



MARIN
SHAKESPEARE
COMPANY

TEEN TOURING
COMPANY 2026

Twelfth NIGHT

FEBRUARY 28 - MARCH 15, 2026

DISCOVERY GUIDE

WELCOME!

March 2026

Dear Educators, Students, and Audiences,

Welcome to Teen Touring Company's 2026 production of *Twelfth Night*! This Discovery Guide was compiled to enhance your experience with the production, and I hope the information, activities, and resources inside will challenge you to engage with the play in new ways and inspire you to dig deeper into the works of William Shakespeare.

And remember, theatre is not stagnant and plays are not written to be read. You are part of a living art form. You, as the audience, have a role to play that is just as important as any actor, designer, or even the director. Each performance is shaped by the dynamic of the audience, by your responses and energy, so engage and participate fully! Don't be afraid to laugh out loud, clap when a moment hits you, cry if you are moved, and listen closely with your ears, your heart, and your whole self. Observe how all the parts of the performance come together to tell this story, in this moment, just for you.

If you have any questions, want to discuss the contents of this guide or our production, are looking for more ideas about bringing Shakespeare, poetry, and literature alive in your classroom, or are curious how Shakespeare can help you engage with current events and social issues, I would love to hear from you.

I would also love to hear about your experience with the play! Write me an email or even a snail mail letter, and tell me what you liked and didn't like about the performance. How did it make you feel? What are some moments that stood out? What questions are you left with? How might you have directed the play differently? What else do you want to know about Shakespeare, his life, and his plays? If you did any classroom activities from this guide (or others) or had any discussions before or after the performance, how did that help you/your students understand and engage with the play?

Sincerely,

Elana Kepner (she/her), Education Director
education@marinshakespeare.org, 415.499.4487

ABOUT THE PRODUCTION

Director & Adaptor: Aisha Rivera
Stage Manager: Madi Remigio
Fight Director: Jackson Currier
Costume Designer: Adriana Gutierrez
Tour Manager: Elana Kepner

Marin Shakespeare's Teen Touring Company is an ensemble of committed young actors from all over the Bay Area, who rehearse and perform an abridged version of a Shakespeare play for a tour of venues around Marin and beyond.

The 2026 Tour takes us to schools, senior communities, and community centers throughout Marin and Sonoma, with Shakespeare's wacky comedy *Twelfth Night*. Our production features 8 versatile young actors, representing 8 different middle and high schools, playing 14 roles.



WHO'S WHO IN TWELFTH NIGHT

VIOLA: A young noblewoman who is shipwrecked on the shores of Illyria. Believing her twin brother, Sebastian, to have perished in the shipwreck, Viola disguises herself as a boy and calls herself “Cesario” in order to ensure his safety and to obtain a position in Duke Orsino’s court.

ORSINO: The Duke of Illyria, who believes himself to be in love with Olivia. He is actually in love with the idea of being in love, and enjoys the heartache and anguish of pursuing a woman who is not interested in him.

COUNTESS OLIVIA: A noblewoman of Illyria, in mourning for her dead brother. She is growing tired of Orsino’s wooing, but the new suitor sent to her by the Duke piques her interest.

MALVOLIO: Olivia’s puritanical butler, who is secretly in love with her. Malvolio imagines that he is superior to the other servants of the household, and even looks down on Sir Toby and Sir Andrew.

FESTE: A witty fool. He is allowed to poke fun at those of higher social status within the play. Feste sets the established social order on its head, mirroring the celebration of the Festival of Twelfth Night.

SIR TOBY BELCH: Olivia’s uncle; a connoisseur of fun, practical jokes, wine and partying. Sir Toby refuses to take any responsibility and defies societal conventions to woo Maria.

MARIA: a lady in waiting who serves as secretary, confidant, and lady’s maid to Olivia. She holds a grudge against Malvolio because of his superior behavior and is ready to take revenge.

SIR ANDREW AGUECHEEK: a friend of Sir Toby; a suitor to Olivia. Andrew is young, silly, gullible, and easily influenced by Sir Toby and Maria. He is supposed to be wooing Olivia, but spends most of his time drinking and carousing with Sir Toby, encouraged by Toby who wants to keep spending his money on their parties.

SEBASTIAN: Viola’s twin brother, rescued from the shipwreck by Antonio. He believes his sister is dead and comes to Illyria by chance.

ANTONIO: A sea captain and Sebastian’s rescuer and friend. Antonio is a wanted man in Illyria.

A SEA CAPTAIN: The captain of the wrecked ship. The Captain helps Viola disguise herself as a man and find a position in Orsino’s court.

VALENTINE: A gentleman serving in Orsino’s court.

OFFICERS serving Orsino’s court.

WHAT’S IN A NAME?

Many of the characters in Twelfth Night have names with double meanings. Several characters have names that are plays on the Latin root “voli,” which means “will” or “wish.”

MALVOLIO: With the root “mal,” meaning “bad” or “evil,” plus “voli,” Malvolio’s name means “bad will or humor.”

ORSINO: The literal meaning of this name is “little bear,” but the Duke also has a similar name to an Italian diplomat, Virginio Orsini, Duke of Bracciano, who visited England around the time Shakespeare was working on the play.

SIR TOBY BELCH: A Toby jug was a pottery beer mug made in the form of a seated person, and “belch” is a synonym for “burp.” As a man who likes his beer, Sir Toby is very appropriately named.

FESTE: From the same root as “festival,” although Feste is more of a somber fool.

SIR ANDREW AGUECHEEK: “Ague” means “fever” or “fit,” so essentially Sir Andrew is “Sir Andrew Feverface.”

OLIVIA: First written in this spelling by Shakespeare in *Twelfth Night*. This name can relate to the olive branch which is the symbol of peace, but also another take on “voli.”

VIOLA: A small flower or a musical instrument, but also another take on “voli”.



ABOUT THE PLAY

FIRST PERFORMANCES

At the turn of the 17th century, Shakespeare wrote his greatest tragedies, including *Hamlet*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. During a window of nearly a decade, Shakespeare wrote only one pure comedy: *Twelfth Night*.

Based on contemporary references in text, the play was most likely written between 1600 and 1601. The first confirmed record of a performance, however, dates to February 2, 1606, the Feast of Candlemas. On that date, a performance was hosted at Middle Temple Hall, and law student John Manningham documented it in his diary.

At our feast [Candlemas] wee had a play called 'Twelfth Night, or What You Will', much like the Commedy of Errores, or Menechimi in Plautus, but most like and neere to that in Italian called Inganni. A good practise in it is to make the Steward believe his Lady Widdow was in love with him, by conuterfeyting a letter as from his lady in general termes, telling him what she liked best in him, and prescribing his gesture in smiling, his aparaile, &c, and then when he came to practice making him believe they tooke him to be mad

Literary scholar Leslie Hotson proposes that *Twelfth Night* was initially performed, and possibly commissioned, for Queen Elizabeth's Twelfth Night festivities at Whitehall Palace on January 6, 1601. The Italian diplomat Virginio Orsini, Duke of Bracciano, was among the attendees. A point often cited by supporters of this theory is the character Orsino's name, suggesting it as a tribute to the Duke.

However, opponents counter that naming a character after an audience member, particularly a high-ranking diplomat, would have violated the strict etiquette of Queen Elizabeth's court. While records confirm that Shakespeare's company, the Lord Chamberlain's Men, performed a play during these celebrations, the specific title was never officially documented.

Although it is generally assumed that *Twelfth Night* became a regular part of the Lord Chamberlain's Men's repertoire at the Globe Theatre, the only other records of performances in the early 1600s are court appearances in 1618 and 1623.

REVIVALS AT MIDDLE TEMPLE HALL

Beginning in 1880, Middle Temple Hall began hosting regular productions of the play to mark significant occasions, such as Queen Victoria's Diamond Jubilee in 1897, and to support charitable causes, including a 1916 Red Cross fundraiser. A performance in 1951 was notably attended by Queen Elizabeth II, the Queen Mother, and Princess Margaret. Queen Elizabeth II praised the event, commenting that it was a "real joy to see *Twelfth Night* acted in such a setting."

To commemorate the 400th anniversary of the 1602 performance, Shakespeare's Globe staged a production in 2002. This production aimed for maximum historical accuracy, including employing an entirely male-presenting company of actors to reproduce the original staging. Directed by Globe Artistic Director Mark Rylance, who also played Olivia, the cast featured Eddie Redmayne as Viola.

SOURCES

Just as Manningham mentions, *Menaechmi* by Roman playwright Plautus, had already served Shakespeare well as the source for one of his earliest comedies, *The Comedy of Errors*. This play tells the story of twins, separated at birth and reunited as adults after being mistaken for each other. Manningham mentions another possible source. *Inganni*, an Italian comedy of disguise, involves a brother and sister who are separated, but eventually reunited. The sister dresses as a boy and is employed wooing a lady for a master she has fallen in love with.

ABOUT THE PLAY: FUN FACTS



John Reinhard Weguelin—*The Roman Saturnalia* (1884)

- Although *Twelfth Night* is considered a comedy (it ends with three weddings after all), the play begins with the death of Olivia’s brother and the presumed death of Viola’s brother. The women’s mourning and deep sense of loss is important to the action of the play. The ultimate fate of Malvolio, embittered and vowing revenge, is also unusual for a comedy. Shakespeare might have been preparing his audiences for a new kind of play: a romance, where life and death, comedy and tragedy, are all mixed together, more like real life. His later plays, *The Tempest*, *Cymbeline*, *Pericles*, and *The Winter’s Tale*, fall into this genre.

- *Twelfth Night* is one of five Shakespeare plays where the female protagonist dresses as a man. The leading ladies in *As You Like It*, *The Merchant of Venice*, *Cymbeline*, and *The Two Gentlemen of Verona* also dress as men, but Viola spends more time in pants than Rosalind, Portia and Nerissa, Imogen, or Julia. After her first scene, she is “Cesario” until the final moments of the play.

- Antonio is one of the most popular names in Shakespeare. Of the five characters named Antonio in Shakespeare’s plays, three of them are involved in shipwrecks (in *Twelfth Night*, *The Merchant of Venice* and *The Tempest*). A bit of advice: Don’t get on a boat in a Shakespeare play if a guy named Antonio is around.

- *Twelfth Night* features a set of twins, a boy and a girl, the boy thought dead. Shakespeare’s 11 year old son Hamnet died in 1596, leaving behind his twin sister Judith. Shakespeare’s grief over the loss of his son is evident in Viola’s reaction to her brother’s death.

- The title *Twelfth Night* makes reference to the Festival of Epiphany (Three Kings Day) held on the twelfth night after Christmas, January 6. The play may have premiered on this date or been commissioned for Twelfth Night festivities, although we have no record to validate this theory. In Shakespeare’s time, Epiphany was even more important than Christmas as it commemorated not only the coming of the Magi, but also Christ’s Baptism and the miracle at Cana. The title’s real significance, however, lies in the Festival of Twelfth Night’s ties to the ancient Roman holiday of Saturnalia. Saturnalia was celebrated by role reversal between master and servant, role playing, and mask-wearing. By Shakespeare’s time, Twelfth Night was celebrated, much to the chagrin of the church, by abandoning many of the normal rules of life, with singing, revelry, and excessive eating and drinking.

- *Twelfth Night* is the only play that Shakespeare subtitled. “What You Will” may be an invitation to retitile the play as the reader might choose, much in the spirit of the Festival of Twelfth Night. At the time of writing, the word “will” meant “wish” or “inclination,” but could also mean “irrational desire” or “passion uncontrolled by judgment.” Many of the characters in the play give over to their passions, both positive and negative.

- *Twelfth Night* is set in the fictional kingdom of Illyria. Shakespeare mentions Illyria previously in *Henry IV, Part 2* as the home of an infamous pirate. Shakespeare may have been inspired by the play *Menaechmi* by Roman playwright Plautus, which is also about twins and mistaken identities. *Menaechmi* was set in Epidamnus, a city in the ancient Roman region of Illyria, on the eastern shore of the Adriatic Sea, covering present-day Croatia and Albania.

BEYOND VIOLA: REAL LIVES ACROSS GENDER

Viola's disguise in *Twelfth Night* raises big questions: Is she performing gender, surviving, exploring, or discovering something about herself? Throughout history, many people have presented or lived as a gender different from the one they were assigned at birth. Sometimes this was a strategic choice in response to limited opportunities or danger. In other cases, it reflected a deeply held sense of self. Because historical language around gender was different from our own, we cannot always know how these individuals would describe themselves today. These stories help us see Viola not as an anomaly, but as part of a much longer human history of navigating gender and identity, and challenge the idea that gender expression has always been rigid or binary.

Here are several historical figures who were assigned female at birth and lived, presented, or identified as men:



Hua Mulan

HUA MULAN Mulan may or may not have been a real historical person who lived during the fifth or sixth century in China. According to legend, she adopted masculine dress in order to take her aging father's place in the army. Her story has been retold for centuries and later inspired the Disney film.

CATALINA/ ANTONIO DE ERAUSO (1592–1650) Assigned female at birth and raised in a convent in Spain, Catalina de Erauso escaped religious life, adopted male dress and identity, and traveled to the Americas in search of adventure. Known by many aliases including Antonio, Erauso served successfully in the military. When their sex assigned at birth was revealed, the news caused controversy. However, because of distinguished military service, Erauso received permission from the pope to continue wearing men's clothing. Erauso settled in Mexico (New Spain) and lived the remainder of life in masculine dress. Today, many historians and LGBTQ+ scholars debate whether Erauso was a trans man or a lesbian who dressed as a man so as to pursue relationships with women without attracting the attention of the church.



Antonio de Erauso

CHARLEY PARKHURST (1812–1879) Born in New Hampshire as "Mary" and assigned female at birth, Parkhurst began presenting as male early in life. Taking the name Charley, he lived as a man and became one of Wells Fargo's most respected stagecoach drivers, even losing an eye in an accident. A "Charley Darkey Parkhurst" appears on the official 1868 Santa Cruz, California voter list, leading some historians to suggest he may have been among the first people assigned female at birth to vote in a U.S. presidential election. His sex assigned at birth was not publicly discovered until after his death.

DOROTHY LAWRENCE (1896–1964) Dorothy Lawrence was a British journalist who disguised herself as a man in order to report from the front lines during World War I. Fearing that discovery might endanger the soldiers serving alongside her, she eventually revealed her identity to military authorities. She was interrogated and required to sign an affidavit promising not to publish her story. Her account was later released.



Dorothy Lawrence

BILLY TIPTON (1914–1989) Billy Tipton was a jazz musician and bandleader who was assigned female at birth and given the name Dorothy Tipton. Because of discrimination in the music industry, Tipton adopted a male identity in order to perform and secure work. He later lived full-time as Billy Tipton and built a successful career. Until his death, aside from his family of origin, those closest to him, including his five wives and adopted children, did not know he had been assigned female at birth. Today, many scholars and LGBTQ+ historians recognize Billy Tipton as a transgender man.



Billy Tipton

WILLMER "LITTLE AX" BROADNAX (1916–1992) Willmer Broadnax was a Black gospel singer and quartet leader who performed with several prominent gospel groups during the mid-20th century, including the Spirit of Memphis Quartet and the Five Blind Boys of Mississippi. Assigned female at birth, Broadnax lived and performed as a man throughout his adult life. His sex assigned at birth was not publicly known until after his death. Today, many historians and LGBTQ+ scholars recognize Broadnax as a transgender man whose contributions to gospel music are only now receiving fuller recognition.



Willmer "Little Ax" Broadnax

What country, friend, is this?

VIOLA (ACT 1, SCENE 2)

Act I: A shipwreck separates twins Viola and Sebastian, and each believes the other has drowned. Viola lands in Illyria and learns about Duke Orsino, who is deeply in love with Lady Olivia. Olivia, however, is mourning the death of her brother and refuses to see him.

To survive, Viola disguises herself as a young man named Cesario and enters Orsino's service. Orsino soon sends Cesario to deliver messages of love to Olivia.

Meanwhile, at Olivia's estate, her uncle Sir Toby Belch drinks heavily and encourages the foolish Sir Andrew Aguecheek to try to win Olivia's love.

**Be not afraid of greatness:
some are born great, some achieve
greatness, and some have
greatness thrust upon 'em.**

MALVOLIO (ACT 2, SCENE 5)

Act III: Sir Andrew becomes jealous of Cesario and, encouraged by Sir Toby, challenges him to a duel. Both Sir Andrew and Viola are terrified. Olivia boldly confesses her love to Cesario, but Viola gently refuses.

Malvolio appears before Olivia wearing ridiculous yellow stockings and grinning constantly. Olivia believes he has gone mad and orders him confined.

Sebastian arrives in town. Olivia mistakes him for Cesario and quickly proposes marriage. Though confused, Sebastian agrees.

**Why, this is very midsummer
madness.**

OLIVIA (ACT 3, SCENE 4)

Act V: All misunderstandings come to a head. Antonio is arrested and confused when Cesario denies knowing him. Orsino arrives and is shocked when Olivia claims she has married Cesario. Then Sebastian appears, and the twins are reunited. Viola reveals her true identity.

Orsino realizes Viola's loyalty and declares his love for her. Olivia remains married to Sebastian. Sir Toby marries Maria. Malvolio is freed but leaves angrily, promising revenge.

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

MALVOLIO (ACT 5, SCENE 1)

TWELFTH NIGHT THE STORY OF THE PLAY

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

ORSINO (ACT 1, SCENE 1)

Act II: Cesario successfully gains access to Olivia, but instead of falling for Orsino, Olivia falls for Cesario. Viola now faces a painful secret: she loves Orsino, who loves Olivia, who loves "Cesario."

At Olivia's house, Sir Toby, Sir Andrew, Maria, Fabian, and Feste plot to humiliate the strict steward Malvolio. Maria forges a letter that tricks him into believing Olivia loves him. The letter tells him to smile constantly and wear yellow stockings with cross-garters.

Meanwhile, Sebastian has survived and is helped by Antonio, who risks danger to stay near him.

**None of my lord's ring!
why, he sent her none./
I am the man.**

VIOLA (ACT 2, SCENE 2)

Act IV: The confusion deepens. Sebastian is challenged but then warmly welcomed by Olivia, who still believes he is Cesario. They secretly marry. Meanwhile, Malvolio is locked in a dark room. Feste disguises himself as "Sir Topas" and pretends to test Malvolio's sanity, mocking him while Malvolio insists he is not mad.

**How have you made
division of yourself?/
An apple, cleft in two, is not
more twin/
Than these two creatures.**

ANTONIO (ACT 5, SCENE 1)

THE MAN, THE MYTH, THE LEGEND

Let's talk about the dude himself: William Shakespeare. He was born on April 23rd, 1564 in Stratford-upon-Avon, England, a small town on the Avon River. His dad was a glove maker and his mom came from a pretty wealthy family. But young Will was always more interested in writing than in gloves (can you blame him?).

In 1582, when he was just 18, Will married Anne Hathaway (not that one). They had 3 children, Susanna, and twins Hamnet and Judith.

Shakespeare went off the grid for a bit after his twins were born in 1585. Historians can only guess what he was up to during these “lost years.” He may have been on the run from the law for deer poaching, working as a Latin and Greek tutor, acting with a traveling theatre troupe, serving in the military, or just helping out with the family business in Stratford.

By 1592, we know Shakespeare, now in his early 20s, had moved to London and started acting and writing plays for a theatre company called the Lord Chamberlain's Men. Eventually, he became a part-owner of the company and they even built a new theatre called the Globe. Talk about a power move. He also performed for Queen Elizabeth I herself and may have even written plays at her request.

Shakespeare had a prolific career as a playwright and poet, with 38 (or more) comedies, tragedies, and histories to his name, as well as 154 sonnets, 2 epic poems, and a handful of other bits of verse. And this is just the writing we know about! Some scholars think there are Shakespeare plays and other works lost to history. Imagine that garage sale find!

Shakespeare continued to write and act until he retired to Stratford in 1613, shortly before the Globe Theatre burned down during a performance of *Henry VIII*. William Shakespeare died on April 23, 1616, meaning he died on his 52nd birthday. Iconic, right?



Now, you might be thinking, "Okay, but why should I care about this dead White dude?" Well, let me tell you: Shakespeare was a trailblazer. He wrote plays that dealt with all sorts of topics, from love and jealousy to power and betrayal. He liked to mix comedy, drama, the supernatural, political commentary, a crude joke or two, and lots of sword fights. And he created characters that were so complex and deeply human that people still study them today. He is also credited with inventing so many words and phrases we still use, like “eyeball,” “gloomy,” “swagger,” “break the ice” and “wild goose chase.”

More than 400 years after his death, Shakespeare continues to be the most-produced playwright in the world. His plays have been translated into over 100 languages, including French, Japanese, Arabic, and even Klingon, the fictional language spoken by the alien species in the Star Trek franchise.

So there you have it, folks. William Shakespeare: word-smith, playwright, poet, actor, businessman, student of the human condition, and total icon.

DISCUSSION QUESTIONS: THE PERFORMANCE

CLASSROOM ACTIVITY

Before the performance:

- What do you already know about the story of *Twelfth Night*? What are you curious to learn about?
- How do you think watching a live performance differs from reading or watching a film adaptation?
- What do you think are some of the key themes and ideas in *Twelfth Night*?
- What role do you think theater plays in our society? Why do you think people still perform plays that are hundreds of years old?
- What do you think are some of the challenges of performing a play like *Twelfth Night*? How do you think actors and directors approach bringing such an iconic story to life?

After the performance

- How did the live performance compare to your expectations? What surprised you the most?
- How did the actors and director approach the story and characters of *Twelfth Night*? What creative choices did they make?
- If you have read the play, what some of the changes the director made in adapting the text? Why do you think those changes were made?
- How did the live performance differ from reading or watching a film adaptation of *Twelfth Night*?
- What themes and ideas from the play stood out to you the most? How do you think the actors and directors conveyed these themes on stage?
- What was your favorite scene or moment from the play? Why did it resonate with you?
- What did you learn about theater by watching a live performance? How did it deepen your understanding and appreciation of the play?
- What did you learn about Shakespeare's language by watching a live performance?
- What questions are you left with? What do you wonder about?

Gender & Identity

- How does Viola presenting as someone else change how other characters treat her? Is she hiding, exploring, or performing identity, or all three?
- In Shakespeare's time, a boy actor played Viola, who disguises herself as a boy. How does knowing that add to the play's ideas about gender as something performed?
- Are there moments when characters feel free to express themselves? When do they seem pressured to conform?

MAPPING THE BULLYING IN *TWELFTH NIGHT*

CLASSROOM ACTIVITY

Grade Levels: 5-12

Time: 45-50 minutes

Materials: Role Mapping Chart, Copies of the play

Introduction (10 Minutes)

With the students help, define the following roles in a bullying relationship:

- Bully: The person who initiates harm (physical, social, or emotional).
- Target: The person being harmed.
- Assistant: Someone who joins in or supports the bully.
- Bystander: Someone who sees what's happening but does not intervene.
- Upstander: Someone who speaks up or takes action to stop harm.

Mapping the Malvolio Plot (25-30 minutes)

Divide the students into small groups, and ask each group to fill in the chart on the following page. Once the groups have filled out the chart, have them present to the class. Then discuss the choices each group made.

Reflection (10 minutes)

Use these questions to prompt a discussion about bullying in *Twelfth Night* and in the world.

- At what moment does the prank become bullying?
- Is the harm intentional, accidental, or somewhere in between?
- Does anyone shift from bystander to upstander?
- When is a joke no longer “just a joke”?
- Why do bystanders often stay silent?
- What makes it hard to be an upstander?

These can also be used as writing prompts.

**MAPPING THE BULLYING IN
TWELFTH NIGHT**

CLASSROOM ACTIVITY

Character	Role (Bully, Target, Assistant, Bystander, Upstander)	Evidence from the Play	Did Their Role Change? How?
Malvolio			
Sir Toby			
Maria			
Sir Andrew			
Feste			
Olivia			

TWELFTH NIGHT IN 15 MINUTES

CLASSROOM ACTIVITY

Grade Levels: 5-12

Time: 40-45 mins

Materials: Cards with quotes

The Fifteen-Minute Play is a plot summary intermingled with quotations from the play. It is typically used to introduce students to the play or to prepare them to see a production. You can alter it as you see fit, invent a version of your own for a different play, or have your students create one. Try to keep it as short and simple as possible.

- Create cards for the quotations with the corresponding numbers, shown below in bold. The cards should be large enough for three to five people to read simultaneously.
- Divide the class into groups and distribute the cards. Each group may have multiple cards.
- Give the groups five to ten minutes to prepare dramatic renditions of their line(s). They can read the line(s) as a chorus, individually, or in sub-groups, but everyone must speak part of the text. Encourage students to physicalize/dramatize the line(s) in some way. Using props is acceptable, but not necessary.
- When the rehearsal period is over, ask everyone to stand in a circle.
- The leader (you, or a student) stands in the circle, too, and reads aloud the script of the story, calling out the numbers of quotations where indicated and pausing for the group responsible for that quotation to step quickly into the center and perform it. The leader should keep a quick, steady pace - the activity is much more fun when it moves right along.

.....

You know you're in *Twelfth Night* when love is already dramatic before anything even happens. Duke Orsino opens the play by sighing: **[1. IF MUSIC BE THE FOOD OF LOVE, PLAY ON.]** He's wildly in love with Countess Olivia, who wants absolutely nothing to do with romance because she's mourning her brother. She's sworn off men for seven years.

Meanwhile, a shipwreck! Twins Viola and Sebastian are separated at sea. Viola believes her brother is drowned and decides she must survive on her own. So she disguises herself as a young man named Cesario: **[2. CONCEAL ME WHAT I AM.]**

As Cesario, Viola quickly becomes Orsino's favorite messenger. He trusts him with his deepest feelings: **[3. I HAVE UNCLASP'D TO THEE THE BOOK EVEN OF MY SECRET SOUL.]** And naturally, he sends Cesario to woo Olivia on his behalf.

Meanwhile at Olivia's house, chaos reigns. Her uncle Sir Toby Belch loves late nights and loud parties with his friend, Sir Andrew Aguecheek. When the uptight steward Malvolio scolds them **[4. MY MASTERS, ARE YOU MAD?]**, Toby fires back: **[5. GO, SIR, RUB YOUR CHAIN WITH CRUMBS.]**

Enter Cesario to plead Orsino's case. Olivia agrees to see this messenger, and instantly falls for him instead. **[6. EVEN SO QUICKLY MAY ONE CATCH THE PLAGUE?]**

Viola realizes the disaster unfolding: **[7. I AM THE MAN.]** It's a love triangle, and nobody knows the truth. Viola sums it up perfectly: **[8. O TIME, THOU MUST UNTANGLE THIS, NOT I.]**

Then, surprise! Sebastian, alive and well, arrives in Illyria with Antonio who has developed feelings for him after rescuing him from the shipwreck. **[9. I DO ADORE THEE SO.]** They part ways, promising to meet later at an inn.

Back in Olivia's household, Sir Toby, Sir Andrew, and the clever maid Maria decide to prank Malvolio. They forge a letter that makes him believe Olivia secretly loves him. In it, he reads: **[10. SOME ARE BORN GREAT, SOME ACHIEVE GREATNESS, AND SOME HAVE GREATNESS THRUST UPON 'EM.]** Malvolio is thrilled. **[11. I WILL BE PROUD.]**

The letter tells him to smile constantly and wear yellow stockings. He obeys. Olivia is horrified. **[12. THIS IS VERY MIDSUMMER MADNESS.]** They decide he must be losing it. Malvolio protests: **[13. I AM NOT MAD.]** But he's locked up anyway.

Meanwhile, Olivia's crush on Cesario deepens. Orsino grows strangely attached to Cesario too and Viola is caught in the middle **[14. BUT IF SHE CANNOT LOVE YOU , SIR?]**

Sir Andrew challenges Cesario to a duel (badly). Chaos erupts. But Olivia mistakes Sebastian for Cesario and proposes on the spot: **[15. WOULD THOU'DST BE RULED BY ME!]** Sebastian, confused but flattered, agrees: **[16. I DO ACCEPT MOST WONDROUSLY.]**

Finally, the twins appear together. Everyone is stunned: **[17. ONE FACE, ONE VOICE, ONE HABIT, AND TWO PERSONS!]** Viola reveals her true identity. Orsino, after about five seconds of emotional recalculating, realizes he loves her instead and proposes **[18. GIVE ME THY HAND.]**

Olivia is happily married to Sebastian. Sir Toby marries Maria. Malvolio storms off furious: **[19. I'LL BE REVENGED ON THE WHOLE PACK OF YOU!]** And the clown Feste closes it all with a reminder that life, joyful and ridiculous, goes on: **[20. THE RAIN IT RAINETH EVERY DAY.]**

ADAPTING SHAKESPEARE

CLASSROOM ACTIVITY

Grade Level: 5-12

Duration: 60 minutes

Materials: Copies of *Twelfth Night* or scenes from the play*

This lesson can easily be adapted for another Shakespeare play.

Introduction (10-15 mins):

- Define adaptation. In literature, an adaptation is a reinterpretation of the original text into a new form or medium in order to highlight specific themes, shift perspective and inspire interest in old stories. Shakespeare himself adapted much older stories to create his plays. In the 2006 film adaptation, *She's the Man*, Amanda Bynes plays Viola, who disguises herself as her twin brother to play soccer and falls in love with Duke (Channing Tatum). *West Side Story* is an adaptation of *Romeo and Juliet* which highlights the conflict between the White gangs and Puerto Rican immigrants in the 1950s in Manhattan's West Side using song, dance and contemporary dialogue to tell the story.
- If you haven't read *Twelfth Night* in class, take some time to go over the plot or read through the summary in this guide. Discuss the main themes.
- Look briefly at the scenes the students can choose from and make sure everyone has a basic understanding of what is happening in these moments in the play.
- Discuss the importance of setting in literature and drama and how it influences the tone, characters, and action.
- Brainstorm some possible alternative settings for *Twelfth Night* as a class. These could be contemporary, historical, or imaginary. What issues and themes can these settings bring to the forefront? Some examples: a remote Arctic outpost, an alien planet, a futuristic dystopian society, etc.

Adapt a Scene (25-30 mins)

Students will choose a new setting for *Twelfth Night* and adapt one scene or monologue from the play.

- Divide the class into pairs or small groups. Each group will pick a setting and then a scene to adapt.
- Taking into account how their new setting affects the dialogue, the characters, and other elements of the play, like costumes and props, ask each group or pair to rewrite their scene or monologue. Encourage creativity and out-of-the-box thinking. The adaptation doesn't need to be word-for-word or even have the same characters and plot. How can they be inspired by the original text while still making it their own?

Presentations (10-15 minutes)

- Give the groups the opportunity to describe their new setting before performing their scene.
- Discuss: How did creating an adaptation deepen their understanding of the original play? Which aspects of adaptation are easy and which are difficult?

**Recommended text for this lesson: Viola and Olivia (Act 1, Scene 5 or Act 3, Scene 4), Toby and Company (Act 2, Scene 3, Viola's Monologue (Act 2, Scene 2), Tricking Malvolio (Act 2, Scene 5)*

WHAT IS IN A MEME?

CLASSROOM ACTIVITY

Grade Levels: 5-12

Time: 25 minutes

Materials: Memes

Introduction (5 Minutes)

- Share a few of your favorite internet memes, including memes related to *Twelfth Night* (some are included below) and others.
- Discuss the images in the memes and what makes them “meme-able”: open to many interpretations, simple storytelling, symbols of shared meaning, etc.

Make a *Twelfth Night* Meme (20 minutes)

- Display the blank memes on the following pages (or pick other popular meme templates from imgflip.com/memegenerator). In groups, partners, or individually, ask the students to choose one of the images and generate the text to turn it into a meme related to the themes or characters in *Twelfth Night*. Give them 5-10 minutes to craft their text.
- Ask each group/student to present their text for their meme. Discuss their choice of image and text. What about the image inspired them or reminded them of an element of the play? Is this new meme funny and does it make sense to the other students? How do memes relate to subtext?
- Extension: Use the meme generator on imgflip.com/memegenerator to add the text to the image and share the new memes. *Share your meme with us by emailing Education Director Elana Kepner at education@marinshakespeare.org and you may see them featured on IG for #mememonday!*

Twelfth Night Memes



More *Twelfth Night* Memes



Meme Templates



More Meme Templates



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