

Spotlight on Learning

a Pioneer Theatre Company
Classroom Companion



Pioneer Theatre Company's *Student Matinee Program* is made possible through the support of Salt Lake County's Zoo, Arts and Parks Program, Salt Lake City Arts Council/ Arts Learning Program, The Simmons Family Foundation, The Meldrum Foundation Endowment Fund and R. Harold Burton Foundation.

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Approx. running time:
2 hours and thirty minutes, which includes one fifteen-minute intermission.

Student Talk-Back:
There will be a Student Talk-Back directly after the performance.

TWELFTH NIGHT



Directed by Larry Carpenter
March 30 - April 14, 2018
By William Shakespeare

Director's Notes

By Larry Carpenter, director of *Twelfth Night*



Twelfth Night is probably the best known of Shakespeare's comedies. It is a later play, written in 1599 and bracketed by *Much Ado About Nothing*, *Henry V*, *Julius Caesar*, *As You Like It* and *Hamlet*. All of these plays were written and produced in less than a two-year period when the Bard of Avon was at the height of his genius.

At the time, all of these plays were topical. The citizens of London were experiencing the end of the Elizabethan Age—James I would come to power in 1603. The themes of royal succession, parliamentary politics, religious fanaticism, gender identity,

Continued on page 2

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burgeoning economic instability, class structure and the plague, to name a few, were intertwined into Shakespeare's works. The Globe was a forum to air these issues: seriously, comedically, and often seriously and comedically together.

Twelfth Night is a perfect example of this blending. It is a revelatory play that begins with death, journeys through grief, heartache and confusion... and ends with hilarity and exuberant joy.

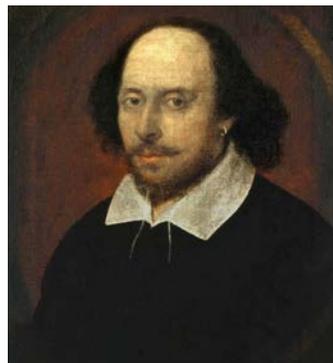
I believe it is this combination of elements that explains the play's popularity, in that every group of artists that approaches the play can find a different entry point on which to base their interpretation.

We have chosen to place our production in New Orleans in 1812, when it was a well-established multi-racial, Spanish-French colony. We begin on the eve of a devastating hurricane, on the first night of Epiphany and the beginning of Mardi Gras—on the twelfth night. “Epiphany” translates from the Greek as: “to reveal and make suddenly manifest.” Mardi Gras celebrates the acts of abandoning oneself to revelry and of gaining perspective by looking at oneself from the outside in.

It is in the themes of devastation, search for self, revelation and recovery that we have found our entry point. Our journey in rehearsal has been both heartfelt and hilarious. And, to paraphrase Feste, we have striven every day to please you.

Larry Carpenter, Director

The Bard of Avon



William Shakespeare, probably from December 1609

Excerpted from Biography.com

William Shakespeare (1564-1616), also known as the “Bard of Avon,” is often called England’s national poet and considered the greatest dramatist of all time. Shakespeare’s works are known throughout the world, but his personal life is shrouded in mystery.

Who Was William Shakespeare?

William Shakespeare (baptized on April 26, 1564 to April 23, 1616) was an English playwright, actor and poet also known as the “Bard of Avon” and often called England’s national poet. Born in Stratford-upon-Avon, England, he was an important member of the Lord Chamberlain’s Men company of theatrical players from roughly 1594 onward. Written records give little indication of the way in which Shakespeare’s professional life molded his artistry. All that can be deduced is that, in his 20 years as a playwright, Shakespeare wrote plays that capture the complete range of human emotion and conflict.

Known throughout the world, the works of William Shakespeare have been performed in countless hamlets, villages, cities and metropolises for more than 400 years. And yet, the personal history of William Shakespeare is somewhat a mystery. There are two primary sources that provide historians with a basic outline of his life. One source is his work — the plays, poems and sonnets — and the other is official documentation such as church and court records. However, these only provide brief sketches of specific events in his life and provide little on the person who experienced those events.

William Shakespeare’s Plays

While it’s difficult to determine the exact chronology of William Shakespeare’s plays, over the course of two decades, from about 1590 to 1613, he wrote a total of 37 plays revolving around several main themes: histories, tragedies, comedies and tragicomedies.

Early Works: Histories and Comedies

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With the exception of the tragic love story *Romeo and Juliet*, William Shakespeare's first plays were mostly histories. *Henry VI (Parts I, II and III)*, *Richard II* and *Henry V* dramatize the destructive results of weak or corrupt rulers, and have been interpreted by drama historians as Shakespeare's way of justifying the origins of the Tudor Dynasty. *Julius Caesar* portrays upheaval in Roman politics that may have resonated with viewers at a time when England's aging monarch, Queen Elizabeth I, had no legitimate heir, thus creating the potential for future power struggles.

Shakespeare also wrote several comedies during his early period: the witty romance *A Midsummer Night's Dream*, the romantic *Merchant of Venice*, the wit and wordplay of *Much Ado About Nothing*, the charming *As You Like It* and *Twelfth Night*. Other plays written before 1600 include *Titus Andronicus*, *The Comedy of Errors*, *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *Love's Labour's Lost*, *King John*, *The Merry Wives of Windsor* and *Henry V*.

Works after 1600: Tragedies and Tragicomedies

It was in William Shakespeare's later period, after 1600, that he wrote the tragedies *Hamlet*, *Othello*, *King Lear* and *Macbeth*. In these, Shakespeare's characters present vivid impressions of human temperament that are timeless and universal. Possibly the best known of these plays is *Hamlet*, which explores betrayal, retribution, incest and moral failure. These moral failures often drive the twists and turns of Shakespeare's plots, destroying the hero and those he loves.

When and Where Was William Shakespeare Born?

Though no birth records exist, church records indicate that a William Shakespeare was baptized at Holy Trinity Church in Stratford-upon-Avon on April 26, 1564. From this, it is believed he was born on or near April 23, 1564, and this is the date scholars acknowledge as his birthday. Located 103 miles west of London, during Shakespeare's time Stratford-upon-Avon was a market town bisected with a country road and the River Avon.

Family

William was the third child of John Shakespeare, a leather merchant, and Mary Arden, a local landed heiress. William had two older sisters, Joan and Judith, and three younger brothers, Gilbert, Richard and Edmund. Before William's birth, his father became a successful merchant and held official positions as alderman and bailiff, an office resembling a mayor. However, records indicate John's fortunes declined sometime in the late 1570s.



The only surviving image that may depict Anne Hathaway (1555/56 - 6 August 1623), the wife of William Shakespeare.

A portrait line-drawing made by Sir Nathaniel Curzon in 1708, referred to as "Shakespeare's Consort." Colgate University Libraries, Special Collection and University Archives, Hamilton, NY.

Childhood and Education

Scant records exist of William's childhood, and virtually none regarding his education. Scholars have surmised that he most likely attended the King's New School, in Stratford, which taught reading, writing and the classics. Being a public official's child, William would have undoubtedly qualified for free tuition. But this uncertainty regarding his education has led some to raise questions about the authorship of his work and even about whether or not William Shakespeare ever existed.

William Shakespeare's Wife and Kids

William Shakespeare married Anne Hathaway on November 28, 1582, in Worcester, in Canterbury Province. Hathaway was from Shottery, a small village a mile west of Stratford. William was 18 and Anne was 26, and, as it turns out, pregnant. Their first child, a daughter they named Susanna, was born on May 26, 1583. Two years later, on February 2, 1585, twins Hamnet and Judith were born. Hamnet later died of unknown causes at age 11.

Shakespeare's Lost Years

There are seven years of William Shakespeare's life where no records exist after the birth of his twins in 1585. Scholars call this period the "lost years," and there is wide speculation on what he was doing during this period. One theory is that he might have gone into hiding for poaching game from the local landlord, Sir Thomas Lucy. Another possibility is that he might have been working as an assistant schoolmaster in Lancashire. It is generally believed he arrived in London in the mid- to late 1580s and may have found work as a horse attendant at some of London's finer theaters, a scenario updated centuries later by the countless

The Bard of Avon, continued from page 3
aspiring actors and playwrights in Hollywood and Broadway.

Actor and Playwright

By 1592, there is evidence William Shakespeare earned a living as an actor and a playwright in London and possibly had several plays produced. The September 20, 1592 edition of the *Stationers' Register* (a guild publication) includes an article by London playwright Robert Greene that takes a few jabs at William Shakespeare: «...There is an upstart Crow, beautified with our feathers, that with his Tiger's heart wrapped in a Player's hide, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute Johannes factotum, is in his own conceit the only Shake-scene in a country,» Greene wrote of Shakespeare.

Scholars differ on the interpretation of this criticism, but most agree that it was Greene's way of saying Shakespeare was reaching above his rank, trying to match better known and educated playwrights like Christopher Marlowe, Thomas Nashe or Greene himself.

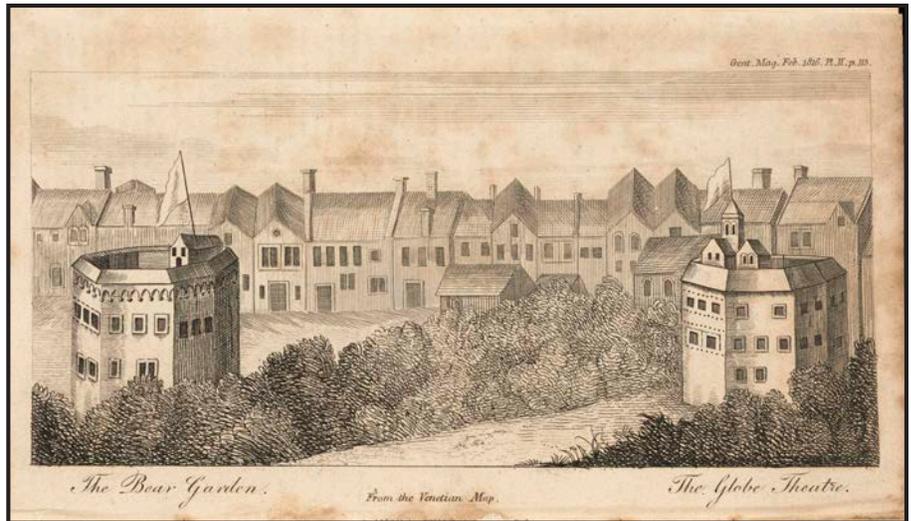
By 1597, Shakespeare had already written and published 15 of his 37 plays. Civil records show that at this time he purchased the second largest house in Stratford, called New House, for his family. It was a four-day ride by horse from Stratford to London, so it is believed that Shakespeare spent most of his time in the city writing and acting and came home once a year during the 40-day Lenten period, when the theaters were closed.

Shakespeare's Globe Theater

By 1599, William Shakespeare and his business partners built their own theater on the south bank of the Thames River, which they called the Globe. In 1605, Shakespeare purchased leases of real estate near Stratford for 440 pounds, which doubled in value and earned him 60 pounds a year. This made him an entrepreneur as well as an artist, and scholars believe these investments gave him the time to write his plays uninterrupted.

Shakespeare's Writing Style

William Shakespeare's early plays were written in the conventional style of the day, with elaborate metaphors and rhetorical phrases that didn't always align naturally with the



story's plot or characters. However, Shakespeare was very innovative, adapting the traditional style to his own purposes and creating a freer flow of words. With only small degrees of variation, Shakespeare primarily used a metrical pattern consisting of lines of unrhymed iambic pentameter, or blank verse, to compose his plays. At the same time, there are passages in all the plays that deviate from this and use forms of poetry or simple prose.

Shakespeare's Death

Tradition has it that William Shakespeare died on his 52nd birthday, April 23, 1616, though many scholars believe this is a myth. Church records show he was interred at Trinity Church on April 25, 1616.

Literary Legacy

What seems to be true is that William Shakespeare was a respected man of the dramatic arts who wrote plays and acted in some in the late 16th and early 17th centuries. But his reputation as a dramatic genius wasn't recognized until the 19th century. Beginning with the Romantic period of the early 1800s and continuing through the Victorian period, acclaim and reverence for William Shakespeare and his work reached its height. In the 20th century, new movements in scholarship and performance have rediscovered and adopted his works.

Today, his plays are highly popular and constantly studied and reinterpreted in performances with diverse cultural and political contexts. The genius of Shakespeare's characters and plots are that they present real human beings in a wide range of emotions and conflicts that transcend their origins in Elizabethan England.

Did Shakespeare write his own plays?

Excerpted from Biography.com

About 150 years after his death, questions arose about the authorship of William Shakespeare's plays. Scholars and literary critics began to float names like Christopher Marlowe, Edward de Vere and Francis Bacon — men of more known backgrounds, literary accreditation, or inspiration — as the true authors of the plays. Much of this stemmed from the sketchy details of Shakespeare's life and the dearth of contemporary primary sources. Official records from the Holy Trinity Church and the Stratford government record the existence of a William Shakespeare, but none of these attest to him being an actor or playwright.

Skeptics also questioned how anyone of such modest education could write with the intellectual perceptiveness and poetic power that is displayed in Shakespeare's works. Over the centuries, several groups have emerged that question the authorship of Shakespeare's plays.

The most serious and intense skepticism began in the 19th century when adoration for Shakespeare was at its highest. The detractors believed that the only hard evidence surrounding William Shakespeare from Stratford-upon-Avon described a man from modest beginnings who married young and became successful in real estate. Members of the Shakespeare Oxford Society (founded in 1957) put forth arguments that English aristocrat and poet Edward de Vere, the 17th Earl of Oxford, was the true author of the poems and plays of "William Shakespeare." The Oxfordians cite de Vere's extensive knowledge of aristocratic society, his education, and the structural similarities between his poetry and that found in the works attributed to Shakespeare. They contend that William Shakespeare had neither the education nor the literary training to write such eloquent prose and create such rich characters.

However, the vast majority of Shakespearean scholars contend that William Shakespeare wrote all his own plays. They point out that other playwrights of the time also had sketchy histories and came from modest backgrounds. They contend that Stratford's New Grammar School curriculum of Latin and the classics could have provided a good foundation for literary writers. Supporters of Shakespeare's authorship argue that the lack of evidence about Shakespeare's life doesn't mean his life didn't exist. They point to evidence that displays his name on the title pages of published poems and plays. Examples exist of authors and critics of the time acknowledging William Shakespeare as author of plays such as *The Two Gentlemen of Verona*, *The Comedy of Errors* and *King John*. Royal records from 1601 show that William Shakespeare was recognized as a mem-



L-R: Kelsey Rainwater (Olivia) and David Andrew Macdonald (Malvolio)

ber of the King's Men theater company (formerly known as the Chamberlain's Men) and a Groom of the Chamber by the court of King James I, where the company performed seven of Shakespeare's plays. There is also strong circumstantial evidence of personal relationships by contemporaries who interacted with Shakespeare as an actor and a playwright.

Vocabulary in “Twelfth Night”

Courtesy of the Utah Shakespeare Festival

Since *Twelfth Night* was written, many words in English have changed their meaning, and some are no longer used. If you remember the slang you used a few years ago, it seems dated. Who now uses the word “groovy”? Shakespeare used the rich vocabulary of his day within his plays.

fresh in murmur: being rumored

“And then ‘twas fresh in murmur (as you know what great ones do, the less will prattle of that he did seek the love of fair Olivia.” Sea Captain 1.2.29

And then I heard a rumor (because you know how much common people love to gossip about royalty.)

galliard: lively dance in triple time

“What is thy excellence in a galliard, knight?” Sir Toby Belch 1.3.102

How good are you at these fast dances?

gaskins: loose breeches

“That if one break, the other will hold; or if both break, your gaskins fall.” Maria 1.5.21

If one button breaks the other will hold up, but if both break then your pants will fall down.

leman: sweetheart

“‘Twas very good, i’ faith. I sent thee sixpence for the leman; hadst it?” Sir Andrew Aguecheek 2.3.20

I sent you some money to spend on your girlfriend. Did you get it?

baffle: publicly humiliate

“This is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-device the very man.” Malvolio 2.5.146

I will be vain, and proud, and I’ll study politics, I’ll insult Sir Toby, and get rid of my lower class friends, and I’ll be the perfect man for her.

aqua vitae: distilled liquors

“Like aqua vitae with a midwife.” Sir Toby Belch 2.5.180

Like medicine for the sick.

conster: explain

“My lady is within, sir. I will conster to them whence you come.” Feste 3.1.50

My lady is inside, tell me where you’re from and I’ll pass it along.

give me leave: do not interrupt me

“Give me leave, beseech you. I did send, After the last enchantment you did here, a ring in chase of you.” Olivia 3.1.102

Let me say something please. After our last enchanted evening I sent a ring after you.

vulgar proof: common knowledge

“No, not a grize; for ’tis a vulgar proof that very oft we pity enemies.” Viola 3.1.115

No, not a bit, it’s commonly known that we feel sorry for our enemies.

license of ink: freedom that writing permits

“Go, write it in a martial hand, be curst and brief.” Sir Toby Belch 3.2.37

Go write it down and make it look like a soldier’s handwriting.

midsummer madness: extreme folly

“Why, this is very midsummer madness.” Olivia



L-R: Grace Morrison (Viola) and Kelsey Rainwater (Olivia)

Discuss

Courtesy of the Utah Shakespeare Festival

Compare and Contrast

1. Many of Shakespeare's plays deal with mistaken identity, disguises, and twins. How is *Twelfth Night* like *The Comedy of Errors*? What about this show is uniquely funny/entertaining when compared to similar stories?

2. Watch the movie *She's the Man*, 2006. Compare and contrast the two stories. What is the same? What is different? How do changes in the character's relationships affect the meaning and feeling of the story?

Relational

1. Many of Shakespeare's plays center around a female lead dressing as a man to either hide her identity (Viola in *Twelfth Night* and Rosalind in *As You Like It*) or act in ways that women were not permitted to (Portia in *The Merchant of Venice*.) Why do you think Shakespeare employs this plot device so frequently? What does it say about his attitude toward women? Is his opinion different from what society's would have been then?

2. Many of the characters in *Twelfth Night* have names that give subtle clues to their character. One example is Feste, the fool. Feste could be referencing the words festival or festive. What other names in the text have these same hidden clues? Why do you think Shakespeare gave them such descriptive names?

Textual

1. Read Act 1, Scene 3. Shakespeare uses lots of witty wordplay in this scene. Where Sir Andrew and Sir Toby say one thing Maria spins it into another. As you read try turning these jokes in to modern English, are they still funny?

2. Read Act 5, Scene 1. It is a staple in Shakespearean comedy that everyone is happy at the end of the play. *Twelfth Night* is unique in the fact that Malvolio is the only character who doesn't get his happy ending. Why do you think Shakespeare ended the show that way? Would you have ended it differently? Why?

3. Read Act 2, Scene 3. Who has the most power in the scene? Why? Does it shift as people leave and enter? How can you tell?

Activities

Courtesy of the Utah Shakespeare Festival

A Very Tricky Letter

Write the letter that Malvolio finds in your own words. How would you need to change the language if it were taking place in today's world?

You're the Actor: Monologue

Pick a speech of at least ten lines. Repeat the speech using several different techniques. Try it dramatically, angrily, humorously, sarcastically. Try emphasizing different words to change the meaning of the words.

If Music Be The Food of Love

Music plays a huge role in *Twelfth Night*, between Orsino's famous line at the beginning of the play to all of the musical interludes throughout, it's easy to see Shakespeare had a theme in mind. Ask your students to create a soundtrack from the show using whatever songs they want.

Telling the Story

Twelfth Night is one of Shakespeare's most adapted works. We find elements of his story everywhere in pop culture. (For example, the movie *She's the Man*.) Ask your students to retell the story in a shortened version. They can set it anywhere and change little plot elements, so long as the major plot points stay the same.

Our Equity Cast & Director



Daniel Beecher
(Antonio)

LARRY CARPENTER (Director) returns to PTC, where he's directed *Ragtime*, *Kiss Me Kate*, *Edwin Drood* and *Pirates of Penzance*. He's a Tony Award nominee, a Drama Critics' Circle Award winner and has received multiple Daytime Emmy and DGA Awards.

DANIEL BEECHER (Antonio) returns to PTC where he was last seen in *Peter Pan*, *Macbeth*, *King Lear*, *A View From the Bridge* and *Rosencrantz and Guildenstern are Dead*. Beecher has recently been in productions at Plan-B Theatre Company, Salt Lake Acting Company and The Grand.

FREDDIE BENNETT (Fabian) makes his debut at Pioneer Theatre Company. Regional: Arena Stage, Shakespeare Theatre Company, Hartford Stage, Florida Studio Theatre, Mosaic Theater Company of DC and Theatre Alliance. Film: *Delusions of Guinevere*.



Freddie Bennett
(Fabian)

KENAJUAN BENTLEY (Sir Toby Belch) based in LA, makes his PTC debut. He was last seen as Darcy in Seattle Repertory Theatre's production of *Pride and Prejudice*. Other Regional: Oregon Shakespeare Festival, Shakespeare Theatre Company in DC and The NY Shakespeare Theatre. TV credits include: "The Young and the Restless," "Scandal," "How to Get Away with Murder" and "Famous in Love."

ZACH FIFER (Sebastian) makes his Utah debut with Pioneer Theatre Company. Based in New York, favorite credits include *If on a Winter's Night...* (TheatreHusband/TheatreWife Co.), *Lord of the Flies* (dir. Caden Manson) and *Steubenville* (dir. Eleanor Bishop).

SUSANNA FLORENCE (Maria) returns to PTC after last season's *King Charles III*. She has also appeared in other PTC productions such as *Fiddler on the Roof* and *One Man, Two Guvnors*, as well as several Play-by-Play readings. Other Utah credits include Utah Shakespeare Festival.



Kenajuan Bentley
(Sir Toby Belch)

J. OMAR HANSEN (Captain) makes his PTC debut in *Twelfth Night*. Theatre; NYC: Gottfried/Ed (*Bielzy and Gottfried*), Regional: Fagan (*Oliver!*), Nephi Johnson (*Ballad of a Meadow*), Scrooge (*A Christmas Carol*), Froggy (*The Foreigner*), Ben Franklin (*1776*). TV: "Scarecrow and Mrs. King," "The Twilight Zone," "Starman," "Days of our Lives," "Blind Witness," "Evil in Clear River."

DAVID ANDREW MACDONALD (Malvolio) Broadway: *Skylight*, *Rocky*, *Mamma Mia!*, *Coram Boy*, *Two Shakespearean Actors*. National Tour: *An Inspector Calls* (Jeff Award Nom., Chicago). TV credits include: "Elementary," "Person of Interest," "The Blacklist," "The Michael J. Fox Show," "Law & Order/Law & Order: SVU," "Sex and the City" and ten years as Prince Edmund Winslow on "Guiding Light."



Zach Fifer
(Sebastian)

CONNER MARX (Sir Andrew Aguecheek) makes his SLC debut with Pioneer Theatre Company. He apprenticed in classical dance and drama at the Darpana Academy in Ahmedabad, India. Favorite screen credits include "Z Nation," *Lucky Them*, "Shameless," "NCIS," "Criminal Minds," "The Young and the Restless" and "Leverage."

GRACE MORRISON (Viola), an LA-based actor, makes her debut at PTC. Past favorite regional stage credits include Kate in *The Taming of the Shrew* and Horatio in *Hamlet* (New Swan Shakespeare Festival).

ABDUL-KHALIQ "A.K." MURTADHA (Orsino) makes his debut at PTC. His most recent plays include: *The Mountaintop* at Westcoast Black Theatre Troupe in Sarasota and *All the Way, The Great Society* and *Guess Who's Coming to Dinner* at Asolo Rep.; *Barbecue* at Phoenix Theatre in Indianapolis, and *Intimate Apparel* and *Macbeth* at the Ensemble Theatre Company in Santa Barbara. TV/film: "NCIS: LA," "Raising the Bar," "The Unit," "Medium," "All My Children," "Numb3rs" and *8989 Redstone* (Amazon).



Susanna Florence
(Maria)

KELSEY RAINWATER (Olivia) makes her Pioneer Theatre Company debut. Recent credits include: REGIONAL: Shakespeare Theatre Company's *Hamlet* and *Macbeth*; Pennsylvania Shakespeare Festival's *The Three Musketeers* and *As You Like It*; Rutgers Theatre Company's *A Midsummer Night's Dream*, *Carlo At the Wedding*, *Balm in Gilead*. INTERNATIONAL: Sam Wanamaker Festival at Shakespeare's Globe. Shakespeare's Globe's *A Midsummer Night's Dream*.

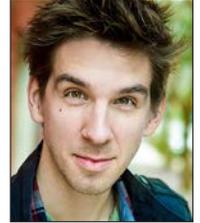


J. Omar Hansen
(Captain)

RICHARD E. WAITS (Feste) started his career dancing with Ginger Rogers. Regional: Old Mister in *The Color Purple*, The Cop in the cult hit *The View UpStairs*, King Achashverosh in *The Whole Megillah*, The Master Gardener in *Orchid, the Show*, Coalhouse in *Ragtime*, George in *Uncle Tom's Cabin*, The Lion in *The Wizard of Oz*, Horse in *The Full Monty* and Sweet Daddy in *Best of Both Worlds*, directed by Tony Award-winning Diane Paulus.



David Andrew Macdonald
(Malvolio)



Conner Marx (Sir Andrew Aguecheek)



Grace Morrison
(Viola)



Abdul-Khaliq 'A.K.' Murtadha
(Orsino)



Kelsey Rainwater
(Olivia)



Richard E. Waits
(Feste)

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