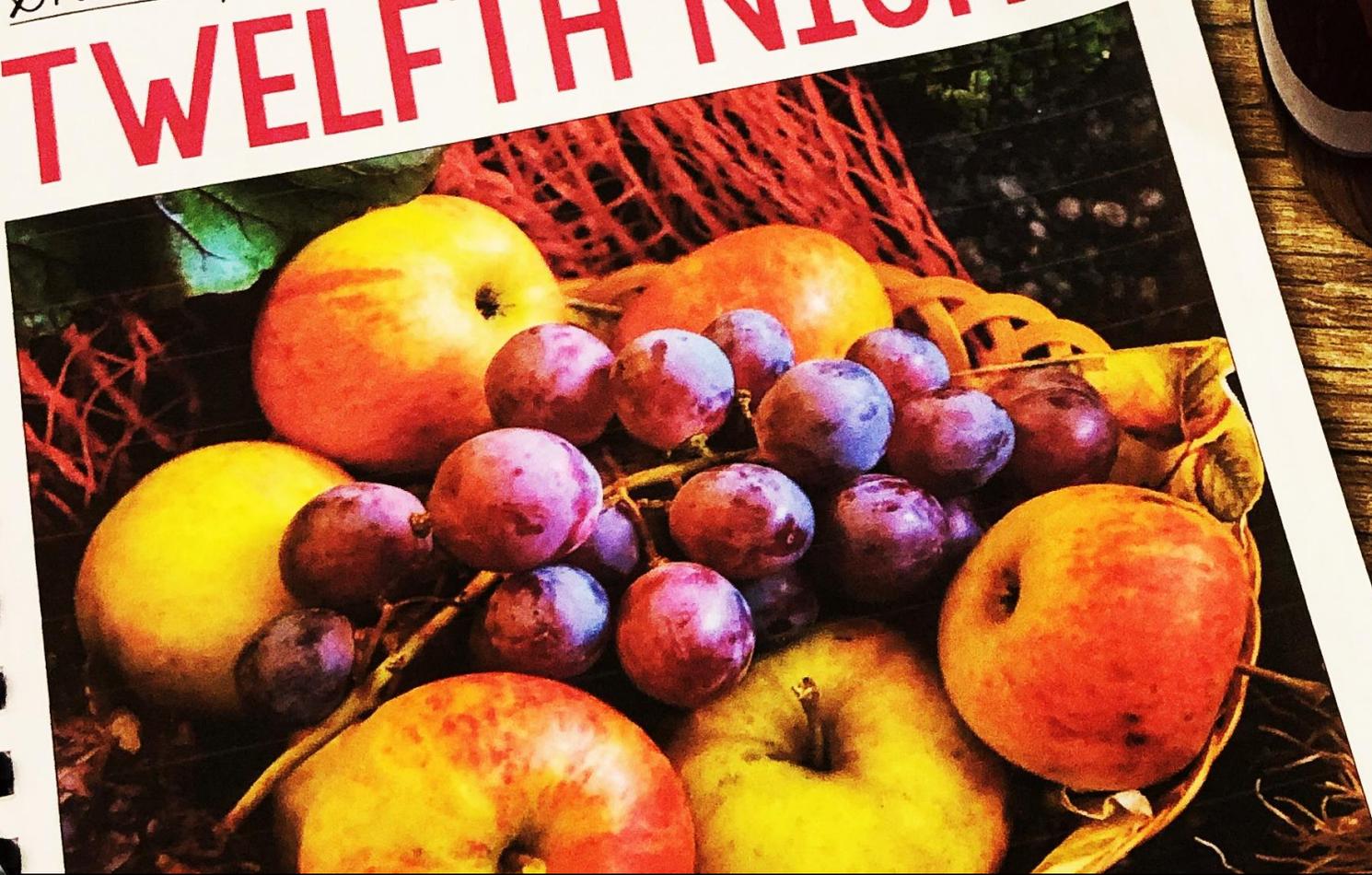


Shakespeare in 30

TWELFTH NIGHT



A 30-MINUTE ADAPTATION FOR TEENS

Bring more drama into your ELA classroom with these adaptations!

*Reader's Theatre *Staged Readings *Full Productions

Abridged to focus on Malvolio's mistreatment, with a heavy dose of cultural references
5 Roles

MALVOLIO
What a caterwauling do you keep here! If my lady have not called up the constable and bid him turn you out of doors, never trust me!

SIR TOBY (*indignant*)
Am I not consanguineous?

SIR ANDREW
Huh?

SIR TOBY (*explaining*)
Am I not of her blood?

MALVOLIO
My masters, you mad? Or what are you?
Is there no respect of place, persons, nor time in you?
Marry, you should not give me this kind of answer.

MARIA (*pouring more wine*)
5-6-7-8 Heigh ho, etc...

*SIR TOBY and SIR ANDREW join in, MALVOLIO ad libs shushing them.
Enter OLIVIA*

OLIVIA
Malvolio! Why dost thou yell so loud and mar the sweet music?

MALVOLIO
Sweet music!? My ears are all a jingle jangle!

OLIVIA
Why, this is very midsummer madness.

SIR ANDREW (*attempts to woo her at every opportunity*)
Bless you, fair shrew!

OLIVIA
Don't even think about it, buddy!
5-6-7-8 Heigh ho, etc...

*All join in except MALVOLIO, who stands with his fingers in his ears.
The others continue singing, parade around MALVOLIO, and then conga line out.*

MALVOLIO
You look beautiful, my lady.

OLIVIA
O, you are sick of self love, Malvolio, and taste with a distempered appetite.

MALVOLIO
Will not you join me on the couch, sweet Olivia?

OLIVIA
Go to. You are a dry fool. I will no more of you. (*she crosses to door turns around*)
~~Besides, you're a gross old man!~~

MALVOLIO
You have murdered sleep!
TOBY, SIR ANDREW, and MARIA
MARIA
Oh, who can abide that Malvolio? He's a very fool and a prodigal. I can hardly forbear hurling things at him.

SIR ANDREW
He's the very devil incarnate!

SIR TOBY
My niece is already in belief he is mad.

MARIA
Oh, no! Malvolio is the best persuaded in himself and so comes up, as he thinks, with excellencies, he thinks that all that look on him will love him.

SIR TOBY
A very dishonest and paltry boy and more a coward than a man.

MARIA (*referring to what she said*)
And on that vice in him will my revenge find notable cause to work.

SIR TOBY
Excellent! I smell a device!

SIR ANDREW

Teaching Drama

IN THE ELA CLASSROOM

Drama is such a valuable addition to any ELA curriculum because students can get so much out of it at any level. It doesn't have to take a lot of time or space, either! One of our goals in bringing you these 30-minute scripts is to give you space to deep dive into the experience without having to devote two or three months to a show.

Lessons learned

- ❑ **Adaptability** – “the show must go on!”, no matter what happens.
- ❑ **Articulation** – you learn to communicate clearly
- ❑ **Situational Awareness** – others are counting on you to move to the same position every time (without bumping into anyone!)
- ❑ **Reliability** – you need to be present (physically and mentally) to act your part!
- ❑ **Team work** – a great show only happens when everyone works together.
- ❑ **Constructive criticism** – to improve and help others improve, you need to give and receive feedback graciously.
- ❑ **Preparation** – to be ready for a good rehearsal, you must prepare your lines and set goals.
- ❑ **Active listening/observation** – you must be aware of the actions and intentions of your castmates, so you must listen carefully.
- ❑ **Self-confidence** – as you work and receive feedback from your peers and audience, your self-confidence increases.
- ❑ **Empathy** – As you put yourself in the shoes of a wide range of characters, you develop empathy for other worldviews.

The most obvious benefit to using drama in ELA is building students' communication skills, particularly public speaking. Students learn to ease their worries about public speaking through preparation, practice, and multiple opportunities for success.

Students also learn a range of **soft skills**, some of which are outlined here to the left. These are the things that are hardest for teachers to grade, and thus get overlooked in today's high-stakes educational environment. Nevertheless, these are truly the skills that propel students to success in all of their future endeavors.

3 WARM-UPS

Stretching – Have students stretch in a circle, and make sure to include some stretches that cross the midline. This gets those synapses firing and energizes us. :)

Vocal Rollercoasters – Warm up the voice by moving up and down the vocal register, sliding

Questions to Consider

WHEN USING THESE SCRIPTS

These scripts have been abridged in order to be performed in thirty minutes or less. At times, they tell a different story than the original play, and at others, they tell a more straight-forward version without the subplots. **The intent is to provide students with an access point to Shakespeare's language and characters.** Here are some considerations as your students mount their production.

1. How much time can you commit?

How long will you spend on this project? We place value on learning opportunities when we designate time for them in our classroom. How many class days can you consecrate for rehearsals? When will your final performance be? **We recommend at least fifteen hours of rehearsal for an off-book show.** (And memorization is homework.) You can add more hours in your unit if you want to do additional mini-lessons or writing assignments. For a one-week adventure, read the **Staged Reading** page.

2. How will you cast the show(s)?

Each of these scripts varies largely in the number of characters involved. Some scripts have a couple of minor characters. Will you have your students divide into three or four separate groups and each work on one show? Will you have two or three very flexible students pick up more than one minor role?

How will you choose performance groups? Student ownership is important, but students may worry about taking on large roles because they're afraid of disappointing their cast members. You'll probably need to encourage some leaders to step up. ☺

3. How will you start things off on the right foot?

At the beginning of this endeavor, you'll want to fill your students' toolkit. Even if you choose to let students direct their own rehearsals later on, you can start with some common work and mini-lessons. Each cast should do a **read-through**, which is simply reading the lines without any mention of blocking. Additionally, this is a good time to model **table work**. There are a million opinions on this, but let's stick to a simple take away here: **students should work together to figure out their characters' intentions throughout the script before they ever start moving around (blocking).** Blocking is such an exciting time for students, but the most important aspect of the show is characters' intentions. Devote at least one class period to this alone.

4. Where will your students rehearse?

Resource includes a full Teacher's Guide with practical options and time commitments for using this script:

- *Informal Reader's Theatre (1-2 hrs)*
- *A Staged Reading with scripts in hand (1 wk)*
- *A full production (3-4 wks)*

Evaluating Drama

You may have a lot of enthusiasm for integrating drama in ELA, but you may be wondering **how to assess** it. If your students are working on these short plays for 2-3 weeks, how will you keep your gradebook up-to-date? You can provide several opportunities for formative and summative assessment along the way.

Split the grading into three parts:

1. **Objective** grading of vocabulary, blocking, and parts of the stage quizzes
2. **Semi-subjective** grading of practice logs (largely focused on grading ideas and content) and lines test
3. **Subjective** assessment of student reflection on soft skills.

Included in this resource is an editable rubric with descriptors about attitude, focus, problem-solving, and engagement. As they wrap up practices and performances, students have to self-assess by writing justifications for each score using concrete examples. For example, to get a "10" on problem-solving, a student has to describe a problem that s/he actually solved.

Whatever grading strategy you use, make sure that your students know how it's going to work before starting rehearsals. Our students need to know that they are expected to solve their own problems, and we have to brainstorm what focus looks like.

PRACTICE LOGS

Engage
Date: 1/14/16
Goal: Organize the busy scene, energy, fun, exits and entrances

What I did: I ran stage lines and practiced scenes with Jason, Jerry and Paul organized their entrance. It was so much fun being interactive, I created a story and my own scenes? I asked us up to help me use the physical notes.

Debrief
Date: 2/10/16
Goal: Run lines with Oben & Paul to see how they're doing with their lines, help them practice.

What I did: Run lines with Oben & Paul. After 50 and talk to Oben on how the play is going. The lines were hard and I was to be glad because with

Finish the scene
Date: 2/10/16
Goal: Finish the scene setting

These could use more reflection on what are you enjoying? What could be improved?

Notes

- > Which part of rehearsal was most fun today, and why?
- > What is one problem you encountered today, and how did you fix it?
- > How was your focus today? Did you

Iambic Pentameter

THE RHYTHM

Read the following sentence out loud:

"We hope that we may one day live the dream."

Certain syllables jump out at you and create the rhythm of the sentence. This is stress. Here's another example. Compare the word "record" in the following sentences.

He's going to record an album.
His record label isn't well-known yet.

You can hear the stressed and unstressed syllables in the word "record", and in English, this impacts which meaning we understand.

Iambic Pentameter is one type of rhythm (or "meter") Shakespeare uses in his work. It consists of a line of ten syllables, alternating stressed and unstressed.

We'll use this symbol to show stress

But soft! What light through yonder window breaks?

Mark the stressed and unstressed syllables in the following sentences. Which ones are in iambic pentameter? Put a star next to those.

1. Our home is just a distant memory.
2. She stuck out her tongue and it stayed there, it froze.
3. Beverly, can I get you some ice cream?
4. Rough winds do shake the darling buds of May.
5. His palms are sweaty, knees weak, arms are heavy.

WHO USES IAMBIC PENTAMETER & WHY?

Wondering how to evaluate drama in the ELA classroom? You'll get rationale, ideas, student samples, and rubrics based on classroom experience.

Rubrics are 100% editable

SUMMARY

Director's Notes

Twelfth Night

Based on characters and themes from *Twelfth Night* with a healthy dose of allusions from additional Shakespeare plays and supplemented by forays into more modern material.

Malvolio, the head of the serving staff in Olivia's household, is a fastidious know-it-all who is in love with his mistress. He attempts to make his love known but has a rival – Sir Andrew – who is the guest of Olivia's uncle, Sir Toby. During the course of the play, Sir Toby, Sir Andrew, Olivia, and Maria (the maid) plot to kill Malvolio. They make several attempts that only leave Malvolio maimed. In the final scene, it is revealed that the play has either been a dream (Dallas) or Malvolio is repeating the same day again and again (Groundhog Day). The characters and the bulk of the dialogue come from *Twelfth Night*, but the play includes the opportunity for lots of broad, physical comedy.

OLIVIA

a single lady of beauty, wealth, and property

SIR TOBY BELCH

a portly knight who likes to party; Olivia's uncle

SIR ANDREW AGUECHEEK

a skinny knight, Sir Toby's friend and houseguest

MARIA

a maid and Sir Toby's

PROPS

- Napkins
- Utensils
- Plates
- Wine Glasses

MARIA:

- Bell
- Basket of Bread
- Bowls of Soup
- Tray
- Small Bottle of Poison
- Wine bottle

OLIVIA:

- Basket
- Retractable Dagger
- Potion-making Supplies
- Apple
- Tea Tray

SIR TOBY & SIR ANDREW:

- Tankards or Wine Glasses
- Swords
- Retractable Dagger

MALVOLIO:

- Banana Peel
- Retractable Dagger

DIRECTOR'S Vision

This play was developed with a group of students and includes allusions familiar to them. In preparing your performance, please feel free to replace or add your

Malvolio's Dream

Based on characters and themes from *Twelfth Night* with a healthy dose of allusions from additional Shakespeare plays and supplemented by forays into more modern material.

Adapted by Michelle Hancock

Cast:

Olivia: a single lady of beauty, wealth, and property
Sir Toby Belch: a portly knight who likes to party; Olivia's uncle
Sir Andrew Aguecheek: a skinny knight, Sir Toby's friend and houseguest
Maria: a maid and Sir Toby's sometime girlfriend
Malvolio: head of the serving staff
3M/2F

SCENE 1. Late night; the living room of Olivia's family home. Enter SIR TOBY and SIR ANDREW, singing
Heigh Ho! They are both drunk and carrying tankards or goblets.

SIR TOBY & SIR ANDREW (singing)

Heigh ho, give me a pint or so, and I'll not bother you until I'm sober,
Heigh ho, give me a pint or so, and I'll not bother you until I'm sober!

SIR TOBY

Approach, Sir Andrew!

SIR ANDREW

Sir Toby Belch! How now, Sir Toby Belch!

SIR TOBY

Sir Andrew, not to be abed after midnight is to be up betimes, thou know'st.

SIR ANDREW (not too smart)

Nay, by my troth, I know not. But I know to be up late is...to be up late.

SIR TOBY

A false conclusion. To be up after midnight and to go to bed then is early.
Marian, I say! A stoup of wine!

MARIA (entering with wine and filling their cups)

Sir Toby! That quaffing and drinking will undo you. Confine yourself!

SIR TOBY

You also get a full summary page of the play for quick reference - or distribute a blank version to your students for them to create!
Scripts are 100% editable

Your resource ALSO
Includes:

Close Reading scene

- * "Deep dive" into a scene for character and conflict
- * Connect the literature to the acting choices
- * Edit to suit your classroom's needs and learning targets

Close Reading

Twelfth Night

SCENE 3. The same. SIR TOBY and MARIA enter with swords.

SIR TOBY (to SIR ANDREW) Sneek up!

MARIA (giving each a sword) Take thou this. Take thou this. Take your places.

SIR TOBY What about the poison?

SIR ANDREW Right! No poison, no fight!

MARIA produces the poison, and SIR TOBY's blade is anointed.

SIR ANDREW (afraid of swords and fighting) I would I might never draw sword again.

SIR TOBY Pourquoi, dear knight?

SIR ANDREW Pourquoi? What is pourquoi? Do or not do?

SIR TOBY & MARIA Do!

MARIA Take your places! (loud) No! Sir Toby! Put down that sword! Will you kill him?

SIR ANDREW (terrified) Do not so!

SIR TOBY Engarde, you knave!

Enter MALVOLIO and OLIVIA, rushing at the sound of a fight

OLIVIA Who hath made havoc with them?

MALVOLIO Sir Toby, are you mad? Sword fighting in the living room? Stop this at once!

SIR TOBY Have at you! (SIR TOBY lunges toward SIR ANDREW but ends up stabbing MALVOLIO in the left hand. Terrified of a sword being thrust in his direction, SIR ANDREW falls to the ground whimpering.)

MALVOLIO Ow! You stabbed me! You stabbed me right in the hand!

SIR TOBY (using actual air quotes) So sorry. It was an "accident."
MARIA slaps his hands down and takes his sword.

MALVOLIO Why is my hand curling up like this? What's wrong with it? Help, ho! (he shows his hand to Olivia; it is frozen into a numb claw)

OLIVIA You've been poisoned. There must have been poison on the blade.

MALVOLIO Poison!

SIR TOBY Poison! How did that happen?

MALVOLIO What will I do?

OLIVIA You have to suck it out.

MALVOLIO sucks the poison out of his hand.

SIR TOBY (to Maria) Maybe he'll swallow it.

MALVOLIO spits the poison out. SIR ANDREW remains on the ground whimpering.

MARIA (to Sir Andrew) Peace, you rogue, no more o'that. (MARIA takes his sword, too, and exits with them.)

FIRST READING

The play is full of physical comedy. Make a list of the physical actions in this scene. How can you enlarge these for comic effect?

Second Reading

Explain the meaning of "pourquoi" in French. What is Sir Andrew told it means? This is a running gag throughout the play, so it's important that its introduction be clear and memorable. How will you accomplish this?

THIRD READING

Remember that both Malvolio and Sir Toby want to impress Olivia and marry her. How do their desires affect how you will direct actors portraying this scene?

CLICK TO TRY THE TEMPEST CLOSE
READING FOR FREE

Shakespeare's Language THOU & YOU

In Shakespeare's England class and station, known as **peerage**, were very important. This is how the system breaks down:

- Nobility**
- Highest rank: Duke, Duche
 - 2nd highest r
 - 3rd highest r
 - 4th highest r
 - 5th highest r

WHO USES

- "you"
People of e
People of k
- "Thou"
People of r
People of
People of
People of

Insult!

ANTONIC
Boatswai

GONZA!

Boatsw
SEBAST
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Boats
ANTC
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Anal
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evo
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we

Iambic Pentameter

Read the following sentence out loud:

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Certain syllables jump out at you and create the rhythm of the sentence. This is stress. Here's another example. Compare the word "record" in the following sentences.

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You can hear the stressed and unstressed syllables in the word "record", and in English poetry. It consists of a line of ten syllables, alternating stressed and unstressed.

Iambic Pentameter

We'll use this symbol to show stress

But soft! What light through yonder window breaks?

Mark the stressed and unstressed syllables in the following sentences. Which ones are in iambic pentameter? Put a symbol above those.

1. Our home is just a distant memory.
2. She stuck out her tongue and it stayed there, it
3. Beverly, can I get you some ice cream?
4. Rough winds do shake the darling buds of May.
5. His palms are sweaty, knees weak, arms are heavy.

WHY DOES IAMBIC PENTAMETER & WHY NOT?

Not all of Shakespeare's characters speak in iambic pentameter. Some characters speak in prose, which is unrhymed, unstressed, and imperfectly structured.

Your resource ALSO Includes:

Shakespeare's Language worksheets

- * Study iambic pentameter and find it in your play
- * Clarify usage of Thou & You and the impact of this choice on your scenes

Your resource ALSO
Includes:

Writing Extensions

*Character Analysis
paragraph

*Performance Review to
promote audience engagement

*Fully editable

**INCLUDES DIGITAL VERSIONS OF ALL
WORKSHEETS**

A Stellar Performance A REVIEW

Write a paragraph about one classmate you thought performed well. What did this person do to help the audience connect to their character? Use specific moments from the play to support your opinion.

4	3	2	1
Considers the performance from multiple angles.	Considers the		

Character

QUICK LOOK

Write a paragraph analyzing one trait from your character or another character in your play. How is this trait developed over the course of the play? Use specific moments as evidence of this character trait. Please write your paragraph on the back of this rubric.

4	3	2	1
Considers the trait from multiple angles. Uses insightful and relevant evidence to support claims.	Considers the trait from one angle. Uses relevant evidence to support claims.	Identifies a trait. Uses somewhat relevant evidence to support claims.	Does not identify a trait. Little to no evidence to support claims.

Frequently Asked Questions

Does this adaptation retain Shakespeare's language?

Yes! Most of the plays in this series retain Shakespeare's original language; but this also includes modern jokes to help students imagine what Shakespeare's timely jokes would have felt like to his audience.

Can I teach this with a class of thirty students? It doesn't have enough roles.

Yes! This resource includes ideas for addressing this concern. Generally, you'll either have multiple versions of the same play performed or you'll choose two or three plays to perform together.

Can I adapt this for younger students?

Yes! These plays have been performed with students as young as 6th grade. Students may need more coaching on word meaning and more time to gain fluency, but they will amaze and astound you.

Is this script editable?

Yes. All of the scripts and rubrics are 100% editable. We believe that you know your students best, so you can add back in lines from the original (if you have a favorite monologue, for example), or further pare down parts if you want.

Break a leg!