

- ★ Make sure you have your Book and ISN!
- ★ Check your 2 minute interview list- quick “quiz” on all classmates coming up

**KINDNESS CAN BECOME  
ITS OWN MOTIVE.**

**WE ARE MADE KIND  
BY BEING KIND.** ERIC HOFFER



**KINDNESS**

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## **Objective(s):**

I can read Shakespeare's Twelfth Night Act 1 Scene 3 & 4 for understanding.

## **Purpose:**

To understand difficult text.

## **Success Criteria:**

1 My book marked up with paraphrasing and colored text through Act 1, Scenes 1-4

2 Answer prompt questions in your ISN or book

\*\*Ready for quiz on Act 1 next week

# Agenda:

- Reminder: #40BookChallenge
- MLA citations in poetry and plays
- Foil characters
- Definitions
- Perform Act I Scene 3 & 4
- annotate Act I Scene 3 & 4
- Answer TQ (test question) in your book or ISN.
- Write intro paragraph for your essay

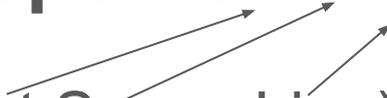
## 2 Minute Interviews- record in ISN

1. Family: Who is in your family? Feel free to include pets
2. Place- what is the best place you've ever been? Or a place you'd like to visit?
3. Hobby- do you have one? if so, what is it?
4. Other? What should your partner know about you?

# MLA format of citations in a play or poem

**(Shakespeare1.2.5)**

(Author Act Scene Line)



Perchance he is not drown'd: what think you, sailors?

- *We need to number EVERY line starting at 1 at the start of each scene.*
- *Act 1, Scene 1 has 45 lines*
- *only speaking lines count, so “Enter Valentine” is not a “line”*

# Foil Characters so far

- Similar circumstance- one ends up shiny/ one dull
  - Page 3 in your book- should be listed
  - Olivia & Viola
    - Both have lost their father
    - Both believe to have lost their brother
    - Both of wealthy rank
    - Both wish to marry

# Define Play Terms in ISN

- **Soliloquy** - character speaks their thoughts aloud to no one in particular (shares information with the audience)
  - Example from Olivia at end of Act I Scene V (5)
- **Aside** - character speaks to the audience directly (like a secret) not intended for other characters to hear
  - Example from Viola at end of Act I Scene IV (4)

# Characters for today's reading

- Sir Toby
- Maria
- Sir Andrew
- Valentine
- Viola (Cesario)
- Duke / Orsino/ Count

Sometimes beautiful things are polluted. You seem to have good character.

And though that nature with a beauteous wall  
Doth oft close in pollution, yet of thee  
I will believe thou hast a mind that suits  
With this thy fair and outward character.  
I prithee, and I'll pay thee bounteously,  
Conceal me what I am, and be my aid  
For such disguise as haply shall become  
The form of my intent. I'll serve this Duke:  
Thou shalt present me as an eunuch to him:  
It may be worth thy pains; for I can sing,  
And speak to him in many sorts of music,  
That will allow me very worth his service.  
What else may hap to time I will commit;  
Only shape thou thy silence to my wit.  
CAP. Be you his eunuch, and your mute I'll be:  
VIO. When my tongue blabs, then let mine eyes not see.  
VIO. I thank thee: lead me on.

viola chooses to trust the captain because she concludes his outward character matches his inward character.

reveals 1. importance to her 2. her wealth 3. implies her rank

servant secret

TQ: viola's motive to disguise herself as Orsino's eunuch

SCENE III. OLIVIA'S house.

does not care who he uses.

How Enter SIR TOBY BELCH and MARIA

SIR TO. What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life.  
MAR. By my troth, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.  
SIR TO. Why, let her except, before excepted.  
MAR. Ay, but you must confine yourself within the modest limits of order.  
SIR TO. Confine! I'll confine myself no finer than I am: these clothes are good enough to drink in; and so be these boots too: an they be not, let them hang themselves in their own straps.  
MAR. That quaffing and drinking will undo you: I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.  
SIR TO. Who, Sir Andrew Aguecheek?  
MAR. Ay, he.

SIR TO. He's as tall a man as any's in Illyria.  
MAR. What's that to the purpose?  
SIR TO. Why, he has three thousand ducats a year. #  
MAR. Ay, but he'll have but a year in all these ducats: he's a very fool and a prodigal.  
SIR TO. Fie, that you'll say so! he plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.  
MAR. He hath indeed, almost natural: for besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.  
SIR TO. By this hand, they are scoundrels and substractors that say so of him. Who are they?  
MAR. They that add, moreover he's drunk nightly in your company.  
SIR TO. With drinking healths to my niece: I'll drink to her as long as there is a passage in my throat and drink in Illyria: he's a coward and a coxstrill! that will not drink to my niece till his brains turn o' the toe like a parish-top. What, wench! Castiliano vulgo; for here comes Sir Andrew Agueface.

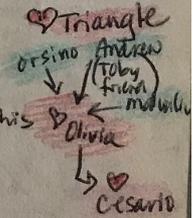
TQ speaks three or four languages word for word without book, and hath all the good gifts of nature.

she's drinking with him.

party accusation

Enter SIR ANDREW AGUECHECK

SIR AND. Sir Toby Belch! how now, Sir Toby Belch!  
SIR TO. Sweet Sir Andrew!  
SIR AND. Bless you, fair shrew. don't call a lady this.  
MAR. And you too, sir.  
SIR TO. Accost, Sir Andrew, accost. introduce  
SIR AND. What's that?  
SIR TO. My niece's chambermaid - his an idiot  
SIR AND. Good Mistress Accost, I desire better acquaintance.  
MAR. My name is Mary, sir.  
SIR AND. Good Mistress Mary Accost, -  
SIR TO. You mistake, knight: "accost" is front her, board her, woo her, assail her. \*Toby takes joke too far.  
SIR AND. By my troth, I would not undertake her in this company. Is that the meaning of "accost"?



1. coxstrill] a common term of contempt, meaning "a base fellow."  
2. parish-top] A large top provided by the parochial authorities in Shakespeare's day for boys to play with.  
3. Castiliano vulgo] literally, the Spanish for "Castilian people."

Cross off all of page 6

~~SIR TO. Past question; for thou seest it will not curl by nature.~~

~~SIR AND. But it becomes me well enough, does 't not?~~

~~SIR TO. Excellent; it hangs like flax on a distaff; and I hope to see a housewife take thee between her legs and spin it off.~~

~~SIR AND. Faith, I 'll home to-morrow, Sir Toby: your niece will not be seen; or if she be, it 's four to one she 'll none of me: the count himself here hard by woos her.~~ *Olivia will never pick me.*

~~SIR TO. She 'll none o' the count: she 'll not match above her degree, neither in estate, years, nor wit; I have heard her swear 't, Tut, there 's life in 't, man.~~ *She won't pick the best man*

~~SIR AND. I 'll stay a month longer. I am a fellow o' the strangest mind I 'heart~~ *i' the world; I delight in masques and revels sometimes altogether. a party*

~~SIR TO. Art thou good at these kickshawses,<sup>10</sup> knight?~~ *& dancing*

~~SIR AND. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.~~ *better than anyone, especially or singing.*

~~SIR TO. What is thy excellence in a galliard, knight?~~

~~SIR AND. Faith, I can cut a caper.<sup>11</sup>~~

~~SIR TO. And I can cut the mutton to 't.~~ *Keep quiet*

~~SIR AND. And I think I have the back-trick simply as strong as any man in Illyria.~~ *why*

~~SIR TO. Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard and come home in a coranto?<sup>12</sup> My very walk should be a jig; I would not so much as make water but in a sink-a-pace.<sup>13</sup> What dost thou mean? Is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard.~~

~~SIR AND. Ay, 't is strong, and it does indifferent well in a flame-coloured stock. Shall we set about some revels?~~

~~SIR TO. What shall we do else? were we not born under Taurus?~~

~~SIR AND. Taurus! That 's sides and heart.~~

~~SIR TO. No, sir; it is legs and thighs.<sup>14</sup> Let me see thee caper: ha! higher: ha, ha! excellent!~~ *[Exeunt.]*

10. kickshawses] toys, trifles.

11. galliard . . . caper] lively dances.

12. coranto] another lively dance.

Jealousy!

SCENE IV. The DUKE's palace.

Enter VALENTINE, and VIOLA in man's attire

TQ

VAL. If the Duke continue these favours towards you, Cesario,<sup>1</sup> you are like to be much advanced: he hath known you but three days, and already you are no stranger.

VIOL. You either fear his humour or my negligence, that you call in question the continuance of his love: is he constant, sir, in his favours?

VAL. No, believe me.

VIOL. I thank you. Here comes the count.<sup>2</sup>

Enter DUKE, CURIO, and Attendants

DUKE. Who saw Cesario, ho?

VIOL. On your attendance, my lord; here.

DUKE. Stand you a while aloof. Cesario, Thou know'st no less but all; I have unclasp'd To thee the book even of my secret soul:

TQ

Therefore, good youth, address thy gait unto her; Be not denied access, stand at her doors, And tell them, there thy fixed foot shall grow Till thou have audience.

VIOL. Sure, my noble lord, If she be so abandon'd to her sorrow As it is spoke, she never will admit me.

DUKE. Be clamorous and leap all civil bounds try everything Rather than make unprofit return.

VIOL. Say I do speak with her, my lord, what then?

DUKE. O, then unfold the passion of my love, Surprise her with discourse of my dear faith: It shall become thee well to act my woes;

She will attend it better in thy youth Than in a nuncio's<sup>3</sup> of more grave aspect.

you quickly became one of the Duke's favorites in 3 days

trust

Infer

Orsino just confessed to the enemy.

go talk to her

refuse to leave until you speak to her

act out how much I suffer for her.

VIOL. I think not so, my lord.

DUKE. Dear lad, believe it;

For they shall yet belie thy happy years,

That say thou art a man: Diana's lip

Is not more smooth and rubious;<sup>4</sup> thy small pipe

Infer

Is as the maiden's organ, shrill and sound;

Duke notices & likes feminine qualities

And all is semblative<sup>5</sup> a woman's part.

I know thy constellation is right apt

For this affair. Some four or five attend him;

All, if you will; for I myself am best

When least in company: Prosper well in this.

And thou shalt live as freely as thy lord

To call his fortunes thine.

VIOL.

I'll do my best

To woo your lady: [Aside] yet, a barful<sup>6</sup> strife!

TQ

Whoe'er I woo, myself would be his wife.

Aside

VIOLA likes Duke

[Exeunt.]

Infer

Viola's wooing will reveal her true character

You sure seem like a girl your lip is red & beautiful & your voice is light

TQ

Promise

IRONY

SCENE V. OLIVIA's house.

Enter MARIA and Clown

cut to save time

MAR. Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle may enter in way of thy excuse: my lady will hang thee for thy absence.

CLO. Let her hang me: he that is well hanged in this world needs to fear no colours.<sup>1</sup>

MAR. Make that good.

CLO. He shall see none to fear.

MAR. A good lenter<sup>2</sup> answer: I can tell thee where that saying was born, of "I fear no colours."

CLO. Where, good Mistress Mary?

maria

4. rubious] apparently a once-used word; formed from "ruby."

# Questions to answer in your ISN

## Scene 3:

1. Who is the new **suitor** (2nd in love with) for Olivia?
2. Why does Sir Toby encourage this **suitor** to pursue Olivia?

## Advanced

1. How is Sir Toby manipulating his position as Olivia's uncle

# Questions to answer in your ISN

## Scene 4:

1. What instructions does the Duke give Cesario?
2. Why is Cesario the right person for the job?

## Advanced

How does the Duke Orsino succeed and fail at Courtly Love?

Homework: Write your intro paragraph for your essay!

How does Shakespeare use Foil Characters in Twelfth Night? Which characters does he celebrate (who is shiny?)

Hook Foils  
♡▷

BK

Thesis  
↓ Answer prompt

TAGS

Twelfth Night  
William Shakespeare

Play - Comedy

love triangle involving foil  
characters

How does Shakespeare  
use foil characters  
in Twelfth Night?

Who does he "celebrate"?  
(Who is shiny?)

# Dramatis Personæ

**ORSINO**, Duke of Illyria.

SEBASTIAN, brother to Viola.

ANTONIO, a sea captain, friend to Sebastian.

A Sea Captain, friend to Viola.

VALENTINE, } gentlemen attending on the Duke.  
CURIO, . . . }

Butler

SIR TOBY BELCH, uncle to Olivia.

SIR ANDREW AGUECHEEK.

MALVOLIO, steward to Olivia.

FABIAN, } servants to Olivia.  
FESTE, a Clown, }

**OLIVIA.**

**VIOLA.** . . . . Cesario

MARIA, Olivia's woman.

