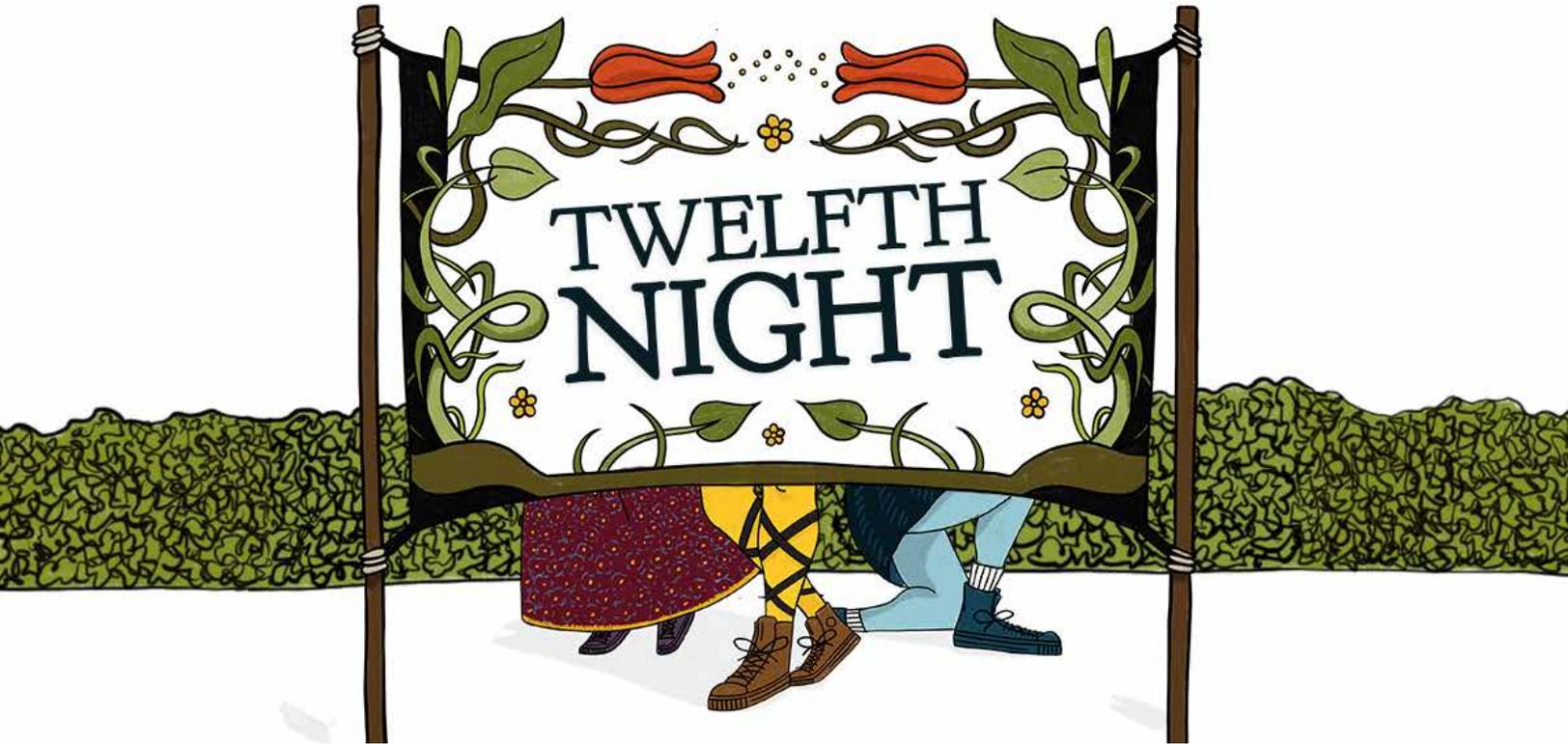


SHAKESPEARE
in the state park **2018**

Presented By
THE SUMMIT PLAYERS

SHOWING
june 23 - aug12



DIGITAL DISCUSSION GUIDE

Thanks for joining us in the park!

You're reading a guide to our production of Shakespeare's ***Twelfth Night***, a comic romance featuring shipwrecked twins, lovesick rulers and mischievous servants. Within, you'll find information about all the characters we're playing on stage, the plot of the play, information about life in Shakespeare's day, and discussion questions. It's perfect for either before or after you see our show!

This production was made possible with the support of the following sponsors:



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TWELFTH NIGHT? OF WHAT?

As Shakespearean titles go, *Twelfth Night* isn't one of the most obvious. Scholars are still debating exactly why Will used that name, but they all agree it's a reference to the Epiphany - the "Twelfth Day of Christmas" that marks the arrival of the Magi and was celebrated with great festivities in Shakespeare's day.

The "Lords a-Leaping" referenced in the Christmas carol sound strange to the modern ear, but actually line up pretty well with the idea behind "Twelfth Night." It was a topsy-turvy sort of celebration, where peasants played at being kings and queens, and a Lord of Misrule chosen from among the party guests directed all the chaos. It's a premise that lines up pretty well with our *Twelfth Night*, where disguise and misdirection are the rule, not the exception.

There's another twist: When it was published in the First Folio, this play's full title was given with an ambiguous subtitle: *Twelfth Night, or What You Will*. Some have suggested the addition is a direct address to the audience, encouraging them to think of a title that better suits them - "*Twelfth Night, or A Better Name If You Have One*," perhaps?

We're viewing it a little differently. To us, "What You Will" is directed toward the characters themselves. As the events of this play unfold, each of them have the opportunity to take action and secure the thing they dream of. They're not always successful in doing "what they will" - but it's taking that first step where the adventure begins!



This 17th-century painting by David Teniers the Younger depicts a typical Twelfth Night celebration.

IF MUSIC BE THE FOOD OF LOVE...

Most of Shakespeare's plays feature music in some form, but *Twelfth Night* has the distinction of having more songs in it than any of the others. So there was no question that we needed to include as much of the lyrical text as we could in the show - and add in a little extra along the way.

To compose this music, we turned once again to music coordinator Armando Harlow Ronconi (right), who worked with director Maureen Kilmurry before rehearsals even began to craft melodies that would fit with *Twelfth Night's* lyrics. For some of the tunes, they used actual songs from Shakespeare's time as a base, adjusting as needed. Others were composed wholesale, or devised as needed during rehearsal.



One theme that returns throughout the play is our "Love Theme," sung by members of the cast during moments of great emotion on stage. The first time you'll hear it comes right at the start of the play, as Viola and Sebastian are shipwrecked, but keep listening! You'll hear it again multiple times before we take our final bows.

OUR CAST OF CHARACTERS

The Lovers



Viola/Cesario



Olivia



Orsino

The love triangle between Orsino, Olivia, and Viola is one of the cornerstones of *Twelfth Night* - further complicated by the fact that Viola spends most of the play disguised as a totally different character: the male messenger Cesario. To put it simplest: When Viola disguises herself as Cesario, she enters the service of Duke Orsino. He is in love with the countess Olivia and sends Viola to convince her to marry him. Instead, Olivia falls in love with “Cesario,” and Viola falls in love with Orsino. Oops!

The Fools



Toby



Maria



Malvolio



Andrew

Orsino and Olivia’s courts are populated by many friends and servants. Olivia’s kinsman Toby Belch, chambermaid Maria, soft-witted Sir Andrew Aguecheek and fellow servant Fabian spend much of the play tricking the uptight steward Malvolio into believing Olivia is in love with him! Feste, court jester, travels between courts, largely pointing out the foolishness of others.



Feste



Fabian

The Brothers



Sebastian



Antonio

Our last two characters are present in fewer scenes, but play pivotal roles in the drama. Sebastian, Viola’s believed-dead brother, eventually makes his way to Illyria and causes all sorts of confusion. And Antonio, who saves Sebastian’s life, later tries to save Viola from a duel with Andrew, giving her the first hint that Sebastian is actually alive!

NIGHT BY NIGHT: A TWELFTH NIGHT TIMELINE

Much of Twelfth Night's humor - and audiences' confusion - comes from characters and plots overlapping! Use this chart to keep track of what happens when!

The Lovers' Story

Viola is saved by the Captain and goes to serve Duke Orsino

"Cesario" becomes Orsino's friend and messenger to Olivia

Olivia falls in love with Viola-as-Cesario

Viola tries to tell Orsino she loves him, but is sent back to Olivia

Olivia confesses her love to Viola and is rejected

Viola is challenged to a duel and learns Sebastian may be alive

Viola visits Olivia with Orsino and learns Sebastian is alive

Viola reveals her true identity and love for Orsino

The Fools' Story

Sir Toby brings Andrew Aguecheek to meet Maria

Toby and Maria plot to fool Malvolio with a false love letter

Malvolio finds the letter and falls in love with Olivia

Sir Toby provokes Aguecheek into challenging "Cesario" to a duel

Malvolio appears in yellow stockings and acts madly

Aguecheek challenges "Cesario" to a duel

Aguecheek mistakenly re-challenges Sebastian instead

Toby, Maria and Feste taunt and torture Malvolio

Toby and Aguecheek are attacked again by Sebastian

The pranks on Malvolio are revealed and explained to Olivia

The Brothers' Story

Sebastian is saved by Antonio and nursed back to health by him

Sebastian leaves for Orsino's court, with Antonio following

Sebastian and Antonio arrive in Illyria and split up

Antonio defends Viola (thinking her Sebastian) and is arrested

Sebastian defends himself and is mistaken for Cesario by Olivia

Olivia and Sebastian are quickly married

Sebastian returns to Olivia and learns Viola is alive

VERY MIDSUMMER MADNESS

Nothing is truly straightforward in *Twelfth Night*. But we want our characters to have no idea what's happening, not you! We've broken down some of the most important miscommunications below:



THAT SOUNDS FAMILIAR...

Twelfth Night isn't just one of Shakespeare's most famous plays - it also has some of his most famous lines! Listen for these classic Illyrian phrases!

**"Some are born great,
some achieve greatness
and some have greatness
thrust upon 'em."**

-Malvolio, Act 2, Scene 5

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

- Duke Orsino, Act 1, Scene 1

"If this were played upon a stage now, I could condemn it as an improbable fiction."

- Fabian, Act 3, Scene 4

*"One face,
one voice,
one habit,
and two persons!"*

- Duke Orsino, Act 5, Scene 1

**"Who'er I woo, myself
would be his wife!**

- Viola, Act 1, Scene 4

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

- Malvolio, Act 5, Scene 1

DISCUSSION QUESTIONS

- Who do you see as the main character of this play? Viola? Or someone else?
- Do you think this play has a villain or villains? If so, who?
- Did you notice any matching colors on the actors' costumes? What connections can you draw from that?
- During the play, Viola disguises herself as a man in order to have better job prospects. How does gender still play a role in the workplace today?
- Viola isn't the only real or fictional woman to disguise her gender. Author J.K. Rowling was encouraged to publish her Harry Potter series under her initials instead of her real name (Joanne), and later published another series with a male pen name (Robert Galbraith). Can you think of any other examples?
- As is common in Shakespeare, *Twelfth Night's* fool, Feste, is in truth one of the wisest characters in the play. What does this say about the nature of wisdom? Can you think of any modern-day "wise fools" in film, television, books, or plays?
- Do you feel like Malvolio deserves his teasing and punishment by Toby, Maria and the others? Did your opinion change by the end of the play?
- Malvolio's "madness" is treated by imprisoning him in a dark room. How has society's treatment of the mentally ill changed - or not changed - since this play was written?
- Orsino, Olivia and Malvolio all fall in love with the **idea** of another character without truly knowing them. How does this differ from Viola's love for Orsino?
- This production featured a heavily shortened script, minimal costumes, and a single set. How did this change your experience of the play?