeting up with Cesario
  - Sebastian's belief that his sister is dead
  - Antonio's enemies
  - the fact that Sebastian and Viola look alike.

### Discussion Points

Viola knows Cesario did not give her Olivia a ring. Why does she play along with Malvolio?

- She does not want to understand.
- To prevent Malvolio from knowing that Olivia has sent it to her.

What is Malvolio's attitude towards 'Cesario'? What action do you think accompanies his attitude?

- Malvolio acts very superiorly towards Cesario, and is not very respectful. He is likely to be very harsh.

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### My Notes Page

- *Malvolio has followed Viola because he has been sent to give her a ring from Olivia*
- *Viola tells him she will not take back the ring*
- *Malvolio's response is to throw it on the ground*
- *Viola realises that Olivia is sending the ring to her to woo her*
- *Her reaction is to understand why it's bad to wear disguises wonder what to do accept that time must solve this problem*
- *This scene tells the audience about the love triangle at play that needs to be resolved*

### Act 2 Scene 3

#### Discussion Points

- Directors often cut lines which they think would be particularly difficult for a modern directing section of the scene, which lines would you cut and why?*
  - 'How now, my hearts! Did you never see the picture of "We Three"?' A modern reference.
  - 'In sooth, thou wast in very gracious fooling last night when thou spokest of Pigeon the equinoctial of Queubus.' A modern audience might not understand the ast
- Look at the words of Feste's song. What is the song saying about love and youth? How does it relate to the play?*
  - Meeting the one you love is an ultimate goal
  - Time passes and things change; the future is unsure and anything can happen
  - Enjoy and appreciate what you have now and act quickly because life is short
- Imagine you are producing a very modern version of the play, with a current artist performing it. What would you change it?*

Consider:

- Rhythm and rhyme
- Modernised language

### Research Activity

*Maria refers to Malvolio as 'a kind of Puritan'. Work with a partner and do some research on Puritans in England in Shakespeare's time. Why might Shakespeare want to poke fun at them? What might provoke such a reaction from Sir Andrew?*

- The Puritans were a religious group which sought to purify the Church
- They wanted to remove anything that was remotely linked to Catholic practice
- They were very strict and had many rules to prevent anything pleasurable
- Shakespeare might have wanted to poke fun at Puritans because they disapproved of the lifestyle of the other characters
- It provokes such a reaction from Sir Andrew because his life is devoted to pleasure, dancing – pursuits of which the Puritans frowned upon over-excess.

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## Quotes Quest

*a time-pleaser; an affectioned ass,  
that cons state without book and utters it by great  
swarths: the best persuaded of himself, so  
crammed, as he thinks, with excellencies, that it is  
his grounds of faith that all that look on him love  
him; and on that vice in him will my revenge find  
notable cause to work.*

Maria: He is conceited and like flattery. He likes to pretend he is superior. He is very proud full of brilliance that everyone loves him and is impressed. It is through his flaw of pride that it comes upon him.

*Art any more than a steward? Dost thou think, because thou art ravish'd and possess'd of a king, there shall be  
no more cakes and ale?*

Sir Toby: Do you think you are something more than a house servant? Do you think that just because you are a nobleman, nobody else will enjoy eating and drinking?

*Yes, by Saint Anne, and give me the not i' the mouth too.*

Feste: My good lord, they definitely will! And they will have extra treats.

## My Notes Page

- *Sir Toby and Sir Andrew are behaving like...* raucous, drunken fools
- *Feste sings a song about...* love
- *Maria enters and tells them to...* be quiet
- *Malvolio enters and says...* very rudely to them that they need to have some respect
- *Their reaction is to...* ridicule Malvolio, then decide to take revenge upon him
- *This scene tells the audience about...* the household dynamics and the growing plot

## Act 2 Scene 4

### Discussion Points

*How is Feste's song linked to the conversation between Orsino and Viola after the others have left?*  
*How is Shakespeare using dramatic irony in Viola's situation and words in this scene?*

- The song links to Orsino and Viola's conversation as it is about the despair felt by unrequited love. Orsino can mean the end for some.
- Shakespeare is using dramatic irony by allowing Viola to tell Orsino how she really feels about him. However, the audience know that she is really talking about herself.

## My Notes Page

- *Orsino sends for Feste because* he wants to hear the song that matches exactly how he feels
- *Feste sings a song about* wanting to die for unrequited love
- *The woman she says she loves is described by Viola as* looking a lot like Orsino
- *When Feste says 'pleasure will be paid' he means* we all pay for what we want and desire at some time in our lives
- *When Viola describes her sister's symptoms she is really* speaking about herself and her own feelings
- *This scene tells the audience about* the depths of Orsino's love for the love of Olivia, and also, how strongly Viola feels about him

## Act 2 Scene 5

### Research Activity

Answers provided via link.

## My Notes Page

- *Sir Toby, Sir Andrew and Fabian are told by Maria to* hide and be quiet
- *When he first appears, Malvolio is* talking to himself about Olivia, then pretending that he and Olivia are together and happy
- *The three men react by* getting very angry, and cursing him

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- When Malvolio reads the letter, he thinks it is Olivia's handwriting and that the letter is from her
- At the end of the scene, Malvolio is going to follow the advice in the letter
- At the end of the scene the three men's reaction is absolute delight. They are thrilled that Malvolio was so easily tricked, and very grateful
- I think Shakespeare included this scene because he wanted to offer the audience dramatic irony to the highest degree, and intersperse humour. He also wanted to extend his satire of the Puritans, and Malvolio's character opportunity to do this.

## Act 2 Activities

### Discussion Points

How are Malvolio and Feste, as well as Viola, being used to link Olivia's house with Orsino's?

- Feste is called upon to play music for Orsino, thus entering both households
- Malvolio is sent by Olivia to 'return' a ring to Orsino, via Cesario

In Scene 3 and Scene 5, how do the two plots take shape? Describe this plot in not more than 10 sentences.

- Sir Toby, Andrew, and Maria join forces against Malvolio to take him down a peg for his disrespectful and superior treatment of them, by taking advantage of his pride. In Scene 3, they trick him into reading a letter in Olivia's handwriting, requesting that Malvolio undertake all sorts of absurd instructions, cross-gartered, in order to win her love.

How do the two plots include the themes of:

- love?*
  - The behaviour of the vast majority of the characters is undertaken because of love. Orsino, Olivia, Cesario, and Malvolio all love someone else, and this drives the action of the play.
- appearance and reality?*
  - Olivia is in love with Cesario but she is really Viola in disguise
  - Viola is in love with Orsino but is in disguise as Cesario so cannot act upon her love
  - Orsino thinks he is in love with Olivia... but is he really just in love with the idea of love, or its reality?
  - Malvolio thinks Olivia is in love with him but really the letter was written by Maria
- 'misrule' or things out of order?*
  - The characters all love the wrong person, and so the natural order is disrupted
  - The lower characters often behave rudely to the characters higher on the social hierarchy
  - The chaotic subplot mirrors the chaotic main plot

### Discussion Point 1

- *My masters, are you mad? or what are you? Have ye no wit, manners, nor honesty, but to gabble like tinkers at this time of night?*  
To speak to his 'masters' in this rude way suggests that Malvolio thinks a lot of himself, and is not superior, to his 'masters'.
- *Mistress Mary, if you prized my lady's favour at anything more than contempt, you would not give me cause for this uncivil rule: she shall know of it by my hand.*  
He believes that he is a favourite with Olivia and that he is being treated unfairly by her. He is not respected.
- *There is a couple to the lady of the Strachy married; and I am an of the wardrobe.*  
He seeks examples of men marrying women of much higher social standing, so that he can do the same.
- *Calling my officers about me, in my branched velvet gown; having come from a day-bed, where I have left Olivia sleeping...*  
Malvolio is delusional – he is making up fantasies about being married to Olivia and having high social standing and power.
- *Jove, I thank thee: I will smile; I will do everything that thou wilt have me.*  
Malvolio is clearly very gullible; he believes everything in the letter and will do the next thing he might have Olivia as a result.

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## Discussion Point 2

Work with a partner and discuss why you think Shakespeare juxtaposed the love of Viola and Malvolio thinks about Olivia in Scene 5.

Make notes of your answers, using appropriate quotations as evidence to support your ideas.

- Both relationships are about the love of a servant for a master or mistress. However, Malvolio is motivated by power and social status, whereas Viola seems to truly love Orsino. Thus, the two relationships are used to show Malvolio's desires as false and ridiculous, and to emphasise Viola's true feelings.

## Act 3 Scene 1

### Language Work

What do you think is meant by the following exchange between them?

Clown Now Jove, in his next commodity of hair, send thee a beard!

Viola By my troth, I'll tell thee, I am almost sick for one: for I have not a beard though I would not have my chin.

Feste is mocking Cesario for looking like a man and not having any facial hair. Viola pretends to be a man but then aside jokes that she wants a beard, but not to grow on her face (i.e. the 'beard' is her face).

### Language Work

Look at the following exchange between Olivia and Viola. What does it mean? What does it tell you about each of them? How does it relate to the theme of deception in the play?

Olivia Stay: I prithee, tell me what thou thinkest of me.

Viola That you do think you are not what you are.

Olivia If I think so, I think the same of you.

Viola Then think you right: I am not what I am.

This suggests that both Viola and Olivia are not being themselves; both are trying to be (or act as) men. Olivia is putting on an act of mourning her brother for seven years, then apparently falls in love with a man; Viola is disguised as a man; Viola is deceiving everyone around her. They both recognise that they are deceiving themselves in one way or other.

### Character and Theme

Look at the following lines. Discuss what they tell us about Olivia and Viola. How do they relate to the theme of deception in the play?

These lines explore the relationship (or lack of) between love and control. Olivia is saying that she is in love with Viola – she can't hide it with wit or reason. However, Viola says that her heart is her own master and she is up for Olivia. She is proud to have control over her heart to an extent, and points out that she is not what she seems.

### Historical and Cultural Context

What do you notice about the characters' facial expressions and body language?

- Olivia is pleading and leaning towards Cesario
- Cesario is turning away and is looking troubled and confused; perhaps also a little angry
- This is a rather serious painting, rather than comic

What do you notice about the costumes and setting?

- It is outdoors, in a beautiful garden (not the Garden of Eden and temptation?)
- Cesario is well covered up but wearing bright, attractively coloured clothes
- Olivia is wearing a low-cut dress, which would perhaps be interpreted as promiscuous

What does this suggest to you about Victorian views of Twelfth Night?

- The Victorians were afraid of chaos and disorder, and, while many would have enjoyed the idea of chaos and disorder in one's own society. Such confusion would have been perceived as a threat.

How is the picture different from the 1996 film by Trevor Nunn?

- The Trevor Nunn film is more comic than the portrayal in the painting, shows more physical contact and looks between the characters

How do you think views of the play have changed from Shakespeare's time to the present?

- Cross-dressing, chaos and disorder have become more comic and perceived as less threatening

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**My Notes Page**

- *Feste and Viola talk about* wordplay and confusion  
Olivia, and that she is inside
- *Sir Andrew's first impression of Viola is* that he is impressed by her. He is taken aback by her use of French, and also by her remember for future use
- *Sir Toby's attitude to Viola is* mostly respectful, apart from telling him to 'taste [his] legs'
- *Olivia sends everyone else away because* Cesario tells her that his message for her is for her ears alone
- *Olivia tells Viola that her feelings for Cesario are* she is in love with Cesario
- *Viola tells Olivia that her feelings for her are* she feels sorry for her  
she will never love a woman
- *I think Shakespeare includes this scene because* he wanted to bring Cesario and Olivia together to intensify the confusion and sense

**Act 3 Scene 2****Language Work**

*since before Noah was a sailor.*

- Means an incredibly long time.
- Hyperbole is used here for humour.

*sailed into the north of my lady's opinion*

- Links to the sailor reference above.
- Means to have displeased her.

*hang like an icicle on a Dutchman's beard*

- This may be an allusion to a Dutch sailor, Barentz, who led an expedition to the Arctic

*the sheet were big enough for the bed of Ware in England*

- Refers to a famous very large four-poster bed, which could apparently accommodate a king (now in the V&A).

**My Notes Page**

- *Sir Andrew is intending to leave because* he saw Olivia treat Cesario better than he treats him
- *Fabian persuades him his view is wrong by saying* she knew he was there and she was flirting with Cesario to make Sir Andrew jealous
- *Sir Toby suggests that Sir Andrew should* challenge Cesario to a duel
- *He does this because* He thinks this will be funny and he wants the amusement of seeing Sir Andrew challenge
- *Sir Andrew goes off to* write a letter of challenge to Cesario
- *When he has gone Sir Toby and Fabian* laugh about it, but don't think it will actually come to a fight
- *Maria enters and tells the* Malvolio is acting foolishly, and wearing yellow stockings; he's behaving just as he should come and laugh at the spectacle.

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## Act 3 Scene 3

### My Notes Page

*Antonio tells Sebastian he has followed him because*

- he wanted to see him again
- he was worried about him
- he cares about him

*Sebastian's reaction is*

- he is grateful and thanks him

*Sebastian wants to spend some time*

- looking around the local area, and seeing the famous sights of the city

*Antonio won't go with him because*

- it is dangerous for him to walk the streets in case he runs into an old enemy; he once fought ships in a sea battle, and fears arrest

*He tells Sebastian he will*

- arrange for them to stay at a place called the Elephant

*He gives Sebastian*

- his purse and money

*I think Shakespeare has included this scene because*

- he wanted to demonstrate a growing relationship between Antonio and Sebastian, and the relationship between Orsino and Cesario
- he wanted to set up and foreshadow the conflict between Sebastian and Orsino's men
- he wanted to remind the audience that Sebastian is still alive

## Act 3 Scene 4

### Language and Historical Context Work

*Highlight all the references to the devil and possession you can find.*

- 'He's coming, madam; but in very strange manner. He is sure possessed, madam.'
- 'Heaven restore thee!'
- 'Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, as yet I'll speak to him.'
- 'What, man, defy the devil!'
- 'La you, an you speak ill of the devil, how he takes it at heart! Pray God, he be not bewitched.'
- 'Carry his water to the wisewoman.'
- 'Tis not for gravity to play at cherry-pit with Satan. Hang him, foul collier!'

*Then discuss what Shakespeare might want his audience to think about beliefs in the devil and madness as he uses the device of a practical joke to reveal them.*

- Shakespeare is suggesting that while many of the Elizabethan audience would have believed in the devil, that too much emphasis upon this could be amusing.

*What differences might there be in the ways an Elizabethan audience and a modern audience might react to this scene?*

- In Shakespeare's day, more people would have believed in the idea of the devil and been more frightening than it would be today for a modern audience.

### Drama Work

*Oh, you are sick of self-love, Malvolio*

*... so crammed as he thinks with excellencies that he is his ground of faith that all who look on him are to adore him. How are these comments about Malvolio by Olivia and Maria shown to be true in this scene?*

*Malvolio's character traits of arrogance and intolerance*

- He thinks he is better than all the remainder of the household, including his servants, and his fantasies about his position as master of the house.
- He is unable to tolerate any of the bawdy behaviour of Sir Andrew and Sir Toby, his friends.

*His ridiculous faith in the false letter*

- It really should be obvious that Olivia did not write the letter, but Malvolio is so deluded that he has no second thought or any doubt whatsoever.

*His conviction of being right*

- He will not admit that there is a possibility that he may be in the wrong, or that he is being deceived.

*His scorn for Sir Toby and the servants*

- He acts like all are beneath him, especially now he has read 'Olivia's' letter.

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**Discussion Point 1**

Decide what exactly is wrong with it as a challenge.

- He doesn't explain why he wants to challenge him to a duel
- He is confusing and unclear with what he is saying
- It makes no sense

Why does Sir Toby decide not to deliver it because Cesario won't be worried by it?

- Cesario won't be scared of a letter that is written by someone who is clearly very foolish

**Discussion Point 2**

Look at the two pictures of this scene above. One is from the eighteenth century and one is from the twentieth century. What differences and similarities you can find and what these might suggest about the way the scene would be different from both of these?

- Both pictures show lack of fighting
- Both pictures show the other men persuading Cesario and Sir Andrew to fight, and that they are not fighting
- The second picture looks more comical with Sir Andrew and Cesario leaning away from each other, unlike a duel is taking place

**Theme Work**

*Methinks his love doth from such passion fly, That he believes himself: so do not I. Prove to me, I, dear brother, be now ta'en for you! (Viola)*

*Let me speak a little. This youth that you see here I snatch'd one half out of the jaws of death, of love, And to his image, which methought did promise Most venerable worth, did I devote*

*A very dishonest paltry boy, and more a coward than a hare: his dishonesty appears in leading me to deny him; and for his cowardship, ask Fabian. (Sir Toby)*

- What do the quotations above suggest about the problem of mistaken identity here? Great problems and confusion have occurred as a result of mistaken identity, and on many other problems – there is a ripple effect.
- Who is the only person that knows – or guesses – the truth? Viola is beginning to guess the truth
- How does this relate to the idea of 'Twelfth Night'? It's a night when chaos and disorder occur, but it is all back to normal by the end of the play
- Why are Sir Toby's words about friendship hypocritical? Because he is commenting that Cesario is a poor friend, but he himself pretends to be his friend behind his back and plays him for a fool.

**My Notes Page**

- Malvolio's behaviour in this scene is most amusing for both the audience and the other characters. He is behaving bizarrely, arguing with everyone.
- Sir Toby, Maria and Fabian pretend to think Malvolio is possessed by the devil
- Sir Toby will not deliver Sir Andrew's letter because he knows that Cesario will realise Sir Andrew is a hamlet and that he reads it, and that he is a fool
- Sir Toby tells Sir Andrew that Cesario is very dangerous, and has taken great offence at being insulted
- Fabian tells Viola that Sir Andrew is very dangerous, bloodthirsty and that he will fight until the death
- As Sir Andrew and Cesario start to fight they are interrupted by Antonio, who says he will fight on Cesario's behalf
- The next day, the officers of the law arrive
- Viola is very puzzled when Antonio asks for his purse of money back
- She hopes that Antonio has mistaken her for her brother Sebastian, and that this must mean he is still alive

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## Act 3 Activities

### Discussion Point

One of the themes brought out in this act is that of friendship. Discuss how Shakespeare presents the nature of friendship:

- through the Antonio/Sebastian partnership
  - Antonio would clearly do anything for Sebastian, and would even fight on his behalf. Sebastian does not give the purse back.
- through the Sir Toby / Sir Andrew partnership
  - Sir Toby thinks nothing of ridiculing Sir Andrew, and allowing him to appear a fool for his own amusement.

Which of these is true friendship and which is not? What evidence have you based your answer on [this may extend beyond Act 3]?

- Antonio is a friend to Sebastian, whereas Toby is not a friend to Andrew. Qualities such as selflessness exist in Antonio and Sebastian's friendship, which do not appear to exist in Toby and Andrew's.

### Self-deception

Character	Character traits	Nature of their self-deception
Malvolio	Self-indulgent, arrogant and too proud. Disliked by everyone.	Thinks Olivia may be in love with him and that he is a powerful master. Thinks he belongs here.
Orsino	Self-indulgent	Thinks he is irrevocably in love with Olivia.
Olivia	Narcissistic and arrogant	Thinks she is perfect and that everyone should follow her elaborate show of mourning for her brother.
Sir Andrew	Foolish and pitiful. His friends ridicule him.	Thinks he has many good friends, and that he is a powerful man.

## Act 4 Scene 1

### Discussion Point

How does this scene balance the previous scene in terms of mistaken identity?

- The opposite happens; instead of Viola being mistaken for Sebastian, now Sebastian is mistaken for Cesario.

Why do you think Shakespeare has Feste, then Sir Toby and Sir Andrew all mistake Sebastian for Cesario before Olivia's entrance?

- It heightens the dramatic irony and leaves it up to Olivia, as a kind of 'love-test' to see if she really loves Sebastian or just the idea of him from Cesario.

What is Sebastian's reaction to Olivia?

- He is quite happy to go along with Olivia and hopes that if this is a dream, it continues.

Why do you think Olivia accepts Cesario's sudden change in attitude so easily?

- It is what she has been desiring for so long.
- She is used to people bending to her will.

### Research Activity

Why do you think Shakespeare has used rhyme for it?

- It shows that the climax of the play – the denouement – is close by.
- It suggests a mystical, dreamlike quality.

River Lethe:

- It means forgetfulness, or, more aptly for the play, 'forgetting', concealment.

### My Notes Page

- Feste tells Sebastian that he has been sent from Lady Olivia for him.
- Feste is surprised when Sebastian gives him money to send him away.
- Sebastian is surprised at Sir Andrew when he hits him.
- Sir Andrew is surprised when Sebastian fights back aggressively.
- When Olivia sees Sir Toby and Sebastian she stops them from fighting and dismisses Sir Toby.
- Sebastian's reaction to Olivia is to do as she says quite willingly.

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## Act 4 Scene 2

### My Notes Page

- *Malvolio has been put*  
behind bars in prison, for his mad behaviour
- *Sir Toby, Maria and Fabian persuade Feste to*  
disguise himself as 'Sir Topas' a priest, to torment Malvolio further
- *Feste dresses up as*  
sir Topas
- *He tells Malvolio*  
that he is insane  
that he is possessed
- *Then Feste returns to Malvolio as*  
Feste, the Fool
- *Feste says he will bring Malvolio*  
candle, pen, ink and paper
- *Sir Toby now feels*  
concerned; he wants this to be over, as he is already in so much trouble with
- *I think Shakespeare included this scene because*
  - he wanted to show the dangers of too much reliance upon trickery and disguise
  - he wanted to show an extreme version of madness
  - he wanted to provide the audience with more than light comic relief
  - he wanted the audience to feel some empathy for Malvolio

## Act 4 Scene 3

### Discussion Activity

*How does this short scene relate to the title of the play?*

- It shows the chaotic consequences of confusion and disorder, much like the festivities

*Why is Olivia in such a hurry to get Cesario to make a binding promise?*

- She is worried that he will change his mind again

*Why does Sebastian go along with her instead of asking questions?*

- He likes what is happening and is happy to go along with the arrangements
- He thinks he is having the most marvellous luck and does not wish to ruin this

*Does Shakespeare succeed in making this scene believable? If so, how?*

- No – but this is part of the dreamlike quality that surrounds these final chapters of the chaos has reached its peak and that it is now time for order to resume.

### Research Activity

- The betrothal begins the marriage contract
- Betrothals can be ended by mutual agreement, or one person can withdraw if there
- A marriage contract usually involves a dowry
- A wedding must have consent, an exchange of tokens, and consummation
- The bride takes on her husband's surname

### My Notes Page

- *Sebastian is trying to work out*  
if he is dreaming, if he is crazy, and how far away this is happening
- *He concludes that*  
something is going on and he is not yet aware of
- *Olivia tells him to*  
priest with
- *She asks Sebastian to*  
marry her
- *Sebastian says*  
he will marry her and be faithful to her forever
- *Sebastian feels*  
confused but also very lucky

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#### Activities 4 Activities

*Sir Toby Belch tells Feste to return to Malvolio as himself and says:*

*To him in thine own voice, and bring me word how thou findest him: I would we were conveniently delivered, I would he were, for I am now so far in offence with my niece that sport to the upshot. Come by and by to my chamber.*

*What does this tell the audience about the relationship between Olivia and Sir Toby at this point?*

- Olivia is above him
- Olivia is displeased by his behaviour
- Sir Toby is concerned about Olivia's low opinion of him and cares what she thinks

*What has caused them to fall out like this?*

- His behaviour towards, and treatment of, Cesario
- More generally, his usual drunken foolish behaviour

*How does Feste manage to do what Sir Toby has asked him to do?*

- He takes on the role of himself to talk to Malvolio and pretends that he is there with him
- He pretends that he wants to help Malvolio to fight the devil

#### Act 5 Scene 1

##### Discussion Point 1

*Sir Toby no longer feels he has to flatter Sir Andrew and pretend to be friendly.*

*What does he call Sir Andrew? What does this mean in modern English?*

- 'An ass-head, and a coxcomb, and a knave, a thin-faced knave, a gull!' – this means a fool

*Why does he stop pretending to be his friend?*

- Because he has realised that this fooling around and deception has led to serious consequences

*How does the audience feel at this point?*

- towards Sir Andrew?*  
Some would feel sorry for him; others, frustrated that he has not learned anything.
- towards Sir Toby?*  
Glad that he has learned something from his mistakes.

##### Discussion Point 2

*Shakespeare prolongs the tension in this scene up to the meeting of the twins.*

*How does he do this? Why does he do it?*

- He puts off them actually meeting face to face
- He allows them to question each other's identities before they accept each other

*Is it a satisfactory high point of the play?*

- Yes – it is all concluded happily, and rather neatly, which a Shakespearean audience would appreciate
- However, the quick alterations in couples and relationships are, while neat, rather unusual

*How do you imagine the following feel when they see the two together?*

- Olivia*  
Embarrassed that she declared her love for a woman
- Orsino*  
Intrigued that he had been so close to a woman for all this time
- Antonio*  
Jealous that someone else is closer to Sebastian than himself

##### Discussion Points 3

*How does Shakespeare convince the audience that Olivia would readily accept Sebastian?*

- The other characters seem to all acknowledge that this is the natural order of things
- Olivia seems pleased, rather than upset, at the conclusion of the events

*How does he convince the audience that Orsino's desire could switch so readily from Olivia to Viola?*

- Orsino desires to see Viola in women's clothes
- He realises that no other person could be closer to him than she
- Shakespeare implies that this is how things should be – order restored in a world of chaos

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#### Discussion Points 4

Malvolio's letter suggests he can justify himself and shame Olivia. It also refers to himself as 'used'. What does this suggest about his view of madness?

- That he is only badly used because he's not actually mad; therefore, implying if he (is) would be a fitting consequence for him

What are the different attitudes shown towards revenge by

- a) *Fabian?*  
He wants to explain what happened, be forgiven, and to forget the whole incident, moment
- b) *Feste?*  
He feels that Malvolio deserved what happened to him, and that everyone eventually
- c) *Malvolio?*  
He leaves swearing revenge

#### Discussion Points 5

Suggested points to discuss:

1. *Shakespeare never tells us why Malvolio married Antonio. Directors have to decide what. If you were the director, how would you solve this problem?*  
He should have sought and Cesario his blessing
2. *Does Feste succeed in making a peace with Malvolio? What happens to Malvolio at the end?*  
No – Malvolio rejects all attempts to reconcile or even attempts at apologies. He will yet fails with this attempt.
3. *Is the audience surprised at Sir Toby marrying Maria? She doesn't appear in this act, marry beneath his status? Why do you think Maria would marry a rather unpleasant man?*
  - Sir Toby, while socially superior, is intellectually inferior, and is aware that in marriage he has an excellent wife.
  - Maria would marry Sir Toby because he is higher on the social hierarchy; therefore
  - Toby is impressed by her wit and vivacity
  - Maria and Toby seem to have bonded and grown a mutual fondness for one another, with Malvolio
  - The audience would like a neat happy ending, with all loose ties resolved, so would

#### My Notes Page

- *Orsino has come to Olivia's house because*  
He wants to speak with Olivia and to resolve the confusing situation
- *Olivia tells Orsino*  
that she still does not want him, and is cruel to him
- *Orsino is furious and tells Olivia*  
that she is cruel
- *When Olivia calls Cesario 'husband', Orsino*  
is shocked
- *Sir Andrew comes in injured and tells everyone*  
that Cesario attacked him and Sir Toby
- *When Sebastian enters the whole company*  
is shocked
- *When the twins see each other they*  
start questioning each other, and soon realise that they have their twin back, alive
- *When Orsino realises Viola is a girl he*  
asks to see her in women's clothes
- *When Malvolio enters he accuses Olivia of*  
ill-treating him

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## Activities on the Whole Play

### Love

Find quotations to show how these siblings feel about each other.

- **Viola and Sebastian:**  
'For saying so, there's gold. Mine own escape unfoldeth to my hope, Whereto thy son is bound, and I will follow him.'
- **Olivia and her brother:**  
'all this to season A brother's dead love, which she would keep fresh And lasting in my heart.'
- **What is the difference between Olivia and Viola in the way their grief is demonstrated?**  
Olivia is all about the show and appearance of grief, whereas Viola does not say much and feels greatly for her loss.
- **How does Sebastian show his grief at the loss of Viola?**  
He wanders around the streets, and shuns company

### Romantic love

How does Shakespeare present each of the following as being in love?

- **Orsino**  
Grand gestures, self-indulgent talk of heartbreak, and listening to love songs.
- **Olivia**  
Attempts to be close to Cesario as much as possible, and sending tokens. Like Orsino.
- **Viola**  
Attempts to speak about her feelings for him through the use of another, and to not speak until the end of the play, although she speaks to the audience. Her love is portrayed as a performance and is actually something she is struggling with.

## Essay Practice

### Act 1: Essay Question

How does Shakespeare show the importance of family love here? Write two paragraphs on how Olivia and Viola feel about their brothers.

Responses could include the following points:

- Olivia desires the act of mourning
- Olivia does not want to forget about her dead brother
- Olivia wishes to undertake large gestures to keep his memory alive
- Viola thinks there is no point to her being in Ilyria if her brother is dead
- Viola is very grateful for any hope at all that her brother may have survived

### Act 2: Essay Question

How does Shakespeare show Maria as being clever and inventive here? Write two or three paragraphs on how she is presented. You should think about what she says, what she does and the way Sir Toby and

- Clearly is in control of the men, as she warns them to hide and be quiet, and they do
- She holds their respect as they listen to her and are impressed and grateful
- Her letter is clever as it uses Olivia's handwriting
- She includes just enough of a riddle for Malvolio to have to think carefully
- She manages to get Malvolio to do ridiculous things, such as wear yellow stockings,
- Malvolio doesn't suspect anyone else of writing the letter

### Act 3: Essay Question

How is Shakespeare examining ideas of love, error and mistaken identity here? Write two paragraphs on how Shakespeare shows characters making assumptions about others based on their appearance.

- Olivia has fallen in love with Viola based upon the fact that she thinks she is male, but she is not
- Sir Andrew has made a judgment about Cesario based purely upon Sir Toby's description
- Antonio risks his life for Viola, as a result of mistaking her for Sebastian

### Act 4: Essay Question

What is Shakespeare telling his audience about the power of love? Write two or three paragraphs on how Shakespeare shows love as a kind of madness, while showing the inhumanity of treating others as mad.

- Sebastian wonders if he is mad, and also considers that Olivia is mad. He thinks that Olivia is from a kind of madness, and, therefore, equates love with madness.
- At the same time, we see a different version of madness demonstrated by Malvolio's negative, dangerous view of madness, and showing, therefore, that love's madness is not just about care and care.

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