

# TWELFTH NIGHT, OR, WHAT YOU WILL...LEARN!

**Grade Level or Special Area:** 8<sup>th</sup> Grade Language Arts

**Written by:** Donna Seekamp, Aurora Academy Charter School, Aurora, Colorado

**Length of Unit:** Eleven lessons (approximately 18 days), one day = 55 minutes)

## I. ABSTRACT

While many people think the study of Shakespeare's work is a high-brow, studious and boring pursuit, the truth is that Shakespeare's comedies, even four-hundred years later, could beat *Saturday Night Live*, *Austin Powers*, and *The Three Stooges* in a competition of raucous, silly, satire and timeless slapstick humor. He was a master of the English language, manipulating it to his will for purposes of entertaining, philosophizing, or setting forth a serious theme. The goal of this unit is to lead students to a love of Shakespeare's works; and to encourage them to appreciate the bard's masterpieces in the future.

## II. OVERVIEW

### A. Concept Objectives

1. Develop an awareness of timeless comedic strategies Shakespeare used to create humor. (Colorado State Standard 8.1.I)
2. Understand that authors/playwrights convey theme through a variety of literary devices. (CSS 8.4.A)
3. Understand that mastery of language skills empowers communication. (CSS 8.2.B)

### B. Content from the *Core Knowledge Sequence*

1. *Twelfth Night* (William Shakespeare), *Core Knowledge Sequence*, p. 185
2. Drama – Farce and satire, *Core Knowledge Sequence*, p. 185
3. Latin/Greek root words found in *Twelfth Night*, *Core Knowledge Sequence*, pp. 182-183
4. Elements of Fiction – characterization, *Core Knowledge Sequence*, p. 184

### C. Skill Objectives

1. Discover specific devices of Shakespearean comedy. (CCS 8.1.I)
2. Become familiar with Shakespearean language by watching a play. (CSS 8.2.B)
3. Identify literary devices of imagery, metaphor, and simile, in opening scenes, as clues to one theme of the play. (CSS 8.4.A)
4. Read and investigate text for humorous literary devices used by Shakespeare, such as puns. (CCS 8.1.I)
5. Define words of Latin/Greek origin found in *Twelfth Night*. (CSS 8.2.B)
6. Interpret Viola's soliloquy by answering questions about it. (CSS 8.2.B)
7. Explicate the intricate, farcical events of Act II, scene v. (CCS 8.1.I)
8. Theorize the predictability of plot action in Shakespeare's comedy. (CCS 8.1.I)
9. Evaluate the theme of appearance compared to reality in terms of characters, situations, and events. (CSS 8.4.A)
10. Determine the role of characters in developing a comedic premise. (CCS 8.1.I)
11. Deduce the role of Feste in directing comedy, theme, and communication in *Twelfth Night*. (CSS 8.4.A)
12. Demonstrate mastery of comedic devices and conveyance of theme through literary devices. (CCS 8.1.I) (CSS 8.4.A)

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *Teaching Shakespeare, Yes You Can!* Egan, L

2. *Discovering Shakespeare's Language*, Gibson, R., and Field-Pickering, J.
  3. *Readings on the Comedies*, Leone, B., Ed.
- B. For Students
1. *Julius Caesar*, 6<sup>th</sup> Grade, *Core Knowledge Sequence*, p. 136
  2. *Midsummer Night's Dream*, Shakespeare, 5<sup>th</sup> Grade, *Core Knowledge Sequence*, p. 111

#### IV. RESOURCES

- A. *Comedy of Errors*, BBC and Time-Life Films, 1987 (Lesson One)
- B. Egan, L. *Teaching Shakespeare, Yes You Can!* (Lesson Three)
- C. Dictionaries for all students (Lesson Four)
- D. *Twelfth Night*, BBC and Time-Life Films, (Culminating Activity)

#### V. LESSONS

##### **Lesson One: Introducing *Twelfth Night* as a *Comedy of Errors* (approximately three 55 minute class periods)**

- A. *Daily Objectives*
  1. Concept Objective(s)
    - a. Develop an awareness of timeless comedic strategies Shakespeare used to create humor. (CCS 8.1.I)
    - b. Understand that mastery of language skills empowers communication. (CSS 8.2.B)
  2. Lesson Content
    - a. Drama – Farce and satire, *Core Knowledge Sequence*, p. 185
  3. Skill Objective(s)
    - a. Discover specific devices of Shakespearean comedy. (CCS 8.1.I)
    - b. Become familiar with Shakespearean language by watching a play. (CSS 8.2.B)
- B. *Materials*
  1. Teacher copy of Appendix A: Biography of Shakespeare
  2. *Comedy of Errors*, BBC and Time-Life Films, 1987, running time: 109 minutes
  3. Paper and pens for all students
- C. *Key Vocabulary*
  1. Farce – comedy based on farfetched humorous situations
  2. Satire – writing that holds up to ridicule wrongdoings of others or groups
- D. *Procedures/Activities*
  1. Introduce the unit by talking about Shakespeare's life, from Appendix A.
  2. Share the paragraph on Elizabethan times, particularly the part about women's roles being played by men. There is additional information on the times and on the Globe Theater in the introductory pages of: *Twelfth Night or, What You Will*. Shakespeare. Shakespeare Made Easy. Durban, A., Ed. Hauppauge, New York: Barrons Educational Series, 1985. ISBN: 0-8120-3604-2. This is the recommended edition for reading together in class. It contains original text along side a modern version that is easier to understand. You may choose either or read some of both.
  3. Switch gears to a talk about language and popular words. Tell students some of the lingo from the 1960's: groovy (outstanding), cool it (calm down), the man (anyone in authority), boss (super), rat fink (detestable person), hawk (war supporter), downer (unpleasant experience), flower child (hippie, member of counterculture), etc. Tell students these words are about forty years out of date. Reading a Shakespearean play will take them back four hundred years. It's all

right if they don't understand the language. With practice and exposure, understanding will come. Focus on the enjoyment of Shakespeare's comedies.

4. Tell students they will be viewing a play, *Comedy of Errors*. This version, (BBC) is spoken in the authentic written language of the original play, as we know it. The purpose of this activity is to expose students to the language and help them see some comedic devices Shakespeare used. It's a warm up exercise to the reading of the *Twelfth Night*.
5. Assign the following for the viewing of the video:
  - a. Make a list of techniques or devices you notice that Shakespeare employed to make the play funny. These can be silly situations, character attributes, zany events, etc. The play will take two entire 55 minute class periods to watch.
  - b. For homework, watch a parent-approved comedy program on television. Make a second list of devices; ones that you notice make this modern day program funny. Bring both lists to class.
  - c. Some devices in *Twelfth Night* include: mistaken identities, mismatched loves, confusion, disguises, noblemen and servants interacting, and more.
  - d. Following the video, have students examine their lists. Have them answer the following questions in writing:
    - i. What comedy-creating techniques did Shakespeare use to make the play funny? Write down at least five techniques (worth two points each) and give examples. (Some specifics include: two twin noblemen, two twin servants created mistaken identity; extended metaphor, with the example of Dromio describing the large servant woman as a globe, and Antipholus asking him where, on her person, each country was located; the character of the medical man as a scary charlatan, the necklace, misplaced money, etc.)
    - ii. How do these compare to the list that you wrote about the television program? What similarities do you see between the play and the program? Save both lists in your notebooks.

E. *Assessment/Evaluation*

1. Students earn ten points for recording five techniques for creating comedy, two points each. This assessment will monitor student progress.

**Lesson Two: Orsino in Love (approximately two 55 minute class periods)**

A. *Daily Objectives*

1. Concept Objective(s)
  - a. Understand that authors/playwrights convey theme through a variety of literary devices. (CSS 8.4.A)
2. Lesson Content
  - a. *Twelfth Night*, Act I, sc. i-iv, *Core Knowledge Sequence*, p. 185
3. Skill Objective(s)
  - a. Identify literary devices of imagery, metaphor, and simile, in opening scenes, as clues to one theme of the play. (CSS 8.4.A)

B. *Materials*

1. Copies of *Twelfth Night or, What You Will*, Durband, A., Ed., for all students
2. Paper and pens for all students
3. Colored pencils or markers for all students
4. White or light colored construction paper, 11" x 17", for all students

- C. *Key Vocabulary*
1. Imagery – sensory words or phrases that create mental pictures
  2. Metaphor – figure of speech comparing two dissimilar things
  3. Simile – figure of speech comparing two dissimilar things using *like* or *as*
  4. Theme – message about life that author conveys in a literary work
- D. *Procedures/Activities*
1. Distribute *Twelfth Night* books to all students. (This version is helpful in that a modern English version is side-by-side with the full original text.)
  2. Assign parts: Orsino, Toby, Andrew, Malvolio, Feste, Olivia, Viola, and Maria are the main characters. There are about six lesser parts.
  3. Read Act I, sc. i-iv, ending where Viola, disguised as Cesario, vows to woo Olivia for Orsino at the close of scene iv. Actors take their places in front of the room for the reading of the play.
  4. Discuss the meaning of the key vocabulary words, above. Have students take another look at the opening scene, line one: “If music be the food of love, play on.” Ask students to explain this quote. (Orsino believes himself to be in love with Olivia. He is enhancing his mood with the beauty of music, flowers, etc.)
  5. Ask students to find examples of imagery, metaphor, and simile in the reading.
    - a. **Metaphor** – “If music be the food of love,” sc.i, l. 1; “...I turned into a hart,” sc.i, l. 21; “...sweet beds of flowers,” sc i, l. 40; “I have unclasped to thee the book even of my secret soul.” sc. iv, l 13
    - b. **Simile** – “...came over my ear like the sweet sound that breathes upon a bank of violets,” sc.i, l. 5; “receiveth as the sea,” sc.i, l. 11; “my desires, like fell and cruel hounds,” sc.i, l. 22; “like a cloistress,”sc.i, l. 28
    - c. **Theme** – Love is one of the themes of the play. How do the opening lines introduce this theme? (Immediately, with Orsino’s declarations, and with the splendor and beauty surrounding the duke, the theme of love is set before the audience. The rich language creates and displays the theme.) Be watching for more examples of this theme as we read.
  6. Assign the following: You will be creating a poster to advertise the play; one that reveals the beauty and splendor of Orsino’s surroundings, as revealed through the imagery in the first act. On the back of your poster, write down at least three metaphors and similes that inspired your design.
- E. *Assessment/Evaluation.*
1. Display posters, after crediting students with ten points for discovering three examples of the literary terms in the first act. This assessment monitors progress.

### **Lesson Three: What’s so Punny? (approximately one 55 minute class period)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an awareness of timeless comedic strategies Shakespeare used to create humor. (CCS 8.1.I)
  2. Lesson Content
    - a. *Twelfth Night*, Act I, sc. v, *Core Knowledge Sequence*, p. 185
  3. Skill Objective(s)
    - a. Read and investigate text for humorous literary devices used by Shakespeare, such as puns. (CCS 8.1.I)
- B. *Materials*
1. Copies of *Twelfth Night*, for all students
  2. Paper and pens for all students
  3. Teacher copy, on an overhead transparency, of Appendix B: What’s so Punny?

4. Egan, L. *Teaching Shakespeare, Yes You Can!* New York, New York: Scholastic, Inc., 1998. 0-590-37401-X, p. 26.
- C. *Key Vocabulary*
1. Pun – the use of a word to suggest two or more meanings at one time, or the use of two different words that sound alike
- D. *Procedures/Activities*
1. Begin class by having the readers / actors take their places in the front of the room and reading Act I, sc. v.
  2. For this lesson, students will take some notes. Share the information on puns, from Appendix B: What’s so Punny?
  3. If available, have students do the worksheet from *Teaching Shakespeare, Yes, You Can!* Egan, p. 26. This is called “Humorous Homonyms and Other Puns.”
  4. Have students search Act I for examples of puns. They should refer to their notes for clarity on the definition of puns. Some examples are:
    - a. Feste, speaking of “mending” and “patching”, 1.5.40,
    - b. Olivia, speaking with Toby, “lethargy” mistaken for “lechery” 1.5.114
    - c. Olivia, speaking with Malvolio, “...manner of man” to “ill-manner” 1.5.140
  5. Students will write five meaningful sentences that include puns. You might tell them you would assign a greater amount of work, but you don’t want to spoil their pun!
- E. *Assessment/Evaluation*
1. Award ten points for successful completion of this assignment.

**Lesson Four: It’s Greek (or Latin) to Me! (approximately one 55 minute class period)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Understand that mastery of language skills empowers communication. (CSS 8.2.B)
  2. Lesson Content
    - a. Vocabulary: Latin/Greek root words, *Core Knowledge Sequence*, pp. 182-183
  3. Skill Objective(s)
    - a. Define words of Latin/Greek origin found in *Twelfth Night*. (CSS 8.2.B)
- B. *Materials*
1. Copies of *Twelfth Night*, for all students
  2. Paper and pens for all students
  3. Dictionaries for all students
  4. Copies for all students of Appendix C: Latin/Greek Root Words
  5. Copy for the teacher of Appendix D: Latin/Greek Root Words - KEY (Lesson Four)
- C. *Key Vocabulary*
- Key Vocabulary in Appendix C
- D. *Procedures/Activities*
1. Talk to students about Shakespeare’s mastery of language. He invented thousands of new words that we use today. Some of these include: partner, excitement, gloomy, upstairs, puke, glow, manager, moonbeam, football, bandit, never-ending, green-eyed, etc. He even invented the “Knock-Knock” joke!
  2. Tell them today, they will examine some words that are derived from Latin/Greek roots that are found in the play.

3. Hand out Appendix C: Latin/Greek Root Words. They will each need a dictionary. Caution them that the definition provided defines only the root, not the Shakespearean words. After they define the words, they should proceed with their letter to Shakespeare, which is a directive on Appendix C.
  4. Read over the directions; they will earn twenty points for accurate, dictionary definitions of the words. Then, they are to write a letter to Shakespeare including as many of the words as possible, in an appropriate context. They will earn one point for each word included in the letter and underlined. Have them write the number of words used on the top of their paper.
  5. This assignment may be completed for homework.
- E. *Assessment/Evaluation*
1. Collect and grade Appendix C and award one point for each valid inclusion of these words in the letters to Shakespeare.

**Lesson Five: Viola’s Soliloquy (approximately one 55 minute class period)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Understand that mastery of language skills empowers communication. (CSS 8.2.B)
  2. Lesson Content
    - a. Twelfth Night, Act II, sc. i - iv, *Core Knowledge Sequence*, p. 185
  3. Skill Objective(s)
    - a. Interpret Viola’s soliloquy by answering questions about it. (CSS 8.2.B)
- B. *Materials*
1. Copies of *Twelfth Night*, for all students
  2. Paper and pens for all students
- C. *Key Vocabulary*
1. Soliloquy – an extended speech delivered by a character who is alone on stage
- D. *Procedures/Activities*
1. Begin class by having the readers / actors take their places in the front of the room and reading Act II, sc. i-iv, reading to the end of scene iv.
  2. As the actors go through their lines, interrupt them for explanations. At the beginning of scene iii, there will be some puzzled readers and listeners. Explain that in this drunken scene, Shakespeare is having fun with his characters; he is making up words, and they sound highly intellectual! Some of the fraudulent entries include: sc.iii, l. 20-30, Picrogromitus, Vapians, equinoctial, Queubus, impeticos gratillity and Myrmidons.
  3. Have students note the puns and figures of speech as they read. Scene iii, lines 50 -65 contain several puns; one around the word *catch* and one about singing and holding one’s tongue.
  4. Explain that there are three plots in the play. Ask for volunteers to name them. They are: a) the Orsino, Olivia, Viola love triangle; b) the Sir Toby, Sir Andrew, Maria escapades, and c) Sebastian and Antonio wandering the streets of Illyria.
  5. Have students take another look at Act II, scene 2, lines 14-38, Viola’s soliloquy. Have them read this passage again and answer these questions in writing:
    - a. What has Viola realized about Olivia? (Olivia’s in love with the man she perceives Viola to be.)
    - b. Where did the ring come from? (Olivia sent Malvolio with one of her own rings, so that she could see Viola again.)
    - c. What does Viola blame all the problems on? (Women’s weakness)

- d. Besides the problem with Olivia, what other problem does Viola have? (She's in love with Orsino.)
  - e. What does Viola plan to do about the situations she's involved in? (Wait for time to fix everything)
- E. *Assessment/Evaluation*
- 1. Assess each answer at two points each, ten in all.

**Lesson Six: Mischievous Maria (approximately two 55 minute class periods)**

A. *Daily Objectives*

- 1. Concept Objective(s)
  - a. Develop an awareness of timeless comedic strategies Shakespeare used to create humor. (CCS 8.1.I)
- 2. Lesson Content
  - a. *Twelfth Night*, Act II, sc.v, *Core Knowledge Sequence*, p. 185
- 3. Skill Objective(s)
  - a. Explicate the intricate, farcical events of Act II, scene v. (CCS 8.1.I)

B. *Materials*

- 1. Copies of *Twelfth Night*, for all students
- 2. Paper and pens for all students
- 3. Butcher paper, several lengths, each about three feet long, for the class to attach articles to, newspaper fashion

C. *Key Vocabulary*

- 1. Characterization – means by which a writer reveals a character's personality

D. *Procedures/Activities*

- 1. Actors will assemble in the front of the room for a rendition of the hilarious scene where Malvolio falls into the trap Maria, Toby, and Andrew have set for him. While they hide in the bushes, Malvolio finds Maria's letter, which is masquerading as a letter from Olivia, and the fun begins.
- 2. After the reading, discuss the characters of the play. Why do Maria, Toby, Andrew, and Feste want to make a fool of Malvolio? (He's an egotistical puritan who tries to ruin their fun and criticizes them continuously.)
- 3. Go over the Key Vocabulary word: characterization. In addition to the definition, you might add that a writer develops a character in one or more of these ways: a) character's actions, b) character's speeches and thoughts, c) physical description of the character, d) showing what other characters think or say about the character, or through a direct statement revealing the writer's idea about the character.
- 4. In Lesson One, students saved a list they made about how Shakespeare created comedy. Have them retrieve the list and add to it after reading scene v.
- 5. Break the class up into groups; preferably no more than three in a group.
- 6. Tell them they are reporters for the *Shakespearean Enquirer*.
- 7. Each group is responsible for a sensational article on the day's events at Countess Olivia's house. The groups should be creative; they may have seen people hiding in the bushes watching the steward of the countess as he strolled along, reading a letter. The groups may have had the inside scoop on the prank!
- 8. Encourage students to report the scene from varied and humorous viewpoints. The goal of this assignment is to immerse the students in the humor and characters of the play. Each group should complete one well-written article.
- 9. The newspapers will be displayed and the articles will be voted on. The group's members that win the vote will be awarded ten points and receive a "No Homework Coupon" for one assignment. Students earn their group's grade.

- E. *Assessment/Evaluation*
1. Monitor student progress by assessing ten points for this assignment:
    - a. 2 points for cooperation in group work
    - b. 6 points for assignment completion
    - c. 2 points for superlative work; extra effort, etc.

**Lesson Seven: All Three Plots Thicken (approximately two 55 minute class periods)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an awareness of timeless comedic strategies Shakespeare used to create humor. (CCS 8.1.I)
  2. Lesson Content
    - a. *Twelfth Night*, Act III, sc.i-iii, *Core Knowledge Sequence*, p. 185
  3. Skill Objective(s)
    - a. Theorize the predictability of plot action in Shakespeare's comedy. (CCS 8.1.I)
- B. *Materials*
1. Copies of *Twelfth Night*, for all students
  2. Paper and pens for all students
  3. Copy for the teacher of Appendix E: *Twelfth Night* Rubric
- C. *Key Vocabulary*
1. Dramatic irony – a reader or audience perceives something that a character in the story or play does not know
- D. *Procedures/Activities*
1. Three plots vie for space in Act III. Assemble actors and have them perform scenes i-iii. Olivia continues to swoon for Cesario, Malvolio unwittingly becomes the object of ridicule, and Sebastian and Antonio are going to enter the ring of mistaken identity. Meanwhile, the pranksters, Sir Toby and Andrew are planning to force Cesario into a duel.
  2. After the actors have performed their reading for the day, have students put their copies of the play away.
  3. Discuss the definition of dramatic irony, see Key Vocabulary, above.
  4. Tell students they are to predict what will happen next for the three situations of:
    - a. Orsino, Olivia, and Viola
    - b. Malvolio, Maria, Sir Toby, Sir Andrew
    - c. Sebastian and Antonio
  5. They should write three organized paragraphs predicting the action. They may not use their books. Tell them to think about each situation and jot down a brief outline, if need be. Assure them that grades will not depend on the accuracy of their prediction.
  6. Grade prediction papers with Appendix E: *Twelfth Night* Rubric.
  7. Grade for creative thinking, conclusions based on previous action in the play, and knowledge of characters.
  8. Students will assess what they know about comedic devices in planning what comes next.
- E. *Assessment/Evaluation*
1. Predictability papers - (25 points) - grade with Appendix E: *Twelfth Night* Rubric

**Lesson Eight: Appearances and Reality (approximately two 55 minute class periods)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Understand that authors/playwrights convey theme through a variety of literary devices. (CSS 8.4.A)
  2. Lesson Content
    - a. *Twelfth Night*, Act III, sc.iv, *Core Knowledge Sequence*, p. 185
  3. Skill Objective(s)
    - a. Evaluate the theme of appearance compared to reality in terms of characters, situations, and events. (CSS 8.4.A)
- B. *Materials*
1. Copies of *Twelfth Night*, for all students
  2. Paper and pens for all students
  3. Copies of Appendix F: Appearances and Reality, for all students
  4. Teacher copy of Appendix G: Appearances and Reality Key
- C. *Key Vocabulary*
1. Notation – in a play, marking a text location, Act I, sc.ii, l. 5, or, 1.2.5
- D. *Procedures/Activities*
1. Tell students to think about themes in the play. Ask for possibilities. (Love, indulgence, change, and the role of music in life are some examples.)
  2. Tell them that today, the theme of appearance versus reality will be the focus. While the play is read, they should think about all the people in the play who are not what they seem to be.
  3. Have actors come to the front and read/perform Act III, sc.iv. The several plots are advancing; Malvolio is apparently going mad, Cesario is saved from the duel by a stranger (Antonio) who appears to believe he's a friend, and Viola realizes that her brother may be alive.
  4. Hand out copies of Appendix F: Appearances and Reality, to all students. Tell them to fill in the blanks, searching the text if need be. Some of the spaces have been filled out for them already.
  5. Discuss the term "notation" from the Key Vocabulary, above. Indicate that if they find a pertinent passage, they should note it with the Act, scene, and line number.
  6. Reflect again on the theme of appearances and reality in the play. As the story advances, the revelry will subside, "masks" will come off, and the true characters will become apparent.
- E. *Assessment/Evaluation*
1. Grade Appendix F: Appearances and Reality, using Appendix G: Appearances and Reality Key. This assignment is worth twenty points and will monitor progress.

**Lesson Nine: Enter: Sir Topas (approximately one 55 minute class period)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an awareness of timeless comedic strategies Shakespeare used to create humor (CCS 8.1.I)
  2. Lesson Content
    - a. *Twelfth Night*, Act IV, *Core Knowledge Sequence*, p. 185
    - b. Elements of Fiction – characterization, *Core Knowledge Sequence*, p. 184

3. Skill Objective(s)
    - a. Determine the role of characters in developing a comedic premise (CCS 8.1.I)
- B. *Materials*
1. Copies of *Twelfth Night*, for all students
  2. Paper and pens for all students
  3. Teacher copy of Appendix G
  4. Copies of Appendix H: Who's Who, for all students
- C. *Key Vocabulary*
1. Flat characters – only one or two distinguishing traits
  2. Round characters – well developed, with many traits
  3. Static characters – don't affect the action or outcome of the plot
  4. Dynamic characters – move the story along, affecting the outcome
- D. *Procedures/Activities*
1. Hand out copies of Appendix H: Who's Who, for all students. Instruct them to complete the handout independently and turn it in when finished.
  2. Briefly discuss the characters, using Appendix G: Appearances and Reality Key, for prompts.
  3. Go over the Key Vocabulary words. Ask students who is a flat character? (Antonio, Fabian) Who is a round character? (Viola) Discuss the static/dynamic characters, too. (Viola, Maria as dynamic examples; Sir Andrew as static)
  4. Assemble actors for reading/acting Act IV.
  5. The action continues, as Feste mistakes Sebastian for Cesario, Sir Andrew and Sir Toby attack Sebastian for the same reason, and Olivia sends the miscreants away, aghast that the person she mistakenly believes is the object of her affection is being attacked.
  6. The tableau of Feste as Sir Topas, interviewing the imprisoned (for madness) Malvolio is hilarious. Discuss the continuing thread of things and people not being what they appear to be. This concept envelopes a theme of the play while it provides a springboard for jocularly, as well.
- E. *Assessment/Evaluation*
1. Appendix H: Who's Who? - This will provide a summative assessment on character identification. The answers are as follows: 1.D, 2.I, 3.E, 4.H, 5.A, 6.B, 7.F, 8.G, 9.C, 10.J

**Lesson Ten: Focus on Feste (approximately one 55 minute class period)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Understand that authors/playwrights convey theme through a variety of literary devices. (CSS 8.4.A)
  2. Lesson Content
    - a. *Twelfth Night*, Act V, *Core Knowledge Sequence*, p. 185
  3. Skill Objective(s)
    - a. Deduce the role of Feste in directing comedy, theme, and communication in *Twelfth Night*. (CSS 8.4.A)
- B. *Materials*
1. Copies of *Twelfth Night*, for all students
  2. Paper and pens for all students
- C. *Key Vocabulary*
- Review unit terms

- D. *Procedures/Activities*
1. Recall actors to the front of the room for the reading/acting of Act V, the climax and conclusion of the play.
  2. After the play is done, ask students for their opinions and reactions. Did they predict the outcomes accurately in Lesson Seven?
  3. Direct the students' attention to Feste. Just as he has moved through the play seemingly unnoticed, so he has circumvented the net thrown out in previous lessons.
  4. Feste is Shakespeare's mouthpiece in the play. Tidbits of philosophy on life and love abound when Feste speaks, all within the confines of fun and humor.
  5. Have students leaf through the play with a focus on Feste's prominence. Advise students that he moves through the social structure of the play, too. He's welcome at Duke Orsino's house, Olivia's house, and all the servants' gatherings and events in between.
  6. Some pertinent passages by Feste include: 3.1.17, where he discusses the power of words, of course, with humor; 4.2.40, "...I say there is no darkness but ignorance," and 4.2.103, where he asks Malvolio if he is mad (crazy) or pretending. The audience must watch Feste carefully to catch all the import of his comments.
  7. Direct students to the end of the play, where Feste sings about the wind and the rain. He lets the audience see more of his wisdom; there will be problems to deal with everyday, and no one knows what the future brings.
  8. Assign students to search the play for especially pertinent quotes by Feste. Advise students that some quotes almost seem to belong outside of the play. An example is when Feste is asked by Viola for what reason he thinks words are rascals, he replies: "Truth, sir, I can yield you none without words; and words are grown so false, I am loath to prove reason with them. [3.1.22]"
  9. The class will collect the Feste quotes and look at them as a whole, to see the impact of Feste's (or Shakespeare's) not-so-foolish philosophies and themes tucked neatly into the play under the guise of foolishness.
  10. Students should be able to give a verbal explanation of why they chose their particular quote.
- E. *Assessment/Evaluation*
1. Students earn five points for explaining their Feste quotes.

**Lesson Eleven: All's Well that Ends Well (approximately two 55 minute class periods)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an awareness of timeless comedic strategies Shakespeare used to create humor. (CCS 8.1.I)
    - b. Understand that authors/playwrights convey theme through a variety of literary devices (CSS 8.4.A)
  2. Lesson Content
    - a. *Twelfth Night*, William Shakespeare
  3. Skill Objective(s)
    - a. Demonstrate mastery of comedic devices and conveyance of theme through literary devices. (CCS 8.1.I) (CSS 8.4.A)
- B. *Materials*
1. Paper and pens for all students
  2. Copies of *Twelfth Night*, for all students
  3. Copies for all students of Appendix I: Final Test

4. Appendix J: Final Test Key
- C. *Key Vocabulary*
  1. Staging – all devices except dialogue which a dramatist uses to communicate to an audience; some examples are scenery, costume, gesture, movement, and lighting
- D. *Procedures/Activities*
  1. Review information about the play in general. Orsino begins the play and ends the play, with the first and final dialogue. In 1.2.35, he talks about Cupid’s dart and a golden time when he will have his true love. At the end, in 5.1.371, he says, “...and golden time convents,” because he has won his true love, (Viola.)
  2. Announce to students that in concluding discussions, just like sports events have “instant video replays” of sports actions, the class will have instant replays of different tableaux in the play. When a certain passage is discussed, have the readers/actors assume their roles in the front of the room to read the lines. It only takes a few minutes and the class will benefit from the replay.
  3. Critics have argued that the play ends too abruptly. (Jensen, E. *Shakespeare and the Ends of Comedy*) It is said that there is not enough closure to all the action that wraps up in the single scene in Act V. Students may share this concern.
  4. Have students turn to Act II, sc. iv. In this scene, Viola and Orsino set the stage for the finale. Orsino abandons his obsession, if only momentarily, and shows concern for Viola’s heartbreak. Point out that scenes such as this lead to the closure that may seem abrupt at the play’s actual conclusion.
  5. Discuss briefly the problem of staging in Shakespeare’s time. Since the sun was the lighting, if the time in the story was midnight, the context of the play would have to include remarks about it. The audience would have to use their imaginations much more, without all the special effects we have today!
  6. In addition to rich visual imagery, playwrights had to provide logistical information as well!
  7. In concluding remarks, tell students that the title of the play, *Twelfth Night*, is important because it represents January 6, the twelfth day after the Christmas holiday, and a signal that the holidays would be over. This date was traditionally a night of revels (partying) and the play was considered a festival play. The date the play was supposedly first performed, in 1601, at an event for Queen Elizabeth. She had an Italian nobleman as a guest; his name was Don Virginio Orsino.
  8. Announce a test over the play. Students should be able to recognize important quotes, as they pertain to characterization, plot and themes. The test will be worth one hundred points.
  9. Ask for questions at this point. Review information from previous lessons.
  10. Recommend that the list of comedic devices they wrote after Lesson One, and added onto in Lesson Six, (D.4), may come in handy as a study guide.
- E. *Assessment/Evaluation*
  1. Final Test – Appendix I

## VI. CULMINATING ACTIVITY

- A. As a culminating celebratory event, students will see the video (original text) of *Twelfth Night, or, What You Will*, BBC and Time-Life Films, 128 minutes.

## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Biography of Shakespeare (Lesson One)
- B. Appendix B: What’s so Punny? (Lesson Three)

- C. Appendix C: Latin/Greek Root Words (Lesson Four)
- D. Appendix D: Latin/Greek Root Words - Key (Lesson Four)
- E. Appendix E: *Twelfth Night* Rubric (Lesson Seven)
- F. Appendix F: Appearances and Reality (Lesson Eight)
- G. Appendix G: Appearances and Reality Key (Lesson Eight and Lesson Nine)
- H. Appendix H: Who's Who (Lesson Nine)
- I. Appendix I: Final Test (Lesson Eleven)
- J. Appendix J: Final Test Key (Lesson Eleven)

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## Appendix A

### Biographical Information And Elizabethan Times

#### William Shakespeare (1564 – 1616)

Although William Shakespeare is world renowned for the thirty-seven plays we have today from his extensive career as a playwright, his wish was to be considered first and foremost, a poet. His home was Stratford-Upon-Avon, in England. As a nineteen year old man, he married twenty-six year old Anne Hathaway and the couple had three children. Mr. Shakespeare left home for London, where he wrote and starred in many plays. Little is known about his relationship with his family at this time, except that Shakespeare's beloved son, Hamnet, died at the age of eleven.

The English sonnet was perfected by William Shakespeare. His collections of sonnets have been some of his most popular works throughout the centuries.

Adapted from URL: <http://www.shakespeare-online.com/biography/default.asp>

It is important to note some things about plays and acting during Shakespeare's time in Elizabethan England. First of all, the plays were written almost as disposable entertainment. Copies of them were not published, but discarded to make room for the new supply. Some actors held onto Shakespeare's plays and published them in a Folio, or we would not have copies of them today. While the plays were very popular and Shakespeare made a successful living with his plays, all his contemporaries were not delighted. Secondly, a movement by the religious puritans tried to close down the playhouses, and for a time, they were successful. Another interesting fact is that women were not allowed to be actors at this time. Any womanly role was acted by a young man, hopefully with a still somewhat high pitched voice. This is particularly confusing when the situation arises of a young man pretending to be a woman who is disguised as a man. It's hard to imagine the differences faced in Elizabethan times. The timeless quality to the bard's work has transcended over four hundred years of progress; but interestingly enough, his characters and stories seem as fresh today as when they were written.

Adapted from:

Shakespeare, William. *Twelfth Night or, What You Will*. Shakespeare Made Easy. Durban, A., Ed. Hauppauge, New York: Barrons Educational Series, 1985. ISBN: 0-8120-3604-2.

## Appendix B

### What's so Punny?

There are three types of puns that Shakespeare used to poke fun at characters, situations, or events. Puns are used abundantly by noblemen and servants alike.

1. **Substitution** – words that sound similar to others are substituted  
Olivia, speaking with Toby said the word “lethargy,” meaning not energized, but he thought she said “lechery,” meaning gross indulgence in carnal pleasure. 1.5.114
2. **Homonyms** – words that sound exactly the same, but are spelled differently  
Examples are pale/pail, die/dye, steal/steel, bear/bare, hart/heart, deer/dear, ladder/latter, etc.  
  
“I am too much in the son.” Hamlet 1.2.67
3. **Double meanings** – when one word means several things, for example: will, lie, crown, present, rail, suit, knot, can, stitches, leaf, leave

Adapted from: Egan, L. Teaching *Shakespeare, Yes You Can!*

## Appendix C

Name: \_\_\_\_\_

### Latin/Greek Root Words In *Twelfth Night*

Look up the definitions of the Shakespearean words and write them in the space provided. Then, write a letter to Shakespeare using as many of the words as you can. You will earn **one point for each word you can work into your letter and twenty points for your dictionary definitions.**

Latin/Greek Word	Shakespearean Word	Definition
1. canto [L] (sing)	cantons p. 62	_____
2. caput [L] (head)	captain p. 210	_____
3. credo [L] (believe)	decreed p. 66	_____
4. duco [L] (lead)	induced p. 212	_____
5. genus [L] (kind, origin)	genius p. 148	_____
6. medius [L] (middle)	mediate p. 154	_____
7. nego [L] (deny)	negotiate p. 60	_____
8. nego [L] (deny)	negative p. 192	_____
9. per [L] (through)	perchance p. 24	_____
10. per [L] (through)	persuades p. 186	_____
11. positum [L] (placed)	position p. 108	_____
12. positum [L] (placed)	opposite p. 132	_____
13. sanguine [L] (blood)	consanguineous p. 180	_____
14. satis [L] (enough)	satisfaction p. 156	_____
15. scio [L] (know)	conscience p. 118	_____
16. solus [L] (alone)	solemn p. 216	_____
17. solus [L] (alone)	resolute p. 44	_____
18. sonus [L] (a sound)	unsound p. 164	_____
19. usus [L] (use)	usage p. 56	_____
20. usus [L] (use)	usurp p. 56	_____
21. verbum [L] (word)	reverberate p. 62	_____

## Appendix D

Name: KEY

### Latin/Greek Root Words In *Twelfth Night*

Look up the definitions of the Shakespearean words and write them in the space provided. Then, write a letter to Shakespeare using as many of the words as you can. You will earn **one point for each word you can work into your letter and twenty points for your dictionary definitions.**

Latin/Greek Word	Shakespearean Word	Definition
22. canto [L] (sing)	cantons p. 62	poem or song
23. caput [L] (head)	captain p. 210	commander of ship, airplane
24. credo [L] (believe)	decreed p. 66	authoritative law
25. duco [L] (lead)	induced p. 212	to bring about, to lead or move
26. genus [L] (kind, origin)	genius p. 148	extraordinary intellectual ability
27. medius [L] (middle)	mediate p. 154	to resolve or settle
28. nego [L] (deny)	negotiate p. 60	to settle by discussion
29. nego [L] (deny)	negative p. 192	indicating opposition, refusal
30. per [L] (through)	perchance p. 24	by chance
31. per [L] (through)	persuades p. 186	to convince, win someone over
32. positum [L] (placed)	position p. 108	place or location
33. positum [L] (placed)	opposite p. 132	directly across from
34. sanguine [L] (blood)	consanguineous p. 180	related by birth
35. satis [L] (enough)	satisfaction p. 156	fulfillment of a desire
36. scio [L] (know)	conscience p. 118	source of moral judgment
37. solus [L] (alone)	solemn p. 216	serious, somber
38. solus [L] (alone)	resolute p. 44	having a decided purpose
39. sonus [L] (a sound)	unsound p. 164	not dependably strong, defective
40. usus [L] (use)	usage p. 56	the act or manner of using
41. usus [L] (use)	usurp p. 56	to seize power, rights, functions
42. verbum [L] (word)	reverberate p. 62	to be repeatedly reflected

## Appendix E

### WRITING ASSESSMENT RUBRIC

#### *Twelfth Night* What Happens Next?

<b>Evaluations are based on the following criteria:</b>	<b>Minimal effort, assignment incomplete</b>	<b>Assignment complete with excessive errors</b>	<b>Meets task requirements</b>	<b>Meets task requirements with few errors</b>	<b>Exceeds expectations of tasks assigned</b>	<b>Score and Comments</b>
<b>Creativity</b> Imaginative Thoughtful Predictions (2-10 points)	2	4	6	8	10	
<b>Spelling</b> Careless errors Dictionary checks (1-5 points)	1	2	3	4	5	
<b>Neatness</b> Written in cursive, ink (1-5 points)	1	2	3	4	5	
<b>Communicability</b> Paper communicates author's ideas clearly (1-5 points)	1	2	3	4	5	
<b>TOTAL POINTS</b>  ( 10-25 points)	5	10	15	20	25	Final points:  Grade:

## Appendix F

### Appearance versus Reality In *Twelfth Night* (20 Points)

Name: \_\_\_\_\_

The chart below shows the main characters of the play. Fill in the blanks with the appropriate information. Some have been filled in for you already. Search the text for details, include a notation where appropriate. Each box is worth two (2) points.

Character	Appearance	Reality
<b>Orsino, Duke of Illyria</b>		He is in love with love. Olivia describes Orsino as virtuous, noble, learned, rich, valiant, and good looking. 1.3.235
<b>Sebastian</b>	He appears to be Cesario, the young man who works for the Duke.	
<b>Sir Toby Belch</b>	Sir Toby's role is that of a noble gentleman, uncle to the Countess Olivia.	
<b>Sir Andrew Aguecheek</b>	He appears to be a carefree, strong knight. He has nature's finest gifts, speaks four languages, and plays the violin. 1.3.25	
<b>Malvolio</b>		
<b>Feste</b>		He is wise and moves about in the play where other characters can't go. He's Shakespeare's mouthpiece.
<b>Olivia</b>	A rich and beautiful young countess who is committed to seven years of mourning for her brother, who was lost at sea. 1.2.25	
<b>Viola</b>	She appears to be Cesario, a serving boy to the Duke of Orsino.	
<b>Maria</b>	She masquerades as Olivia when she writes a letter to lay a trap for Malvolio.	

## Appendix G

### Appearance Versus Reality In *Twelfth Night* KEY (Answer boxes have \*\*) (20 Points)

The chart below shows the main characters of the play. Fill in the blanks with the appropriate information. Some have been filled in for you already. Search the text for details, include a notation where appropriate. Each box is worth two (2) points.

Character	Appearance	Reality
<b>Orsino, Duke of Illyria</b>	The duke seems to be madly in love with Olivia. Some instances where he proclaims his love are found in: 1.1.1, 1.4.23, 2.5.125, 5.1.90 **	He is in love with love. Olivia describes Orsino as virtuous, noble, learned, rich, valiant, and good looking. 1.3.235
<b>Sebastian</b>	He appears to be Cesario, the young man who works for the Duke.	Sebastian is Viola's brother, who was thought to have died in a shipwreck. He was saved by Antonio. **
<b>Sir Toby Belch</b>	Sir Toby's role is that of a noble gentleman, uncle to the Countess Olivia.	Sir Toby is dependent on Olivia or Sir Andrew for money. He drinks too much throughout the play. 1.3.13 **
<b>Sir Andrew Aguecheek</b>	He appears to be a carefree, strong knight. He has nature's finest gifts, speaks four languages, and plays the violin. 1.3.25	Sir Andrew is a bumbling idiot; he repeats whatever Toby says and does what Toby orders him to. **
<b>Malvolio</b>	Malvolio is Olivia's steward. He is a straight-laced puritan who despises the revelry in the play. **	He is an egotistical, self-righteous man. Olivia said he's full of self-love in the beginning; and he's a fool at the end. 1.5.81, 5.1.359 **
<b>Feste</b>	Feste is presumably and ostensibly the "fool" in the play. His name derives from Latin, coming to English meaning "feast." **	He is wise and moves about in the play where other characters can't go. He's Shakespeare's mouthpiece.
<b>Olivia</b>	Olivia is rich and beautiful young countess who is committed to seven years of mourning for her brother, who was lost at sea. 1.2.25	She gives up the illusion of mourning upon meeting the "man" of her dreams. She falls in love with Cesario. **
<b>Viola</b>	She appears to be Cesario, a serving boy to the Duke of Orsino.	Viola, almost the name "Olivia," is a young woman of noble birth who falls in love with Orsino. **
<b>Maria</b>	She masquerades as Olivia when she writes a letter to lay a trap for Malvolio.	Maria, Olivia's gentlewoman; is intelligent and conniving. She ends up ahead of her station, with Sir Toby. **

## Appendix H

Name: \_\_\_\_\_

### Who's Who? (20 Points)

In *Twelfth Night*, appearance and reality are two different things. The characters below are hiding something. Match up the character with the true identity. Write the letter of the correct answer in the space provided. (2 points each)

- |                     |   |
|---------------------|---|
| 1. _____ Viola      | A. This character masquerades as Olivia when she writes a letter imitating Olivia's handwriting to play a trick on Malvolio.  |
| 2. _____ Feste      | B. He appears to be Cesario, but in reality, he just came to Illyria after being saved from a shipwreck. His sister is Viola.   |
| 3. _____ Olivia     | C. This character appears to want Sir Andrew to marry his niece, Olivia, but he really just wants money from his noble friend.  |
| 4. _____ Malvolio   | D. She is a twin who masquerades as a servant boy because she is all alone in the world, or so she thinks.  |
| 5. _____ Maria      | E. She behaves like a "cloistress" until the right "man" comes along; then she forgets mourning for her dead brother and falls in love.   |
| 6. _____ Sebastian  | F. He thinks he is in love with Olivia, but in reality, he's in love with love.   |
| 7. _____ Orsino     | G. He is pretending to be a brave and fearless knight, but he's really a wealthy foolish knight who is tricked into a duel against Cesario, and tricked into buying ale for his friend. |
| 8. _____ Sir Andrew | H. He tries to appear wise, proper, and businesslike. He is a puritan who is very egotistical. He's convinced that Olivia loves him.  |
| 9. _____ Sir Toby   | I. This character disguises himself as a monk, Sir Topas, to make fun of another character. He spends the play making fun of characters.  |
| 10. _____ Antonio   | J. He is a sea captain and a good friend, but he's also an outlaw.  |

**Appendix I**  
**(page 1 of 5)**

Name: \_\_\_\_\_

**Twelfth Night Test**  
**(100 Points)**

**Part I: Quotes (2 pts. each)**

**Below are quotes from the play. Write the name of the speaker in the space provided. Choose a name from the list of characters. Names will be used more than once.**

**Malvolio**  
**Maria**  
**Olivia**

**Orsino**  
**Sir Toby Belch**  
**Sebastian**

**Sir Andrew Aguecheek**  
**Feste**  
**Viola**

1. \_\_\_\_\_

1. If music be the food of love, play on

2. \_\_\_\_\_

2. ...for what says Quinapalus? 'Better a witty fool than a foolish wit.'

3. \_\_\_\_\_

3. Most radiant, exquisite, and unmatchable beauty – I pray you, tell me if this be the lady of the house, for I never saw her.

4. \_\_\_\_\_

4. Observe him, for the love of mockery; for I know this letter will make a contemplative idiot of him.

5. \_\_\_\_\_

5. Have you any commission from your lord to negotiate with my face? You are now out of your text...

6. \_\_\_\_\_

6. Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night?

7. \_\_\_\_\_

7. O time, thou must untangle this, not I; It is too hard a knot for me to untie.

8. \_\_\_\_\_

8. I could marry this wench for this device.

9. \_\_\_\_\_

9. A sentence is but a cheveril glove to a good wit; how quickly the wrong side may be turned outward!

10. \_\_\_\_\_

10. Marry, I saw your niece do more favours to the count's serving man than ever she bestowed upon me...

11. \_\_\_\_\_

11. Here comes the countess; now heaven walks on earth!

12. \_\_\_\_\_

12. I had a sister, whom the blind waves and surges have devoured. Of charity, what kin are you to me?

**Appendix I**  
**(page 2 of 5)**

Name: \_\_\_\_\_

**Part II: Circle the letter of the correct answer. (2 points each)**

1. The role of women in Shakespeare's plays was:
  - A. Minimal, he didn't think women were important
  - B. Always played by men
  - C. Usually just important in the tragedies
  - D. All of the above
  
2. Twelfth Night takes place in:
  - A. Illyria
  - B. England
  - C. Bermuda
  - D. Atlantis
  
3. The first conflict in the play is over:
  - A. Malvolio's egotistical behavior
  - B. Viola's feelings for Sir Toby
  - C. Olivia's sorrow over her brother
  - D. Duke Orsino's pining away for Olivia
  
4. Viola comes to work for Duke Orsino because:
  - A. She wanted to meet and marry a rich man
  - B. She was hiding from her brother
  - C. She was all alone and had to support herself
  - D. She was let go from her last job for dressing like a man
  
5. Olivia's feelings for the Duke were:
  - A. He was handsome, rich, high in character, but she was not interested
  - B. She had loved him for years, but he was always ignoring her
  - C. She had to hide her feelings because Malvolio might get jealous
  - D. She didn't have time for Orsino because of her many hobbies
  
6. One theme of the play is:
  - A. Life is too short
  - B. The rich get richer
  - C. Appearances aren't always what they seem
  - D. It's better to give than to receive
  
7. Feste was referred to as a fool because:
  - A. He was not very intelligent
  - B. No one liked him
  - C. He was like a court jester
  - D. *Fool* meant something complimentary in those days

**Appendix I**  
**(page 3 of 5)**

8. Throughout the play,
  - A. Sir Toby was drinking too much
  - B. Duke Orsino was in love
  - C. Feste made jokes and sang
  - D. All of the above
  
9. The play's storyline is intricate because:
  - A. There are too many characters
  - B. The symbolism is too abstract
  - C. There are several plots going on
  - D. The characters are sophisticated
  
10. A "round" character is one who:
  - A. Moves throughout the play, like Feste
  - B. Eats too much, like Sir Toby
  - C. Has been given many traits, like Viola
  - D. All of the above
  
11. Mistaken identity, confusion, and coincidence are devices Shakespeare used to:
  - A. Create suspense
  - B. Move the story along
  - C. Make the audience think
  - D. Create comedy
  
12. Olivia pretended that Viola had given her a:
  - A. Letter for Malvolio
  - B. Book with a note
  - C. A ring from Orsino
  - D. Some flowers from the duke
  
13. Shakespeare used many examples of:
  - A. Metaphor
  - B. Simile
  - C. Imagery
  - D. All of the above
  
14. A soliloquy is:
  - A. A special messenger in a play
  - B. The crowning joke of the scene
  - C. The simpleton in the play who leads the story along
  - D. A speech given by a character when alone on stage
  
15. Orsino surrounded himself with:
  - A. Flowers, music, and beauty
  - B. Books and reports, for business
  - C. Fools and jesters, to amuse him
  - D. Beautiful women, so he could pick a wife

**Appendix I**  
**(page 4 of 5)**

16. Toby, Maria, and Andrew made a plan to:
- A. Match Olivia and Orsino to each other
  - B. Play a joke on Feste, the fool
  - C. Discover Viola's true identity
  - D. Make a fool of Malvolio
17. The characters who fought in a duel are:
- A. Malvolio, Orsino, and Feste
  - B. Toby, Fabian, and Orsino
  - C. Cesario, Andrew, and Sebastian
  - D. Maria, Toby, and Andrew
18. Viola is the twin of:
- A. Maria
  - B. Olivia
  - C. Sebastian
  - D. Antonio
19. "Dramatic irony" means:
- A. The audience knows what's going to happen
  - B. The play is a tragedy
  - C. There are too many literary devices in the final copy
  - D. There is a negative theme associated with the play
20. Malvolio was:
- A. Wearing cross garters and yellow stockings
  - B. Imprisoned in the dark and left there
  - C. An employee of Countess Olivia
  - D. All of the above
21. A theme that ran throughout the course of the play was:
- A. Music as a pleasure of life
  - B. Loyalty in servants
  - C. Responsibility by noblemen
  - D. The importance of money
22. One reason Shakespeare's comedies are read today is:
- A. People think Shakespeare was important
  - B. It's a tradition for English speaking nations
  - C. They are still as funny today as they were four hundred years ago
  - D. There aren't many new comedies being written
23. Maria said of Malvolio, "...here comes the trout that must be caught..." [2.5.38]  
This is an example of:
- A. Simile
  - B. Personification
  - C. Irony
  - D. Metaphor

**Appendix I**  
**(page 5 of 5)**

**III. Short Essays: Answer each question below with an organized paragraph. Include details that support your statements. Write the answers on your own paper, labeling each one with the number of the question it answers. Each question is worth ten (10) points.**

- 1. How does Shakespeare create comedy in *Twelfth Night*?**
  
- 2. Choose one theme from the play and explain how the message of the theme is communicated to the audience.**
  
- 3. Choose one character from the play. Explain how this character progressed through the play and what changes occurred to alter the character's beliefs, values, or goals in life.**

## Appendix J

### *Twelfth Night* Test

#### Key

#### Part I: Quotes (2 pts. each)

1. Orsino            1.1.1
2. Feste            1.5.30
3. Viola            1.5.155
4. Maria            2.5.15
5. Olivia           1.5.210
6. Malvolio        2.3.78
7. Viola            2.3.37
8. Sir Toby        2.5.162
9. Feste            3.1.10
10. Sir Andrew    3.2.4
11. Orsino         5.1.90
12. Sebastian     5.1.220

#### Part II: Multiple Choice (2 pts. each)

1. B
2. A
3. D
4. C
5. A
6. C
7. C
8. D
9. C
10. C
11. D
12. C
13. D
14. D
15. A
16. D
17. C
18. C
19. A
20. D
21. A
22. C
23. D

#### Part III: Short Essays (10 pts. each) (Answers will vary)

1.     **How does Shakespeare create comedy in *Twelfth Night*?**
  - a.   **Literary devices:** puns, metaphors, similes, imager, etc.
  - b.   **Characters:** ridiculous characters in unbelievable situations contribute to the farce
  - c.   **Situations:** dramatic irony, confusion, mistaken identity, coincidence, social classes
  
2.     **Choose one theme from the play and explain how the message of the theme is communicated to the audience.** Some possible themes:
  - a. Appearances/reality
  - b. Love
  - c. Music enhancing life
  - d. Change is inevitable

Choose one character from the play. Explain how this character progressed through the play and what changes occurred to alter the character's beliefs, values, or goals in life. (Answers vary)

#### Essay Rubric

Evaluation Components	Minimal Effort	Meets Expectations	Exceeds Expectations	Points/Comments
Content	5	7-8	10	
Organization	5	7-8	10	
Mechanics	5	7-8	10	
Total Points	15	21-24	30	Grade