

**SHAKES
PEARE
FESTIVAL**

Twelfth Night

2021-22 Study Guide

ABOUT THIS STUDY GUIDE

The Colorado Shakespeare Festival will soon share a Shakespeare & Violence Prevention project with your school. This study guide is a resource for you, whether you are an administrator, counselor, teacher, or student. Our program is most successful when participants have prepared in advance, so we encourage you to use this study guide to connect the material to your curriculum. Shakespeare offers a wonderful opportunity to explore meaningful questions, and we encourage you and your students to engage deeply with those questions.

Study guide written and edited by Dr. Amanda Giguere and Dr. Heidi Schmidt, with input from Lulu Buck (Educational Equity & Community Engagement, St. Vrain Valley School District), Georgina Owen (Colorado Office of Culturally and Linguistically Diverse Education), Judi Hofmeister (Colorado Department of Education), Dr. Lena Heilmann (Colorado's Office of Suicide Prevention), Laurie Keith (Center for the Study and Prevention of Violence), Mark Lanning (Safe2Tell), and Josue Miranda (actor and translator).



ABOUT SHAKESPEARE & VIOLENCE PREVENTION

The Colorado Shakespeare Festival partners with CU Boulder's Center for the Study and Prevention of Violence (CSPV) and the Department of Theatre & Dance to create an interdisciplinary program that increases awareness of Shakespeare and violence prevention.

You will soon watch a filmed performance of our abridged, four-actor version of *Twelfth Night* that explores the cycle of violence, using research from CSPV. In a 35-minute performance and a 50-minute workshop, we draw parallels between Shakespeare's world and our own. We recommend the performance for grades 3-5.

Theatre is about teamwork, empathy, and change. When your students watch the play, they will observe misunderstandings, mistreatment, cruelty, and reconciliation. They'll see examples of unhealthy and destructive relationships, as well as characters who become "upstanders"—people who make the choice to help. This play is intended to open up the dialogue about the cycle of violence and mistreatment—and to remind us all that change is always possible.

The classroom workshops, facilitated by actors from the performance, use theatre activities to increase your students' ability to work as a team and be upstanders. We employ empathy-building and team-building activities, key elements in creating a positive school environment.

We encourage you to continue this conversation after our visit in order to create positive change in your own school.

2020 COLORADO CURRICULUM STANDARDS

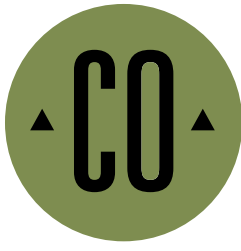
This program was developed with a standards-based focus in multiple content areas. Content areas addressed by the performance, classroom workshops, and this study guide include:

- Comprehensive Health
- Drama and Theatre Arts
- Social and Emotional Learning
- Reading, Writing, and Communicating
- Culturally Responsive Teaching



CU ★ PRESENTS





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ABOUT TWELFTH NIGHT

Why this play?

Twelfth Night is set in Illyria, a topsy turvy world, where shipwrecks, lost twins, songs, celebrations, and griefs collide. In this raucous world of revelry, one character becomes the target of a prank, and things quickly get out of hand. This play provides opportunities for questions about the cycle of violence, bullying, and moments of choice.

Four-Person Cast

Shakespeare's version of this play has seventeen characters. We combined some roles and eliminated others but we still have nine characters (including a set of twins) all played by only four actors. The challenge becomes how we differentiate these characters—look out for different costume pieces to help you keep track!

Gender and Casting

In Shakespeare's time, only men were allowed to perform publicly, so Shakespeare's plays feature a LOT of male characters. These restrictions don't make sense in today's world, so in our production, we have changed the gender identity of some of these characters. We hope to carve out new possibilities within these 400-year-old plays, so that the plays reflect our own time.

Bilingual Shakespeare

In this production, some characters speak occasionally in Spanish. Shakespeare belongs to all of us, and we hope that when you see a Spanish-speaking character, this helps you see Shakespeare's ability to cross boundaries and connect people from different backgrounds. Whether or not you speak Spanish, how does this choice impact the way you listen to the play?

MARY RIPPON OUTDOOR THEATRE

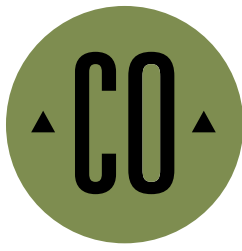
In the performance you watch, our actors are performing at night in the beautiful, historic, Mary Rippon Outdoor Theatre. This is the Colorado Shakespeare Festival's home theatre, where professional Shakespeare plays are staged under the stars each summer. Typically, CSF actors perform for 1,000 audience members each night.

The Mary Rippon Outdoor Theatre is named after the first female professor at the University of Colorado and the first woman in the U.S. to teach at a state university. The Mary Rippon Outdoor Theatre was officially completed in 1939, but no plays were staged there until 1944, when Shakespeare teacher James Sandoe was asked to direct a play for the coming summer. Because the Department of the Navy occupied the indoor University Theatre during World War II, Sandoe decided to try out the new Mary Rippon complex with a production of *Romeo and Juliet*, thereby starting the tradition that would grow into the Colorado Shakespeare Festival.



LAND ACKNOWLEDGMENT

We honor and acknowledge that the Colorado Shakespeare Festival resides on the traditional territories and ancestral homelands of the Arapaho, Cheyenne, and Ute Nations. We recognize the sophisticated and intricate knowledge systems Indigenous people have developed in relationship to their lands and respect the many diverse Indigenous peoples still connected to this land.



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How Do I Prepare?

This might be your students' first exposure to theatre and/or Shakespeare, so we recommend establishing some norms with your students to prepare for this program:

- In theatre, actors are vulnerable onstage; they step into the shoes of another character (metaphorically) and help us see the world from another person's perspective. For actors to do their jobs, they need to know that their audience will respect their work, their bravery, and their honesty.
- We will respect the actors, we will respect one another, and we will respect ourselves. How do we cultivate a classroom of mutual respect, whether in person or online?
- Trying new things is hard! When the actors visit our classroom, we might be asked to step out of our comfort zone and participate in some activities with the actors. Let's support one another for being brave, being honest, and for trying new things.
- The Shakespeare & Violence Prevention post-performance workshops emphasize three key ideas: Teamwork, Empathy, and Change. What do these things have in common? How can we prepare ourselves to work as a team, practice empathy, and rehearse the change we'd like to see in our community?

TEACHER CHECKLIST

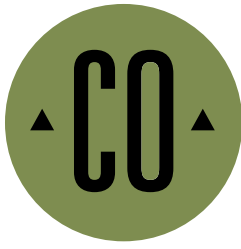
- Review Meet the Characters (pg. 4-5) with your class to familiarize your students with the characters, plot, and some themes of the play.
- Use the Mini-Lesson Plan (pg. 7), the graphic organizer (pg. 8), and Things to Look For (pg. 9) to help your students think through some of the big questions presented in *Twelfth Night*.
- Discuss digital citizenship with your students, such as not sharing the performance with friends outside your school. If the actors are joining your classroom virtually, what norms have you established in your class about videoconferencing (i.e. private chats, video on/off, or muting when not speaking)?
- Be ready to participate in the workshop, step into a role-play, and point out connections to your own curriculum. The more involved you are, the more your students learn!
- If possible, push desks/chairs to the side of your classroom to create an open, movement-friendly space.
- IN PERSON: At the end of the workshop, our teaching artist will step out of the room while you conduct an anonymous, 3-question poll with your students. Don't worry about preparing - they'll give you a card with the questions pre-printed.
- ONLINE: At the end of the workshop, our teaching artist will leave the virtual classroom while you conduct the poll with your students. All of the questions and instructions are included [here](#). (If you are unable to complete the poll, please share [this link](#) with your students so they can take the poll on their own.)

What should I do after the visit?

- [Take this 5-minute survey](#) to give us feedback on the program. (This survey is for teachers, and is different from the student poll above.)
- Use the Discussion Questions (pg. 10) to have a follow-up discussion with your class.
- Look for ways to integrate the ideas and questions raised in the Shakespeare & Violence Prevention program into your lesson plans throughout the year.

Hyperlink Key: Copy and paste if you have difficulty with any of the embedded links above.

- WORKSHOP POLL: Teachers, input full class numbers here: <https://forms.gle/QFQgGUovsBiJbuzf6>
- WORKSHOP POLL: Individual student responses here: <https://forms.gle/HFM7FZogtN3gyz698>
- PROGRAM SURVEY FOR TEACHERS AND/OR ADMINISTRATORS: https://cuboulder.qualtrics.com/jfe/form/SV_6wVW0wgsj3nKEgS



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Meet the Characters

(and the actors who play them)



VIOLA

A young female shipwreck survivor who believes her twin brother has drowned. Viola dresses up as a boy, adopts the name Cesario, and gets a job with Orsino.



SEBASTIAN

Viola's twin brother. He survives the shipwreck, and eventually finds himself in Illyria, where he is mistaken for Viola's fictional persona, "Cesario."



ORSINO

A duke in Illyria. He thinks he is desperately in love with Olivia, but he is possibly more in love with love. He learns that true love is right under his nose.



OLIVIA

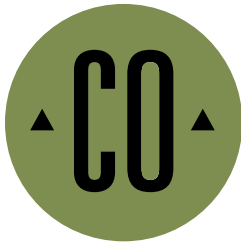
A countess in Illyria. She is in mourning for her brother and father, and has no interest in Orsino. However, she falls head over heels for Cesario - who is actually Viola in disguise.

SHIPWRECKED IN ILLYRIA

Viola is shipwrecked on the unfamiliar shores of Illyria. She assumes that her twin brother, Sebastian, drowned in the wreck.

THE ILLYRIANS

Illyria has drama of its own. Orsino is in love with Olivia, but she doesn't love him back. Viola/Cesario gets a job with the Duke.



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Meet the Characters

(and the actors who play them)



MALVOLIO

Olivia's steward, or butler. He likes rules, and disapproves of Toby and Andrew. He secretly wants to marry his boss, Olivia.

TRICKS

At Olivia's house, her cousin Toby doesn't get along with her butler Malvolio, and it's becoming a problem.

Toby, Andrew, and Feste plan a prank. They send a message to Malvolio, pretending to be Olivia, telling him to smile a lot and to wear yellow stockings – Olivia's least favorite color!



TOBY

Olivia's cousin, who loves to dance, party, and listen to music.

GETTING OUT OF HAND

Malvolio falls for the prank, starts acting strangely in front of Olivia, and ends up locked in a dark room.

The prank has gone too far. How can Feste, Toby, and Andrew fix it?



ANDREW

Toby's foolish friend. He wants to marry Olivia, though it quickly becomes clear that she's more interested in Cesario.

RESOLUTION?

Remember Viola's lost twin brother Sebastian? He shows up and Olivia mistakes him for Cesario (who is really Viola).

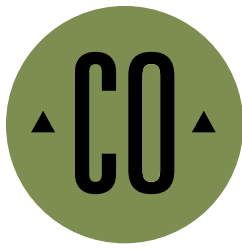
The characters sort out who is who.

Malvolio swears revenge on everyone.



FESTE

A local clown, mistreated by Malvolio.



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Meet the Director



RODNEY LIZCANO (he/they) is a professional actor in Denver. CSF credits include Zeus in *The Odyssey*, Oberon and Hippolytus in *A Midsummer Night's Dream*, Sir Andrew Aguecheek in *Twelfth Night*, Paris in *Romeo and Juliet*, Richard III in *Richard*

III, Boris Kolenkhov in *You Can't Take It With You*, Polonius in *Hamlet* and *Rosencrantz & Guildenstern Are Dead*, Roderigo in *Othello*, Dogberry in *Much Ado About Nothing*, Pistol/Montjoy in *Henry V*, Trinculo in *The Tempest*, Pastor Hugh in *The Merry Wives of Windsor*, Vernon in *Henry IV Part 1*, Robert Cecil in *Equivocation* and Pisanio in *Cymbeline*. His other credits include Denver Center Theatre Company (17 seasons), the Old Globe, Dallas Shakespeare Festival, Orlando Shakespeare Theatre, Stories on Stage, Theatre Aspen, and the Arvada Center. His Off-Broadway credits include Actors Ensemble Theatre and DreamScape Theatre Company. His film and TV credits include *Silver City* (directed by John Sayles) and *Stage Struck* (Bravo Network). Rodney is a graduate of the Meadows School of the Arts at Southern Methodist University and the National Theatre Conservatory.

What does a director do?

Directors often have the big task of creating a complete idea of a play with a specific point of view. They also serve as a guide post for designers, actors and marketing. Ultimately, the director creates the world of the play and leads the entire team in the creative process.

What drew you to this play?

I have deep roots performing in this play for the last 20 years. It has themes of love and

loss, grief and healing. But mostly, I love the idea of people falling in love (and sometimes in disguises)!

What moment in the play do you find most appealing as a director?

Relationships will also be at the center for me in any given play. I will always find the moment where brother and sister (Sebastian and Viola) reunite very special and touching. It's this moment for me where the play explodes with love.

Why do you think this play matters today?

Well, we know that bullying is unfortunately very real in the world today. But cyber bullying is now a new way to mistreat people. I think showing the parallels between what our characters do in this play, can be informative to how we treat each other every day, day to day.

What is challenging about directing a 4 actor version of *Twelfth Night*?

The biggest challenge is keeping track of all the characters in the play and making sure the actors who play several characters have very distinct differences. We try to do this with simple costume pieces, but truly the actor has to become many different people!

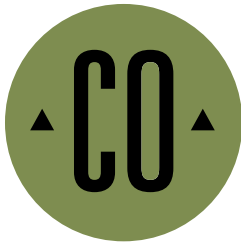
What do you hope your audience will experience when watching this production?

I hope viewers of our *Twelfth Night* will not only see how important it is to understand the power of words and intention, but also how a stranger can help another stranger. We often talk about being brave enough to stand up to being wronged. I hope others will see that they can take a positive action to help someone in need.

safe²tell Colorado

SAFE2TELL is an anonymous tip-line for reporting bullying and other inappropriate behavior. You can use your voice to make the life of someone else better. Sometimes if YOU don't speak up for someone, no one else will. You can make a difference. When you make a call or go online to report bullying, no one will ever be able to know that you are giving the tip. No names are asked, and phone calls to Safe2Tell cannot be traced. It is completely anonymous.

HOW TO REPORT: (877) 542-7233 | safe2tell.org | Download the mobile app



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Mini-Lesson Plan

Before the Performance

INSTRUCTIONS FOR TEACHERS

Rationale: This mini-lesson will introduce students to the plot of the Colorado Shakespeare Festival's production of *Twelfth Night*, some key ideas of this production, and prepare them to take part in a Shakespeare & Violence Prevention workshop with one of CSF's actors after the show.

Objective: Students will be able to articulate thoughts and feelings of two very different characters in *Twelfth Night* by practicing empathy and imagining character responses to multiple scenarios from the play.

Instructions: Use any relevant information from the Study Guide to introduce some of the characters, plot points and themes of *Twelfth Night* to your students.

Share the graphic organizer with your students (pg. 8). After the students have completed their work, invite them to share their answers in pairs or create a class brainstorming session on empathy.

2020 COLORADO ACADEMIC STANDARDS

<https://www.cde.state.co.us/standardsandinstruction/standards>

Drama and Theatre Arts: Standard 1: Create

- 1.1. Generate and conceptualize artistic ideas and work
- 1.4. Synthesize and relate knowledge and personal experience to make art

Drama and Theatre Arts: Standard 2: Perform

- 2.3. Convey meaning through the presentation of artistic work

Drama and Theatre Arts: Standard 3: Critically Respond

- 3.1. Perceive and analyze artistic work
- 3.2. Interpret intent and meaning in artistic work
- 3.4. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Reading, Writing and Communicating: Standard 1: Oral Expression and Listening

Prepared Graduates: collaborate effectively as group members or leaders who listen actively and respectfully; pose thoughtful questions, acknowledge the ideas of others; and contribute ideas to further the group's attainment of an objective

Reading, Writing and Communicating: Standard 2: Reading for All Purposes

Prepared Graduates: read a wide range of literary texts to build knowledge and to better understand the human experience.

Comprehensive Health: Standard 4: Prevention and Risk Management

Prepared Graduates: apply knowledge and skills that promote healthy, violence-free relationships.

ADDITIONAL CONNECTIONS

SEL (Social and Emotional Learning) Core Competencies <https://casel.org>

Self Awareness: Self confidence

Social Awareness: Perspective-taking, empathy, respect for others

Responsible Decision-Making: analyzing situations, solving problems, reflecting, ethical responsibility

Relationship Skills: Communication, social engagement, relationship building, teamwork

Culturally Responsive Teaching (CRT):

<https://www.understood.org/articles/en/what-is-culturally-responsive-teaching>

Students bring their expertise to the table

Promote respect for student differences

Bring real-world issues into the classroom

Develop and maintain student relationships

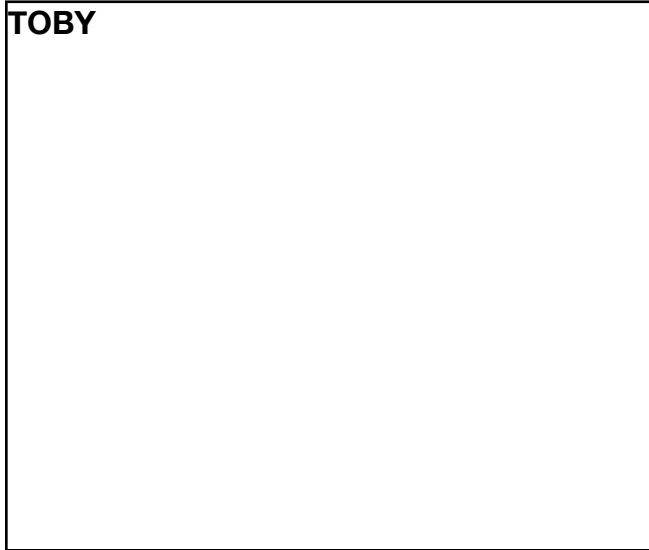
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Before you see *Twelfth Night*

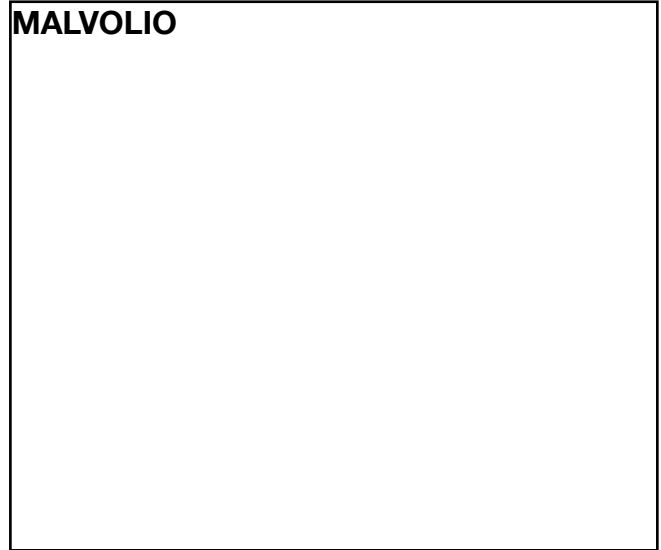
Soon you will watch actors from the Colorado Shakespeare Festival perform a play for you called *Twelfth Night*. In the play, two characters named Malvolio and Toby don't get along. Malvolio likes rules, order, and quiet, while Toby likes loud music, dancing, and partying late at night.

1. Draw a picture of what you think each character might look like based on these descriptions.

TOBY



MALVOLIO



Toby, with the help of some friends, sends a fake message to Malvolio, pretending to be Malvolio's boss, Olivia. The message tells Malvolio that Olivia likes him, and he should wear yellow stockings if he likes her back. Toby knows that yellow is Olivia's least favorite color - but Malvolio doesn't.

2a. How do you think **Toby** feels watching Malvolio find, read, and believe the fake message?

2b. How do you think **Malvolio** feels when he finds and reads the message he believes is from Olivia?

Malvolio believes the fake message and starts acting strangely around Olivia. Olivia is confused and worried about Malvolio and asks Toby to keep an eye on him. Instead, Toby tells everyone Malvolio is crazy and locks him alone in a dark room.

3a. How do you think **Toby** feels when Malvolio is locked up?

3b. How do you think **Malvolio** feels when he is locked up for following the message's instructions?

At the end of the play, Toby's trick is revealed and Malvolio is released.

4a. How do you think **Toby** feels once Malvolio is free and everyone knows what Toby has done?

4b. How do you think **Malvolio** feels once he is free and learns the whole thing was a trick?

NAME: _____

Things to look for as you watch:

A POWER IMBALANCE

Example(s) _____

A PRANK THAT GOES TOO FAR

Example(s) _____

SOMEONE ASKING FOR HELP

Example(s) _____

ONE CHARACTER TREATING ANOTHER AS INFERIOR

Example(s) _____

SOMEONE USING VIOLENCE OR MEANNESS INSTEAD OF KINDNESS TO GET WHAT THEY WANT

Example(s) _____

A BYSTANDER WHO CHOOSES NOT TO HELP

Example(s) _____

AN ACT OF KINDNESS

Example(s) _____

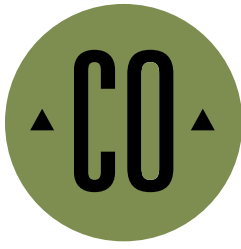
Vocabulary

PRANK: a trick

POWER IMBALANCE: when two people do not have equal power

INFERIOR: less than, less important than

BYSTANDER: a person who sees something happen (a witness)



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After the Performance: Discussion Questions

- What is empathy? Why is it important? Was there ever a time when you “stepped into someone else’s shoes”? What did it teach you?
- Actors use teamwork to trust one another when they are onstage. How is teamwork useful in school?
- How do the characters change from the beginning of the play to the end? What causes these changes? Have you ever noticed a change in your own behavior?
- Why do you think the other characters choose to mistreat Malvolio? If you were Malvolio, how would you feel when you discovered the other characters had tricked you? If you were one of the other characters, would you have behaved differently?
- Malvolio’s final line in the play is, “I’ll be revenged on the whole pack of you.” When the other characters say they will “pursue him and entreat him to a peace,” what do you think that conversation looks like? What would **you** say to Malvolio?
- When Shakespeare’s company first performed this play, all of the actors were men and boys and spoke mostly in English. How do you think changing a character’s gender or language impacts the story?
- Why do you think actors are still performing the plays of Shakespeare? What do the stories have to teach us today?
- How can you apply lessons from this play to your community? What actions could you take to be an upstander?

Tips from the Center for the Study & Prevention of Violence

HOW TO BE AN UPSTANDER

- Refuse to join in if someone tries to get you to taunt and torment another person.
- Get a teacher, parent, or other responsible adult to come help. This isn’t snitching. You are saying that you don’t think bullying is acceptable and don’t want anyone to get hurt.
- Try to get the person being bullied to tell a trusted adult. Offer to go with them.
- Tell a trusted adult yourself if the person being bullied is unwilling to report it. Do not let the person behaving as a bully know so that they do not become aggressive toward you.

SCHOOL CLIMATE SURVEYS

One of the most important components of a safe school is a climate where youth feel secure and supported in their learning environment. As part of the Safe Communities Safe Schools (SCSS) project, the Center for the Study and Prevention of Violence offers school climate surveys, at a low cost, with options for students, staff, and parents. For more information about our surveys or to administer any of the SCSS Surveys at your school, please contact us via email at cspv@colorado.edu or by phone at 303-492-1032.

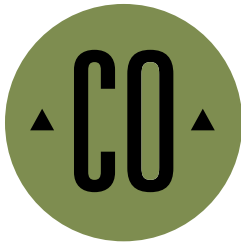
<https://cspv.colorado.edu/what-we-do/surveys/>

Colorado Shakespeare Festival Education Programs

coloradoshakes.org/education
cshedout@colorado.edu
(303) 735-1181

Center for the Study and Prevention of Violence

colorado.edu/cspv
(303) 492-1032



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WHAT IS BULLYING BEHAVIOR?

Before you see the play, review the definition of bullying:

1. There is an intention to harm (they do it on purpose)
2. It is repeated over time (and often escalates)
3. There is a power imbalance (when one person has more power than another)

As a class, discuss what this means. How is bullying different from other kinds of conflicts? Could some bullying be prevented if we put ourselves in the shoes of others? What do you do when you see bullying behavior?

CÓMO IDENTIFICAR LA CONDUCTA DEL BULLYING

1. Hay intención de molestar o de insultar (La persona QUIERE hacerlo)
2. Sucede con frecuencia o de vez en cuando (y a veces empeora)
3. Existe un desequilibrio entre la persona haciendo la conducta del bullying y la persona afectada por el bullying (una persona tiene más poder sobre el otro)

CYBERBULLYING

(from the Cyberbullying Research Center)

Cyberbullying is bullying that takes place over digital devices like cell phones, computers, and tablets. Cyberbullying can occur through SMS, Text, and apps, or online in social media, forums, or gaming where people can view, participate in, or share content. Cyberbullying includes sending, posting, or sharing negative, harmful, false, or mean content about someone else. It can include sharing personal or private information about someone else causing embarrassment or humiliation. Some cyberbullying crosses the line into unlawful or criminal behavior.

Cyberbullying has unique concerns in that it can be:

Persistent – Digital devices offer an ability to immediately and continuously communicate 24 hours a day, so it can be difficult for children experiencing cyberbullying to find relief.

Permanent – Most information communicated electronically is permanent and public, if not reported and removed. A negative online reputation, including for those who bully, can impact college admissions, employment, and other areas of life.

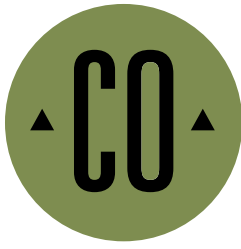
Hard to Notice – Because teachers and parents may not overhear or see cyberbullying taking place, it is harder to recognize.

WHAT WE KNOW ABOUT BULLYING AND YOUTH VIOLENCE

- 5% of students in this country miss school each day because of bullying. That translates to 160,000 students missing school daily.
- 57% of the time, bullying stops in 10 seconds or less when a bystander becomes an upstander.

PROTECTIVE FACTORS THAT LOWER RISK OF VIOLENCE

- Supportive relationships
- Connections with peers, school, family, and community
- Involvement in prosocial activities



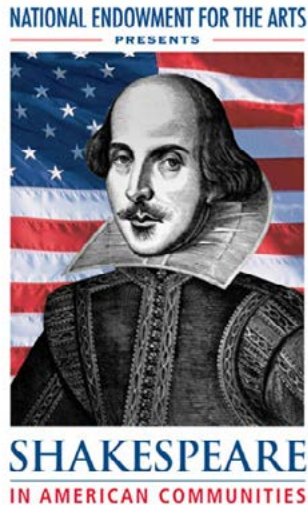
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Program Sponsors

"I can no other answer make but thanks, and thanks, and ever thanks."

-Twelfth Night

The Colorado Shakespeare Festival is deeply grateful for the support of these generous sponsors, who make the Shakespeare & Violence Prevention program possible.



Office for Outreach and Engagement
UNIVERSITY OF COLORADO **BOULDER**



**Dorothy & Anthony
Riddle Foundation**



KINDNESS IS NEVER A SIGN OF WEAKNESS