SCHOOL MATINEE SERIES

fri  
JAN 15  
10 am

TWELFTH NIGHT
by WILLIAM SHAKESPEARE

FILTER THEATRE/
ROYAL SHAKESPEARE COMPANY
WELCOME TO THE HOP
A performance needs an audience, so be prepared to play your part!

THEATER ETIQUETTE
When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it’s best to be quiet so that everyone can enjoy the performance.

Applause is the best way to show your enthusiasm and appreciation!

Important things to remember: Backpacks, food, drink and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

INFORMATION FOR TEACHERS

Be prepared and arrive early. You should arrive at the theater 30 to 45 minutes before the show. Allow for travel time, parking, and trips to the restroom. You should be in your seat at least 15 minutes before the performance begins.

Have a head count. On the day of the performance be sure to have an accurate head count of students, chaperones, and teachers.

Staying for lunch? Please call 603.646.2010 no later than one week in advance of the show to make sure we have space available. The day of the show, bring lunches in marked boxes and give them to a Hop staff member. Lunches will be ready for you after the show in Alumni Hall.

Photo Policy. The Hopkins Center may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Hop staff member.

The Show Must Go On! We do not cancel events due to inclement weather. Performances will only be canceled if the artist is unable to reach the theater. Schools will be notified by phone if the performance has been cancelled. We do not issue refunds for weather-related cancellations; please feel free to fill empty seats with other school or community members.

DID YOU KNOW?
• The Hopkins Center opened in 1962.
• The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
• The first three rows of The Moore Theater are on an elevator that goes eleven feet below ground to create an orchestra pit and can also be raised to the height of the stage to make it larger.
• In The Moore Theater, the area over the stage, called the “fly loft,” is 63 feet tall.
ABOUT THE PRODUCTION: TWELFTH NIGHT

THE PLAY

Synopsis from Folger Shakespeare Library

After twins Sebastian and Viola survive a shipwreck, neither knows that the other is alive. Viola goes to work for Count Orsino of Illyria disguised as a young man named “Cesario.” Orsino sends Cesario to woo the Lady Olivia on his behalf, but Olivia falls in love with Cesario. Viola, in the meantime, has fallen in love with Orsino.

At the estate of Lady Olivia, Sir Toby Belch, Olivia’s kinsman, has brought in Sir Andrew Aguecheek to be her suitor. A confrontation between Olivia’s steward, Malvolio, and the partying Toby and his cohort leads to a revenge plot against Malvolio. Malvolio is tricked into making a fool of himself and he is locked in a dungeon as a lunatic.

In the meantime, Sebastian has been rescued by a sea captain, Antonio. When Viola, as Cesario, is challenged to a duel, Antonio mistakes her for Sebastian, comes to her aid and is arrested. Olivia, meanwhile, mistakes Sebastian for Cesario and declares her love. When, finally, Sebastian and Viola appear together, the puzzles around the mistaken identities are solved: Cesario is revealed as Viola, Orsino asks for Viola’s hand, Sebastian will wed Olivia. Malvolio, blaming Olivia and others for his humiliation, vows revenge.

Relationships in Twelfth Night

A moment from Filter Theatre's Twelfth Night
ABOUT THE PRODUCTION: (CONT.)

THE SHOW

Filter Theatre’s Twelfth Night is everything Shakespeare intended, prepared for today’s audience. Exploring the world of deceit, desperation and love, Filter’s version of the play uses a slightly abridged text and lives in a time that is both then and now. The world of the play is simple: actors play multiple characters who only briefly leave the stage; costume changes happen in full view of the audience (one even requires help from them); the musicians and stage manager are on stage during the show; the stage is draped in cables, sound equipment, props and costume pieces, with chairs along the sides for the actors. The soundscape for the show is a mix of British punk-rock-folk provided by electric guitars, drums, keyboard and sound mixing equipment. Originally commissioned for The Royal Shakespeare Company’s Complete Works Festival in 2006, Twelfth Night has performed at The British Council Showcase in Edinburgh and The Tricycle Theatre in London. It has toured Europe and the UK extensively.

William Heath “Twelfth night, II, 3” Early to mid-19th century (depicts Andrew, Feste and Sir Toby)

THE COMPANY

Formed in 2003, Filter Theatre is the creation of actors Ollie Dimsdale, Ferdy Roberts and musician Tim Phillips who met while students of London’s Guildhall School of Music and Drama. Based in London, Filter specializes in incorporating unique soundscapes into their repertoire, which includes both original plays and new interpretations of classic plays.

Cast of Twelfth Night: Alex Avery, Paul Brennan, Jonathan Broadbent, Kirsty Bushell, Oliver Dimsdale, Sandy Foster, Polly Frame, Syreeta Kumar, Russell Marsh, Poppy Miller, Fergus O’Donnell, Alan Pagan, Ferdy Roberts, Gemma Saunders, Nicolas Tennant, Paul Woodson

Director: Sean Holmes

Music and Sound: Tom Haines and Ross Hughes

FUN FACT

Twelfth Night is the only one of Shakespeare’s plays to have an alternate title. The full title of the play is Twelfth Night, or What You Will. To this day, critics are unsure why this play has two titles.

The characters of Malvolio and Feste in Filter Theatre’s Twelfth Night
CONTEXTUAL BACKGROUND:

Shakespeare wrote *Twelfth Night* near the middle of his career, probably in the year 1601. Most critics consider it one of his greatest comedies, along with plays such as *As You Like It*, *Much Ado About Nothing* and *A Midsummer Night's Dream*. The “Twelfth Night” of the title is a reference to Epiphany, or the twelfth night of Christmas, which is celebrated in the United Kingdom each year. In Shakespeare’s day, this holiday was part of a festival in which everything was turned upside down—much like the world of Illyria in the play.

As is the case with most of Shakespeare’s plays, the story of *Twelfth Night* is derived from other sources. In particular, Shakespeare seems to have consulted an Italian play from the 1530s entitled *Gl’Ingannati*, which features twins who are mistaken for each other and contains a version of the Viola-Olivia-Orsino love triangle. He also seems to have used a 1581 English story entitled “Apollonius and Silla,” by Barnabe Riche, which mirrors the plot of *Twelfth Night* with a shipwreck, a set of twins and a woman disguised as a man. Though sources have been suggested for the Malvolio subplot, none of them are acknowledged as a true basis for the material.

THE PERFORMANCE SPACE

Elizabethan public theaters, also known as playhouses, were built open to the sky in order to take advantage of the natural light—no need for expensive or dangerous candles. Performances would take place at 3:00 in the afternoon and last about three hours. The day of the show, a flag would appear on the tower above the theater to indicate what kind of show would be performing: black for tragedy, white for comedy, red for history. Plays in the time of Shakespeare did not use elaborate staging and scenery; rather, they relied on the architecture of the theater and the text of the play, along with the audience's imagination, to create the world of the play. The stage had several doors, curtained doorways and trap doors on multiple levels to create distinct performance areas. This helped audiences follow the action of the story. The text also provided crucial information for the audience. The following are examples of characters in *Twelfth Night* providing the specifics about location and time of day:

**Location:**

**VIOLA:**
What country, friends, is this?

**CAPTAIN:**
This is Illyria, lady.

**Time of Day:**

**SIR TOBY BELCH:**
Approach, Sir Andrew: not to be abed after midnight is to be up betimes; and ‘diluculo surgere,’ thou know’st,--

**SIR ANDREW:**
Nay, my troth, I know not: but I know, to be up late is to be up late.

---

Reconstruction of the Fortune Playhouse, drawn by Walter Godfrey in 1911, based on the builders contract.

---

DID YOU KNOW?

Public v. Private:
At a public theater, anyone could pay one pence and watch the show. Private Elizabethan theaters were smaller, indoor versions of the public theaters. They were technically open to the general public, but the ticket prices were much higher to discourage the working class from attending.
CONTEXTUAL BACKGROUND: (CONT.)

USE OF MUSIC IN THEATRICAL PERFORMANCE

Filter Theatre uses contemporary music and sound design to enhance the story of *Twelfth Night*. There is a jam session, a raucous sing-along and sonic virtuosity throughout the show.

Music has always been an important part of theater, from Ancient Greece to Shakespeare’s time and into modern-day theater. In Ancient Greece, a musician playing the *aulos* was part of each performance, providing music that enhanced the rhythmic movement and speeches that were central to theater at that time.

**Elizabethan** England loved music. Though heavily influenced by the church, the presence of the Waits, or town band, helped music expand into secular society. In addition to playing at town events, the Waits often provided music for theatrical productions. The musicians often played from a closed-in room over the stage, unseen by the audience. In addition to live music, Shakespeare and other playwrights of the time often referred to music in stage directions and in text. *Twelfth Night* has many such references, often made by the character of Duke Orsino. The play begins with Orsino saying “If music be the food of love, play on!” Later, the Duke desires to hear again “the old and antique song.”

Many types of instruments were used in theatrical productions in England during Shakespeare’s time. In the public theaters, the *lute*, *recorder* and pipes were popular. In private theaters, *haut boys* and *krumhorns* were also utilized. Private theaters also began each performance with a long musical interlude which included singing by choirboys. Public theatres often included an upbeat song and jig at the end of performances, especially comedies. As the playwrights were writing in verse, there was also an inherent musicality to the spoken language.

Modern theater performances often combine live music and recorded sound effects to help create the world of the play. Many theaters utilize musical recordings of popular music in their performances. An original score, written specifically for a particular production, helps set the tone and tell the story. In addition to recorded sound, microphones are used to amplify the voice, sometimes using sound effects such as reverb to manipulate the sound.
PRE PERFORMANCE DISCUSSION QUESTIONS:
• In what ways do you feel music enhances or detracts from films, plays or other storytelling media? What examples from television, film or theater come to mind?
• How do you think the language of Shakespeare’s time will sound when you hear it? How much do you think you will comprehend? Why?
• Shakespeare often uses cross-dressing—in Twelfth Night, a woman dresses as a man—as a way to hide the true identity of characters. How do you think this will impact the story? How do you think audiences in 1601 would have reacted?

POST PERFORMANCE DISCUSSION QUESTIONS:
• Disguises are important to the plot of Twelfth Night. Discuss how disguises helped or hurt characters in the play. Do you think disguises (literal or figurative) help or hurt relationships, both fictional and real? Why or why not?
• Was the style of language a barrier to understanding the content of the play? Why or why not?
• Did you see or hear anything unexpected in this performance? If so, what was it? What happened that was expected?

VOCABULARY

Abridged: shortened without losing the intent of the full-length piece
Aulos: an ancient Greek wind instrument, a double pipe played with a double reed
Diluculo surgere: the first two words of a Latin saying which says “To get up at dawn is very healthful.”
Elizabethan: of the time of Queen Elizabeth I, who ruled England from 1158-1603 AD
Haut boy: pronounced hoh-boy, an early version of the oboe, using a double reed; later developed into the oboe Krumhorn: a Renaissance-era reed instrument with a cylindrical tube curved at the end
Lute: a stringed musical instrument with a long, fretted neck and a hollow, pear-shaped body
Recorder: an end-blown flute with eight finger holes
Reverb: a sound effect where the sound is made to echo slightly
Score: the composed music orchestrated for a film, play or other performance
Secular: denoting attitudes, activities or other things that have no religious or spiritual basis
Soundscape: the component sounds of an environment
Stage manager: in the theatre, the person responsible for running rehearsals and coordinating the behind-the-scenes work during a performance
Steward: a person in charge of a household, directing servants, etc.
Virtuosity: great skill in music or another artistic pursuit
LEARNING ACTIVITIES: (CONT.)

WHAT’S IN A NAME? (GRADES 8-10):

Shakespeare was very intentional in the way he named his characters in Twelfth Night as well as in his other works, often reaching to Greek or Latin words for inspiration. Working individually or in groups, have students research and analyze the character’s names. Which names are related to each other and how? What words are the roots for the names? Are the meanings of the names suitable to the character? Why or why not? What do you think Shakespeare was trying to tell his audience with the characters’ names? Do these messages still work with today’s audience?

SCORE (GRADES 8-10):

Select a scene from Twelfth Night and read it aloud. Discuss what the scene is about, including what each character wants in the scene. Discuss genres of music that might work to provide underscoring—music that plays under the words and supports the actions of the characters. After selecting a genre, select a few songs to try, one with lyrics and one without. Read the scene again, this time playing the music low behind the reading. Do it again with the second music selection. Discuss how the music supported or hindered the meaning of the scene. How are the two songs different? How are they alike? Did the music change the way you read the scene?

Extender: Choose a theme song for each character in the scene. Discuss why this song best represents the character. See if the class can guess which character is which, based solely on their theme song.

TABLEAUX VIVANTS (GRADES 10-12):

After reading Twelfth Night, have students write summaries of the plot. Working in groups, have students share summaries with each other and combine their writing to create one group summary. Using this summary, each group will identify 10-12 “freeze frames” that visually tell the story—no words needed. Each group will then create those freeze frames using every person in the group in every frame; students can be characters in the play or inanimate objects that are part of the setting. Students should identify what each character wants and use that to create the frozen, wordless picture of that moment as it might look onstage. When all the frames have been rehearsed, each group can present their scene, freezing in each picture to let the audience observe then transitioning quickly to the next one. After each presentation, have students reflect on what they saw and what questions they still have. After all the presentations are complete, compare and contrast how the groups were alike in the presentations and how they were different. Was it difficult to create stillness and silence in each moment? How did you strategize including every person in every frame? Was there anything missing from the story? Take photos of each freeze frame if you want to have a visual record of your work.

Extender: Write critiques of each presentation. Note what choices were effective in telling the story, what choices were less effective and why. Give a recommendation for future audiences based on what you saw.

MAKE YOUR OWN SOUNDSCAPE (GRADES 10-12):

Filter uses sounds and sound effects in addition to music to create the world of Twelfth Night. Using the technology available to the class (iPads, laptops, other mobile devices, etc.), download a sound recording app (Android: https://play.google.com/store/search?q=voice%20recorders&c=apps&hl=en; Apple: https://itunes.apple.com/us/genre/ios-music/id6011?mt=8&letter=M) or use a built-in recorder on the device. Working in groups, have students identify a scene from Twelfth Night. Keeping the plot and characters of the scene in mind, have students record non-verbal sounds in their environment like doors opening and closing, footsteps, applause, etc. They could also go outside and record. After recording, each group can determine what sounds go where as underscoring to their scene. Have each group read their scene for the rest of the class with one group member playing their recorded sounds under the text. Reflect on how sounds helped, hindered or changed the meaning of the scene. How is it different from music? When are sounds more (or less) effective in helping to tell a story? Try it again, this time incorporating recorded music along with environmental sounds.
ADDITIONAL RESOURCES AND REFERENCES

More on Filter Theatre:
http://www.filtertheatre.com/page/home/

The text of Twelfth Night, or what you will:
http://shakespeare.mit.edu/twelfth_night/index.html

Podcast from Folger Shakespeare Library about music and Shakespeare:
http://www.folger.edu/shakespeare-unlimited-episode-11

Teaching Module from Folger Shakespeare Library for Twelfth Night:
http://www.folger.edu/olivia-may-i-movement-twelfth-night


Trumball, Dr, Eric The Elizabethan Theatre http://novaonline.nvcc.edu/eli/spd130et/elizab.htm#ind accessed June 30 2015

dictionary.com accessed July 15 2015


http://www.folger.edu/twelfth-night accessed July 15 2015