



ELA Virtual Learning

English 218 Introduction to Literature

Lesson: May 1, 2020



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Objective/Learning Target:

- Read and comprehend literature, including drama, independently and proficiently.
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings using context, affixes, or reference materials.
 - Read and comprehend informational text independently and proficiently.



Bell Ringer:

What are your initial impressions of *Twelfth Night*?

****Start a document to record your response to this and the work which follows on later slides.**

Learn

Look closely at the image here - an actual picture of the first page of this play as seen in *The First Folio*. What do you notice?

Among other interesting things, like the print and spelling, did you notice it has an alternative title? “Or what you will” was on the original play; I do not know when it was dropped. “What you will” basically equates to “whatever”. There are theories about this alternative title. You can read some here: [Twelfth Night or What You Will](#).



Twelfth Night, Or what you will.

Actus Primus. Scena Prima.

Enter Orsino Duke of Illyria, Curio, and other Lords.

Duke.

Musicke be the food of Love, play on,
Give me excuse of it - that lurking
The appetite may tickle, and looke
That brainesagen, it had a dying fall:
O, it came ore my eare, like the sweet sound
That breathes upon a bank of Violets;
Sealing, and giving Oursers. Enough, no more,
His note to sweete now, as it was before.
O spirit of Love, how quicke and fresh art thou,
That notwithstanding thy capacity,
Receivest as the Sea. Nought enters there,
Of what valour, and quick'ness there,
But falls into abatement, and low price,
Even in a minute; so full of shapes is fancy,
That it alone is high fantasticall.

Cur. Will you give him any Lord?

Du. What Curio?

Cur. The Hart.

Du. Why lo I do, the Noblest that I have:
O when mine eyes did see Olivia first,
Me thought the purg'd ayre of penitence;
That instant was I turn'd into a Hart,
And my desires like kill and cunill hounds,
Hie thence pursuite. How now what news from her?

Enter Valentin.

Val. So please my Lord, I might not be admitted,
But from her husband doe returne this answer:
The Element is felle, all seven yeeres hence,
Shall not behold her face at simple view;
But in a Cloysters life she will vained walke,
And water once a day her Chambers round.
With eyes opening intire, all this to reason
A brother dead love, which the world keepe fresh
And lasting, in her dead remembrance.

Du. O she that hath a heart of that fine frame
To pay this debt of love; but to a brother,
How will the love, when the rich golden shaft
Hath kill'd the stocke of all affections else
That live in her. When Liver, Braine, and Heart,
These three severall thrones, are all supply'd and fill'd
Her lover perishes with one felle faine king:
Away before me, to sweet beds of Flowers,
Love-thoughts lye rich, when canopy'd with bowres.

Exeunt.

Scena Secunda.

Enter Viola, a Coppaine, and Sailors.

Viola. What Country (Friends) is this?
Cop. This is Illyria Lady,
Viola. And what should I doe in Illyria?
My brother he is in Elibrium,
Perchance he is not drown'd: What thinke you Saylor?
Cop. It is perchance that you your selfe were saved.
Viola. O my poore brother, and so perchance may he be.
Cop. True Madam, and so comfort you with chance.
Alone you selfe, after our shipwrecke flight,
Went you, and the best poore number saved with you,
Hang on our driving boare: I saw your brother
Most provident in perill, busle himselfe,
(Courage and hope both teaching him the practise)
To a strong Maile, that he might upon the sea:
Where like Orsino the Dolphinus backe,
I saw him hold acquaintance with the waves,
So long as I could seee.

Du. Forrying for, there's Gold:
Mine owne escape misdeeth to my hope,
Whereto the speech serves for authority
The like of him. Know'it that this Country?
Cop. Madam well, for I was viceregent here
Not three houres traveile from this very place?

Viola. Who governs here?

Cop. A noble Duke in nature, as in name.

Viola. What is his name?

Cop. Orsino.

Viola. Orsino! I have heard my father name him:
He was a Banisher then.

Cop. And so is now, or was to very late:
For but a month ago I went from hence,
And then 'twas fresh in murmur (as you know
What great ones doe, the selfe will prattle of)
That he did fence the love of faire Olivia.

Viola. What's this?

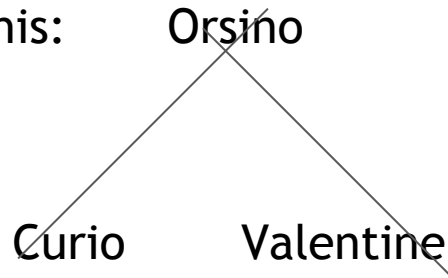
Cop. A vertuous maid, the daughter of a Count,
That did some twelvemonth since, then leaving her
In the protection of his house, her brother,
Who shortly after did for a while there love
(They say) the lady adjud the fight
And company of men.

Viola. O that I serv'd that Lady,
And might not be deliver'd to the world

FIN

Learn

You have read the first two scenes from the play, where you were introduced to a few of the characters: Orsino, Curio, Valentine, Viola, Captain, and Olivia. Referring to the [character list](#) on page 5 of the pdf, re-read the descriptions of each. As we move through the play, to facilitate your reading and keeping track of who is whom, sketch out the relationships between the characters. For these five, we know Orsino is the duke and Curio and Valentine are his servants. That part might look like this:



In your notebook, you can sketch it out any way it makes sense. Some type of graphic depiction really helps, by hand in your notebook, or using a template.

Character Map

A central octagon is connected by lines to four ovals arranged vertically. Each oval is connected to a rectangular box with horizontal lines for writing.

Name

Date

Section Title

Learn and take notes

Consider what we know about each of these five characters and what we can infer. For example:

Orsino - He is the Duke of Illyria and he is pining for Olivia.

Curio - He is the servant of the duke, but hasn't said much.

Valentine - He is also a servant of the duke and seems to know about Olivia.

In your notebook, summarize what you know so far about each character in a table. Put the names in the left column, characteristics in the next, and whether it is direct or indirect in the third. Here is an [example](#).

Learn

** I will switch how I indicate pages - sorry! I find the actual page numbers shown as they are in the book to be more clear. So, you have now read through page 14, to the top of 15 of the book, which finishes Act 1, Scene 2.

As you move forward, keep in mind our discussion of direct vs. indirect characterization; there will be a couple of questions to answer.

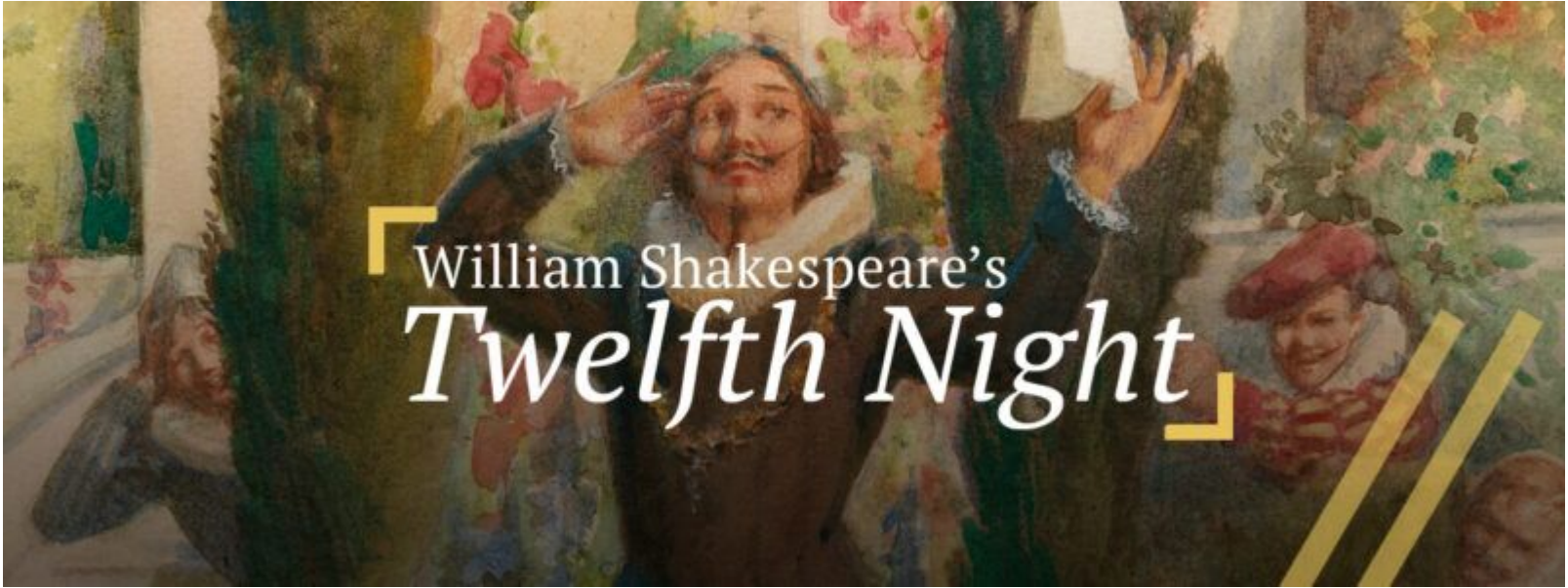
Shakespeare is perhaps most famous for his diction. His mastery of the English language has basically no comparison. He uses everything from “common” (vulgar) language, to ordinary language, to elevated diction. He even invented words, when it suited him, such as “lonely” (*Coriolanus*. 1616) and “unreal” (*Macbeth*. 1623).

In the reading for Act 1, Scenes 2 and 3, you encountered elevated diction which you may have had to look up, such as surfeiting, abatement, and abjured.

Learn

Today, specifically consider how Shakespeare uses the “language of love” in this play - as this play is really all about love, of all kinds. Examine how Orsino’s opening monologue reveals his quandary regarding love. Note the very courtly language he uses. “O, spirit of love, how quick and fresh art thou,” (1.1.9). He often speaks in poetic form, even in actual verse, when speaking of love.

As you move forward with your reading, contrast this style with Sir Toby’s language. Observe how the diction helps with characterization.



Please continue your reading of *Twelfth Night*, beginning on page 15 of the book, with Act 1, Scene 3, and continuing through Act 1, Scene 4 on page 26. Remember, these are now book page numbers - not pdf page numbers.

Practice:

Twelfth Night - Act 1, Scenes 3 and 4 - respond to the following questions in full sentences; typically only one or two sentences will be sufficient.

1. On page 15, as Scene 3 opens, we meet Sir Toby and Maria. Both talk about Sir Toby's drinking. Note the lines, and explain how each is an example of indirect characterization.
2. By page 17, we have heard from both of those characters about Sir Toby's friend, Sir Andrew. From their comments, what can you infer about Sir Andrew's character at this point?
3. Considering Shakespeare's diction, and in this case, his "language of love", give an example of the contrast between Orsino and Sir Toby, including a quote.

Practice:

4. On page 20, Maria responds to Andrew with, “Marry, / now I let go your hand, I am barren” (1.3. 78-79). She then exits. Reading the lines before, this is clearly sarcasm - a favorite tool of Shakespeare's. Explain how you know she is being sarcastic.

Response Criteria

(Answers will Vary)

- Check your written response to make sure it meets the following criteria:
 - Did you write in complete sentences?
 - Did you use standard conventions (spelling, punctuation, grammar)?
 - Did you answer the questions?
 - Did you use MLA formatting in all things, including a proper MLA header?

Sample Appropriate Response:

Bellringer - Responses will vary, but may refer to not having technology, relationships being different, or the different gender roles of that time.

Practice: Responses are on the following slides.

Examples of Quality Responses

1. On page 15, as Scene 3 opens, we meet Sir Toby and Maria. Both talk about Sir Toby's drinking. Note the lines, and explain how each is an example of indirect characterization. **Response:** On line 11, Sir Toby says his clothes are "good enough to drink in" which infers he drinks a lot. On line 14, Maria seems to confirm that when she says, "That quaffing and drinking will undo you." Inference and another character's words are both indirect characterization - in this case, of Sir Toby.
2. By page 17, we have heard from both of those characters about Sir Toby's friend, Sir Andrew. From their comments, what can you infer about Sir Andrew's character at this point? **Response:** Since Toby sings his praises, it sounds like Sir Andrew is a good-looking man with many talents. "...and hath all the good gifts of/nature" (1.3.27-28). Maria, though, refers to him as a foolish knight, a drunk and a coward.

Examples of Quality Responses

3. Considering Shakespeare's diction, and in this case, his "language of love", give an example of the contrast between Orsino and Sir Toby, including a quote. **Response:** Orsino speaks in poetic verse and sounds like a gentleman, while Toby speaks in a more vulgar manner, such as when urging Sir Andrew to "woo" Maria. "You mistake, knight. 'Accost' is front her, board/ her, woo her, assail her" (1.3. 55-56).

4. On page 20, Maria responds to Andrew with, "Marry,/ now I let go your hand, I am barren" (1.3. 78-79). She then exits. Reading the lines before, this is clearly sarcasm - a favorite tool of Shakespeare's. Explain how you know she is being sarcastic. **Response:** Earlier, Maria made it clear she did not think much of Sir Andrew, calling him a foolish drunk and coward, so for her to say she is "barren" upon letting go of his hand is clearly sarcasm. To be barren would mean to be empty. I'm sure she was glad to let go of him.

Resources

There are many great paintings of various scenes from Shakespeare. Though I usually don't recommend Wikipedia as a source, I found this lovely painting of Olivia there. One can see why all of the men are falling for her.



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Olivia