



ACTIVITIES: KEY STAGE 5

THE PRODUCTION

The programme:

Find the introduction welcoming the audience to the production in the programme or on the *Playing Shakespeare* site. Patrick Spottiswoode, Director of Globe Education, describes how, when he was at school, the experience of actually seeing plays performed helped him to appreciate them much more than simply reading them. Having seen the play, with fellow a student discuss any aspects of the production which helped to enhance your appreciation of the play. Next consider some of the choices made by the director which surprised or puzzled you and decide why those choices were made.

The opening sequence:

- 1) When you saw the performance of *Twelfth Night*, you will have noticed that the director Bill Buckhurst placed Scene 2 first, beginning with the storm that shipwrecked Viola. Refer back to the interview with Bill where he talks about the influence of the sea in the play.
- 2) With a fellow student discuss what you felt this decision added to your experience of the play. You might think about the impact for the audience of starting with a dramatic storm compared with the normal opening at Orsino's court with the famous opening lines: 'If music be the food of love, play on'.
- 3) Next discuss what may have been lost by starting with a storm. Consider in particular the mood and tone of the opening in the normal, first scene.
- 4) Finally, share ideas about other Shakespeare plays you know and how the audience's experience may be changed by altering the order of their scenes.

The director's edit:

- 1) When planning Shakespeare productions for schools at the Globe, directors usually work to a time limit of around 100 minutes. This means that Shakespeare's plays which typically last for 3 or more hours have to be cut significantly.
- 2) With fellow students, look through the play and find parts which were cut from the production you saw at the Globe.
- 3) Decide what impact the cuts that you noticed had on the experience of the play. For instance you might consider the departure of Sir Andrew at the end of the play. What is lost for the audience by not seeing this moment?



The director's edit: Continued

4) Finally, discuss what aspects of the play appeared to be emphasised by seeing this shorter version? For instance, you might consider whether there was a greater emphasis on comedy compared with sadness.

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

1) Famously, *Twelfth Night* normally begins with the music at Orsino's court although in the production you saw at The Globe this became scene two.

2) With fellow students, discuss the music used in the production from the communal singing with the audience at the start to Feste's final song at the end where the whole cast joined in playing ukuleles.

3) Discuss how music was used to emphasise the mood of the play at different points. You might think of Sir Toby and Sir Andrew's late-night singing or the way that a chorus was used when Olivia and Sebastian fall in love.

Love and loss:

1) Read the article in the programme or on the website called 'Love, Loss, Identity and the Sea' by Dr Farah Karim-Cooper. She discusses the impact of love and loss on the different characters including Viola, Olivia and Orsino.

2) With a fellow student, discuss the way that the impact of love and loss for particular characters was made clear when you saw the production at the Globe.

3) One of the points made in the article is the way in which Orsino seems to be in love 'with the very idea of love itself'. Discuss the way in which Orsino was portrayed in the production and decide which of Dr Karim-Cooper's possibilities you agreed with: 'Are we to take him seriously, roll our eyes at his soppy poetry, or are we meant to find him funny?'

Malvolio:

1) Read the article entitled 'Some are born great...' by Nuria Gisbert, which can be found in the programme and on the website. She discusses the different ways in which Malvolio has been seen by audiences over the years.

2) Next read the article 'To Verse or Not to Verse' by Giles Block, which can be found in the programme and on the website. He discusses the way in which Malvolio's true feelings emerge when he is speaking verse at the end of the play.



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3) With a fellow student, consider the way in which Malvolio was portrayed by Alex Mugnaioni in the production at the Globe. Discuss the scenes where Malvolio is imprisoned and his appearance in the final scene and decide how the audience felt about him. Was he simply a figure of fun or was there a sense of pity for the way he had been treated?

4) One of the memorable aspects of the production at the Globe was the way Malvolio's 'cross-gartered' costume was emphasised with elements of actor and comedian Sacha Baron-Cohen's character Borat. Decide how you felt Malvolio appearing still in this costume affected the audience's reaction to his final words in the play.