

Line	Questions for Act II of Twelfth Night beginning with Act 2, scene 1
	Group Leaders – you will not be finishing the Act, but should finish scene 4. Ask the questions after you read the corresponding line #s.
Scene 1 lines	Before you begin: Who is Sebastian? Who is Antonio? Who are their counterparts in the play (the other characters that are similar to them or to their roles?)
1-7	Why does Sebastian say that he will “bear [his] evils alone”? Explain – briefly, how is this very different than the emotions shown by Countess Olivia? By Duke Orsino?
19-20	What does Sebastian have in common with his sister? With Macbeth, right after he murdered Duncan (“had he but lived”)
24 -31	What does he think has happened to his sister? What does the line about drowning her with salt water mean? BIG IDEA: Do you remember the Shakespeare Sonnet about “forebemoaned moans”? It is on your individual sheets (or the back of this). Think back to the resolution of that sonnet – now think about what so many of these characters (Sebastian, Viola, Olivia – <i>who watered her room daily with the same salty brine</i>) are doing – what does that sonnet suggest they should do? Think on this and continue – if you have an epiphany blurt it out at any time.
43-47	Notice that Antonio has many enemies in Orsino’s court – that is very convenient for the plot (as he won’t be recognized by someone (like Viola)) who would know him. Does Antonio’s love for his master have a counterpart that you’ve seen so far in the play?
Scene 2 don’t read	We did Scene 2 as our opening “Acting Circle” Quickly, look over it (without rereading it). Did any of you see something new – having read the first act? What – be specific.
Scene 3 1-14	(after reading 1-14). What are these three (the fool a bit later) up to? What more do we learn (or confirm about their characters) from this?
16-17	Your footnote explains the Fool’s reference to “we three.” Make sure all in your group understand this. Big Question: How does a play – such as this one – operate in the same way – how is the reader (audience) the “third actor.” Make sure you all get the coolness of this metaquestion before you move on.
36-37	What is the choice of songs that Feste (the Fool) gives them? What does the very choice imply – ah ha! Which do they choose? Big Question: How does what you’ve read so far about these characters (and maybe ourselves) confirm the Fool’s cynicism?
40-53	Require that whomever is reading the Fool’s lines sing the song – Have some fun! Look specifically at 48-53. What does the song say about the recurring theme of “being in the moment”? “Youth’s a stuff will not endure” – what does this say about what we should do with our lives? (does anyone in your group know the idea of “Carpe Diem”? After the song – skip to the next page. Line 69.
69-70	What is IRONIC about the fact that Andrew keeps calling Feste, “fool”?
87	Malvolio calls them “mad” – mark this and remember for later
87-93	How do they (Toby, Andrew) view Malvolio – do you know what a “kill joy” – “party pooper” is?
	SKIP TO LINE 120
120-123	What does Malvolio threaten to do?
130-137	What does Maria hint that she will do?
139	They call him a Puritan – why? Again, think “kill joy”, “prude”.
158-165	What is their plan?
189	What is the pun with “knight”?
Scene 4 1-8	Once again, what does Orsino seem to be reveling in? Has anyone had their sonnet 30 epiphany yet – how does that idea fit in?
9-12	Everyone wants to hear Feste (the Fool) sing – and sing about what? Take a figurative leap – what does this say about the nature of love – now think about the situations here: Olivia loves a man (who is a woman), Orsino loves a Woman (who will not see men), Viola loves a man (who thinks she is a man and loves another). And what about Antonio – did anyone in your groups get any vibes about him?
19-22	How are his lines about the “constant image” of one’s beloved ironic given who he is talking to?
29-33	How does she answer the questions about the lover that she refers to (and the object of that affection) – how are the lines funny and appropriate?
36-40	Quickly, How does this echo the Nymph’s reply to the Shepherd (if all the world and love were young...?)
42	How does the line “let thy love be younger than thyself” have a double meaning? (think of Feste’s song from earlier – about the best laughter being that which is laughed right now). Big Question: Here is this woman that loves him – right in front of his nose – he pines for, Olivia pines for, and even the twins pine for loves (in the case of the twins – familial love) that is a part of the past. Revisit <i>forebemoaned moans</i> .
44-45	A great Stephen Booth moment (those <i>word textures</i> you saw in the <i>Macbeth Made Easy</i> work) here: does anyone see it in these two lines. Inform your group that a Stephen Booth moment is a word play that does nothing to further the meaning of the story. Give them a hint – line 45 has the word “fall”. Give them a minute. Line 44 has the word “rose”(s) Ask you group to look at their turned over sheets (with Sonnet 30 on it) – look at the text labeled WORD TEXTURE from yesterday’s reading – I have helped you with bold face – can anyone see the word texture – if not don’t spend any time on it, ask someone else later.
58-86	In his song, what does the Fool sing about? Though it begins with death – it ends with love. A sad lover (who has wronged the speaker of the song) will not find the grave of the wronged lover. How does this revenge fit with what is now happening in the story? How do Feste’s lines about pain and pleasure fit with these two (love,death) seemingly contrasting ideas.

104-113	After reading them – What does your group think about what Orsino says is different about how men and women love? What could (will?) prove him wrong – Ah ha! Look specifically at 105-106; earlier he said the exact opposite (that it was men who were fickle not women) Jump to 129-130
129-130	What does Viola – speaking as a man say as a response to Orsino? What do you think?

CHANGE IN HOMEWORK – Next day: Act III through scene 2, the following day – All of Act III

WORD TEXTURE (from Act 1, scene 5): “Two faults, madonna, that good drink and company will amend; For give the Fool drink, then is the Fool not dry.” (remember – these Stephen Booth moments (word textures) do not tell us anything new or help our understanding of the text; nor do they advance the plot).

Sonnet 30 by William Shakespeare

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoanèd moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.

The Nymph's Reply to the Shepherd

BY SIR WALTER RALEGH

If all the world and love were young,
And truth in every Shepherd's tongue,
These pretty pleasures might me move,
To live with thee, and be thy love.

Time drives the flocks from field to fold,
When Rivers rage and Rocks grow cold,
And *Philomel* becometh dumb,
The rest complains of cares to come.

The flowers do fade, and wanton fields,
To wayward winter reckoning yields,
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of Roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten:
In folly ripe, in reason rotten.

Thy belt of straw and Ivy buds,
The Coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee, and be thy love.



Small Group Reading Instructions for reading plays

Group leaders

Right now (or the night before – if given)

- 1) **Look over the questions** – No, you don't have to look up the answers – just read them through once (no more than 5 minutes on this). Note the pages you will be skipping (if any) – and you only need to get thru scene 4.
- 2) Next to the question boxes – about every 5 questions or so – **put the actual time that you feel you need to be at in order to finish this in time** (remember, you will be reading the play aloud). Make sure you know WHERE you'll be stopping for the day. You can divide the pages that you will be actually reading (make sure you note the parts you will be skipping) and figure out where you should be based on that. **Make sure you know the schedule for the day you will be doing this** – don't put minutes (ie 32) but put the actual time instead (9:37) next to the boxes
- 3) **If there is something on the flip side of the questions** – briefly look at it (perhaps in conjunction with the questions asked about it).

During the reading

- 1) **Make sure you actually read the play out loud**, with parts, like we do in class **DO NOT ANSWER THESE QUESTIONS WITHOUT READING THE PLAY ALOUD – IF YOU DO YOUR GROUP WILL GET A 0 FOR THE DAY**– for quickness – have people own parts for a page just like we do in whole class readings. The GROUP Leader does NOT read (you've got to pay attention, and wait for the right moment to ask questions). Students may write the answers to these questions as notes or on a separate sheet of paper (it really helps if **at least one student puts them on a separate sheet of paper** – so the group leader can Xerox (copy them) or take a picture of them with their phone later.
- 2) Groups should ideally be **5-8 students each**.
- 3) **No one should have the Act Questions in front of them except for the Group Leader. Make sure they have the flip side showing (there may be another work on this)**. It helps if you are the only one with the questions.
- 4) **Everyone, except you (the group leader), should write** – these questions will be seen again on the final. If you see people not writing, remind them to – at the same time – they need to be taking notes quickly, not writing full fledged answers (or you won't finish). Group Leaders – please Xerox one of your member's answers when you are finished.
- 5) **Try to let your group members answer the questions, not you**. This is one of the hardest parts of teaching. Also, if one group member is being quiet try to ask them questions whenever possible. Make sure everyone contributes.
- 6) **If I am not here – make sure that your group stays focused** – remind them if you need to – that I am counting on them.

I hope you enjoy being in the teacher's seat for a change.