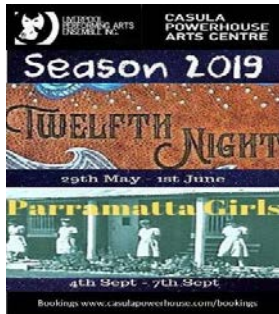


LIVERPOOL PERFORMING
ARTS
ENSEMBLE INC.

Liverpool Performing Arts Ensemble
In Association with Casula Powerhouse Arts Centre and
Liverpool Council



William Shakespeare's Twelfth Night

Directed by Mitchell Rist

Education Pack



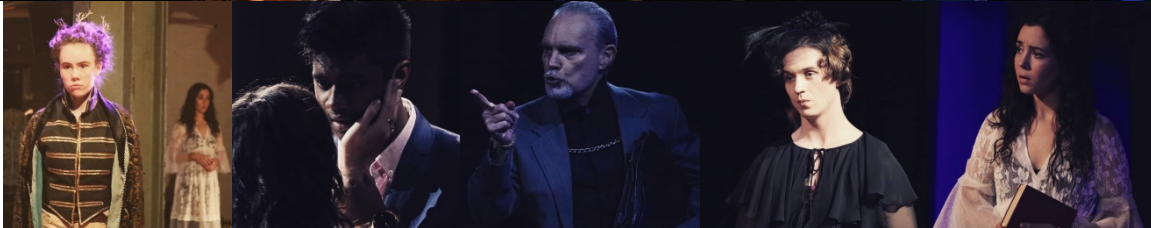
ABOUT THE COMPANY

Opened in April 2007, LPAE (Liverpool Performing Arts Ensemble) is a community theatre committed to bringing high quality productions to the stage in CPAC (Casula Powerhouse Arts Centre) for the enjoyment and enrichment of the community in Casula and around the greater South Western Sydney area.

Over the past twelve years the company mounted a wide range of plays:

Shakespeare

That Scottish Play, As You Like It, Hamlet.



AS YOU LIKE IT

The classics:

The Crucible, Pygmalion, Educating Rita, One Flew over the Cuckoo's Nest, Steel Magnolias, The Real Inspector Hound and A Streetcar Named Desire.

Australian plays
Cosi, Don's Party, Simpson J.202, Daylight Saving,



SIMPSON J. AND HIS DONKEY

Away, Secret Bridesmaids' Business, The Shoe Horn Sonata and Dimboola



AWAY

<https://liverpoolperformingartsensemble.org/>

<https://www.facebook.com/LiverpoolPerformingArtsEnsembleInc/>

ABOUT THE PLAY

Viola, “of Messaline,” wrecked on the Illyrian shore and believing wrongly that her twin brother Sebastian has been drowned, becomes (in male disguise of Cesario) a page to Orsino, the Duke. She bears his reiterated and scorned love message to the young countess Olivia, who is mourning affectedly for a dead brother. Olivia falls in love with Viola/Cesario. Meanwhile (Act II) Olivia’s parasitic uncle Sir Toby, her gullible suitor Sir Andrew, encouraged by Toby, her gentlewoman Maria, her “allowed fool” Feste, and Fabian, also in her service, join to trick Malvolio, her somber, haughty and puritanical steward, an enemy of them all... Presently, told by a forged letter (ostensibly Olivia’s, actually Maria’s) that Olivia is infatuated with him, Malvolio takes to himself the phrase: “Some are born great, some achieve, greatness, and some have greatness thrust upon ‘em.”

Obeying the false command to appear before his mistress smiling and in absurdly cross-gartered yellow stockings... Malvolio is carried off (Act III) to a dark cell as a presumed madman. Sebastian, who we have realized by now was saved (believing his sister lost), has reached the town with his rescuer Antonio, a piratical captain who had once fought against Orsino’s ships. The plotters have persuaded Andrew, jealous of Olivia’s obvious love for Cesario, to challenge the page to a duel; while this is being scrambled through, Antonio arrives, mistakes Cesario for Sebastian, draws his sword to help, and is arrested by the Duke’s officers.

Soon afterwards (Act IV), Toby, believing Sebastian to be Cesario, attacks him and is sternly rebuked by Olivia. Also mistaken, she begs the young man to go with her; he does so, pleasantly bewildered, and in a brief later scene she urges marriage ... and they follow a priest to the chantry. Finally (Act V), confusions are resolved: The twins recognize each other; Viola, herself again, will be Orsino’s Duchess, his “fancy’s queen;” Toby weds Maria; Malvolio, released, swears revenge on “the whole pack of you;” and the comedy fades in Feste’s twilight song.

THIS PRODUCTION’S CONCEPT

This production is being set in a modern day Cabaret Club “Olivia’s”- a club that she inherited from her dead brother. Feste and Maria are performers at this club and provide running commentary through musical numbers throughout the play. Sir Toby and Sir Andrew are regulars at the bar as well as Orsino who has Olivia set in his sight. This promises to make the show a fun spectacle to open up dialogue about gender, taste, the nature freedom and our perception of societal norms.

CURRICULUM LINKS

Stage 4 – Year 7-8

Identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama; recognises the function of drama and theatre in reflecting social and cultural aspects of human experience. 4.3.1, 4.3.2

Stage 5 – Year 9-10

Responds to, reflects and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions; analyses the contemporary and historical contexts of drama, analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology. 5.3.1, 5.3.2, 5.3.3

Stage 6 Preliminary – Year 11

Critically appraises and evaluates, both orally and in writing, personal performances of others; understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques; analyses and synthesises research and experiences of dramatic and theatrical styles traditions and techniques and movements; appreciates the contribution that drama and theatre make to Australian and other societies by raising awareness and expressing ideas about issues of interest P3.1, P3.2, P3.3, P3.4

Stage 6 HSC – Year 12

Critically applies understanding of the cultural, historical and political contexts that have influenced specific drama and theatre practitioners, styles and movements; analyses, synthesises and organizes knowledge, information and opinion in coherent, informed oral and written responses; demonstrates understanding of actor-audience relationship in various dramatic and theatrical styles and movements; appreciates and values drama and theatre as a significant cultural expressions of issues and concerns in Australian and other societies; appreciates the role of the audience in various dramatic and theatrical styles and movement H3.1, H3.2, H3.3, H3.4, H3.5

EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effect on meaning

QUOTABLE QUOTES

“If music be the food of love, play on...”
(Orsino, Act I Scene i)

“Be not afraid of greatness. Some are born great, some achieve greatness, and others have greatness thrust upon them.”
(Malvolio, Act II, Scene v)

12 IDEAS FOR TWELFTH NIGHT ACTIVITIES TO ENGAGE STUDENTS

honest love letter

Write a love letter from any of the key characters to the person of his/her affection. Unlike a typical love letter, this creative writing exercise is designed to consider the character's true motivations. Encourage students to consider the deeper emotions of the character – why does Orsino want the one woman he can't have? Why Viola would chose a man who is obsessed with another woman

love is

Using a whiteboard or large piece of paper, have students plot one character's emotions throughout the play on a chart. [Include photo example]. For characters who impersonate another gender, change pen colour based on character's 'gender' at that moment in the play.

Discuss each character's emotional journey as a class. Discuss if the male or female status impacted the students' choice of emotional vocabulary

emotional poem

Write a poem using emotion words and phrases from the text. Students can use whichever poetic form they like, but cannot add any external words.

essay or short answer questions

On Identity:

What did identity mean in the Elizabethan era? How is this reflected in Malvolio's humiliation with the yellow stockings? What would be an equivalent modern day humiliation?

On Gender:

Why does Shakespeare write so many female characters that disguise themselves as men? What is he saying about appropriate gender behaviour? How does this reflect the cultural context of the period? What social constructs of gender from the Renaissance do we still have today?

On Madness:

Madness or insanity appears in many of Shakespeare's plays. Compare the use of madness in *Twelfth Night* to its purpose in a tragedy like *Macbeth* or *Hamlet*.

On Disguise:

Is the use of disguise a form of self-deception? Include examples from the use of disguises in the play and in our own culture. What characteristics are we trying to accentuate or hide?

emotion tracker

Students brainstorm all their known words, metaphors, or similes for love, such as 'blind', 'appetite', 'plague', 'unconditional', 'a battlefield'.

Discuss why a positive emotion like love invites so many negative comparisons.

Discuss what Shakespeare is saying about love.

how do we feel when...

Write a series of emotions around the room and have students stand in the middle. Call out a point in the play and ask students to move to the emotion the audience would be feeling. Discuss differences in opinion – do we feel sympathy or glee as Malvolio is deceived?

be the director

Select a piece of text and print with double spacing. Ask students to write what emotion is being expressed. Then the students can 'be the director' and describe how they would direct the actor to communicate that line's emotion onstage using gesture, verbals (? verbal cues?), use of space and levels.

gesturing emotions

Students select emotions from *Twelfth Night* and create a gesture to communicate that emotion. Challenge students by requiring both an Elizabethan theatrical gesture (large gesture suitable for outdoor performances), and a gesture suitable for a small intimate stage. What are the similarities between the two gestures?

soundtrack

Twelfth Night is the most musical of Shakespeare's plays, and frequently uses music to communicate the characters' emotions. Students are asked to design a soundtrack for a film version of the play, selecting one song for each key plot event, justifying why that song reflects the scene's emotions.

“the clothes make the man”

Assign each group one character to costume for the play. Costumes can be hand drawn or photographs, but must be annotated describing how that item reflects the character's emotion.

Encourage the consideration of costume colour, texture, and scale- does red velvet communicate a different emotion to green khaki?

Consider potential accessories – a large sunflower in the hair for joy, or a very tall top-hat for pride.

Encourage creativity and use of technology – perhaps an iPad stitched into the character's shirt could display emotions in response to the scene.

“If music be the food of love”

To begin the play Orsino wallows in his unrequited love, requesting sad songs of the musicians.

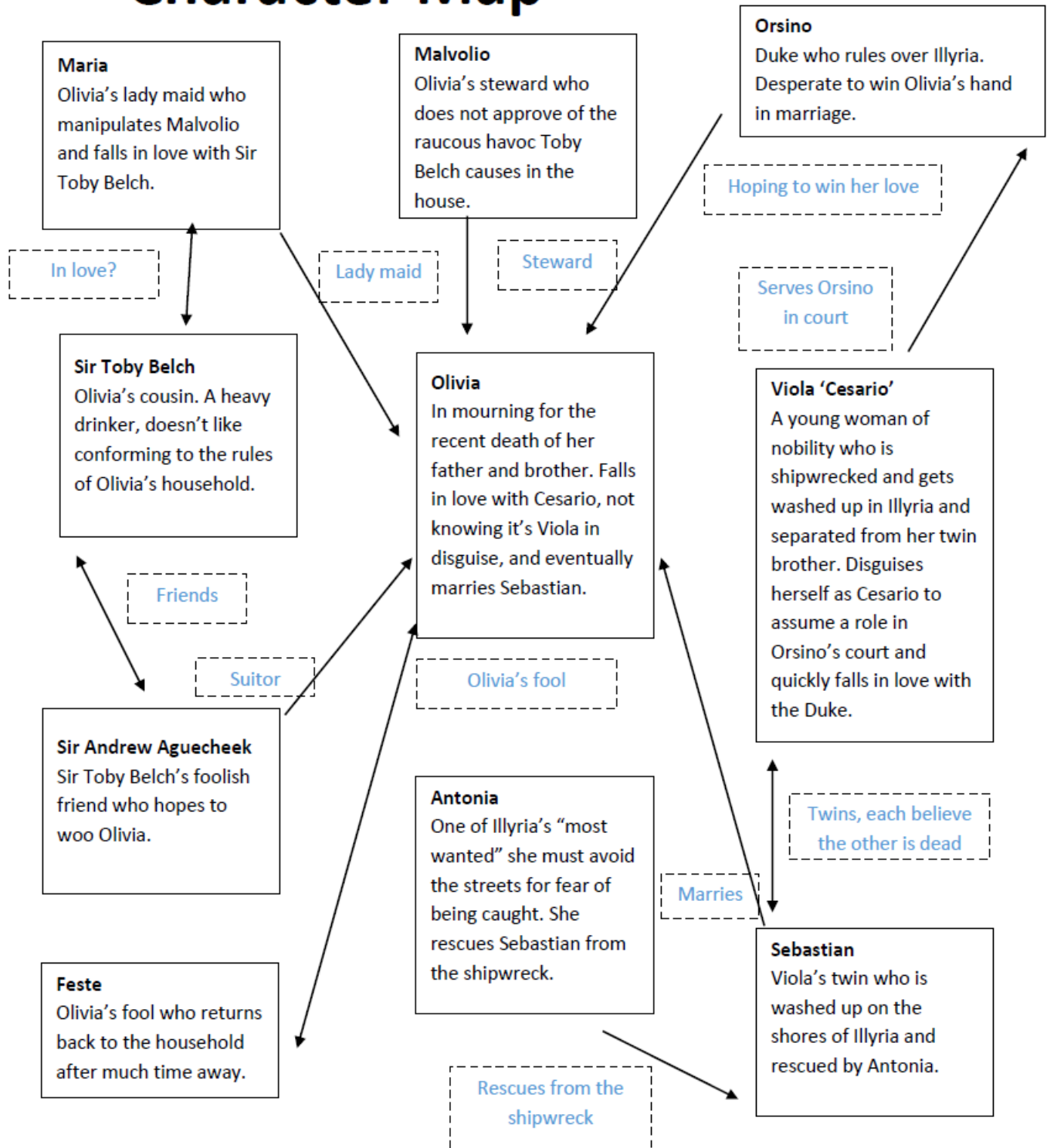
Still today, we select songs to emphasise particular emotions at important moments in our lives. Invite students to visit <http://www.abc.net.au/arts/playlist> where they can create a playlist for life events, take quizzes, or answer surveys on the role of music in their own life.

gender swap

When performing scenes, have students perform a character of the opposite gender. Discuss the challenge an actor would have in Elizabethan theatre being a man, playing a woman, playing a man.

<http://www.historyofemotions.org.au/media/140738/12-ideas-for-twelfth-night-secondary-english-teaching-resource.pdf>

Character Map



CHARACTERS

The Lovesick Group:

Orsino – The Duke of the region is lovesick for Olivia, but she rejects his attentions. He later finds himself attracted to Viola, but because she is disguised as a man, he finds these feelings befuddling.

Viola – The victim of a shipwreck, she disguises herself as a man (Cesario), and becomes a page to Duke Orsino. She falls in love with him, but cannot reveal who she actually is.

Olivia – A fine wealthy woman with an unruly household of servants. She resists the attentions of Duke Orsino and falls in love with his young attendant, Cesario, whom she does not realize is actually a woman.

Sebastian – Viola's twin brother who is assumed drowned. When he does arrive in Illyria, he is mistaken for Orsino's page Cesario and seduced by Olivia.

Valentine – Orsino's attendant never leaves his side, which is probably why he has such a difficult time with women.

The Comics:

Sir Toby Belch – The drunken uncle of the lovely Olivia. Crude and funny, he carouses with Sir Andrew and flirts with Maria. This role requires a big personality and broad acting.

Maria – Olivia's gentlewoman is far from gentle. She is the mastermind of the humiliating trick the comics play on Malvolio. She is shrewd, and although most productions play her as a good-spirited prankster, she's more interesting if a mean streak is revealed.

Feste – One of the more ambiguous roles in the show, this character is the official court jester whose clever wit and singing voice keep him (or her) employed. The fool must walk the fine line between being funny and being insulting, so he (or she) sometimes joins the other comics in their shenanigans and sometimes avoids them.

Sir Andrew Aguecheek – A fellow of Sir Toby Belch. Naive in the ways of Illyria, he is a comedically bad suitor in the hands of Olivia.

Malvolio – A loyal assistant of Olivia. The subject of the Sir Toby Belch and Maria's fun. This actor must be comfortable appearing in drag for comedic scenes.