WHAT IS “AFTER” I, MALVOLIO?

AFTER provides teachers engaging, ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance. Actively reflect on the performance, make connections to your curriculum, and follow up on the New Victory classroom workshop, using this tool to increase the impact of the theater-going experience. This section also includes Creativity Pages that provide students the opportunity to individually reflect on and develop an aesthetic response to the show content.

MAKING CONNECTIONS TO LEARNING STANDARDS

New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

COMMON CORE
Reading: Standard 1; Standard 3; Standard 4; Standard 5; Standard 6; Standard 7
Writing: Standard 3; Standard 4; Standard 9
Speaking and Listening: Standard 1; Standard 2; Standard 5
Language: Standard 1; Standard 2; Standard 3

NEW YORK STATE STANDARDS
The Arts: Standard 1; Standard 4
English Language Arts: Standard 1; Standard 4

BLUEPRINT FOR THE ARTS
Theater: Theater Making; Developing Theater Literacy; Making Connections
Following your trip to The New Victory, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

1. Provide students (either as one large group or in small groups) with a large piece of paper. Draw an image of the New Victory stage on it (i.e. curtains and an empty stage).

2. On the stage, ask students to write or draw words/images they remember from the performance they saw. On the curtains, ask the students to write feelings/opinions they had about seeing the performance.

3. Once the students have offered their reflections on the paper, display the various pages around the room, and ask the students to take a “gallery walk” to look at all of the responses.

4. As a full class, reflect on their responses.

TEACHER TIP

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

- Describe (I saw…)
- Analyze (I wonder…)
- Interpret (I think/feel…)
- Evaluate (I believe…)

MY CRITIC’S NOTEBOOK

Have your students become theater experts and critics while understanding what kind of impact the show had on them. Use the template provided after each live performance your class see at the New Vic to provide students with an alternative means of reflecting on a show. Allow each student to create a scrapbook documenting their experience going to the theater. Include the New Vic Bill they received after the show and any pictures you took at the theater or on the way! Encourage them to decorate their scrapbook and incorporate any of the New Victory School Tool Creativity Pages you completed as part of the experience. At the end of the year, compile all of these reflections to create individual Critic’s Notebooks.
Overall, the show made me feel...

While watching the show, the strongest feeling I had was...

One thing I saw on The stage during this show that I've never seen before was...

After seeing the show, my friends and I talked about...

If I was the director, one change I would make to the show would be...
During the New Victory Classroom Workshop, your students explored the letter that was falsely written to Malvolio to prank him. This letter sets off a chain of events that leaves Malvolio locked away, believed to be mad. This exercise will allow your students to explore the moment at the end of the play when Malvolio realizes the letter was not written by Olivia after all.

1. Review the plot of Twelfth Night and the events as retold by Tim Crouch in I, MALVOLIO. Ask your students: What do you imagine the conversation between Malvolio and Olivia was like when it was revealed that the love letter he received, asking him to do some crazy things to profess his love, was actually a prank? What do you think they said to each other?

2. Ask your students to work in pairs. Instruct them to write their own version of this exchange using the template (on the next page).

3. Once they have written their own version, allow some of the pairs to perform their short scene.

4. Now, read the original Shakespearean text aloud with them as a group. Break down the language together, making sure the class identifies any language that is confusing or unfamiliar to them.

5. In pairs, ask the students to read the scene using the Shakespearean text, while trying to use the same intentionality and emotion as the scene they wrote.

6. Reflect on the exercise with your students: What was it like to read Shakespearean language? What was similar about the text you wrote and the original scene? What was different?

(*Did you book an in-classroom workshop led by New Victory Teaching Artists? This is a FREE and highly recommended component of your partnership with The New Victory. For more information, please contact the Education Department at Education@NewVictory.org.)

Malvolio. Madam, you have done me wrong, Notorious wrong.


Malvolio. Lady, you have. Pray you, peruse that letter.
You must not now deny it is your hand:
Write from it, if you can, in hand or phrase;
Or say 'tis not your seal, nor your invention:
You can say none of this: well, grant it then
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour,
Bade me come smiling and cross-garter’d to you,
To put on yellow stockings and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer’d me to be imprison’d,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e’er invention play’d on? Tell me why.

Olivia. Alas, Malvolio, this is not my writing,
Though, I confess, much like the character
But out of question ’tis Maria’s hand.
And now I do bethink me, it was she
First told me thou wast mad; then earnest in smiling,
And in such forms which here were presupposed
Upon thee in the letter. Prithee, be content:
This practise hath most shrewdly pass’d upon thee;
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

(Act V, Scene I)
Using the script template below, imagine your own version of the conversation between Malvolio and Olivia when he realizes that the love letter was not from her.

In this scene...
Malvolio sees Olivia for the first time since he’s been locked away, and everyone believes he has gone mad for doing the acts demanded in the letter (that he believed would win Olivia’s heart). Olivia reveals that the letter was not from her, and Malvolio understands that he was pranked.

Write the conversation they have in this moment. IN THE BUBBLES below, write your own version of the dialogue (the actual words the characters would say to each other) between Malvolio and Olivia.

What does Malvolio feel in this moment? Does he think Olivia was involved in the prank? What do you think Olivia is thinking in this moment? How do you think she responds to Malvolio?

MALVOLIO

OLIVIA

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In this activity, your students will use the dramatic convention of I, MALVOLIO to explore a text you are already studying in class and illuminate a different point of view.

1. Choose a text that you are already reading in class with your students, or a text they are currently reading on their own.

2. Ask them to choose a supporting character in the text who they feel is the “underdog” (a person who has low status) in the story.

3. Encourage your students to imagine the same story, or an event from the story, as told through the “underdog” character’s perspective.

4. Each student should brainstorm a list of ideas for what might be presented differently in the story as seen through the eyes of that character. What does it feel like to be that person? What are their defining characteristics? How would they describe themselves and the other characters in the story? What events of the story would they be the most excited about, or the most devastated by?

5. Once they have completed some initial brainstorming, ask the students to individually write a letter or a journal entry in the first person, as that character, recounting part of the story from their point of view. Encourage the students to be as specific as possible, using the story as a launching point for their creativity.

REFLECTION

What did you learn about the character’s motivation when looking through a different point of view?

What new discoveries did you make about the story?

Why do you think Tim Crouch chose to tell the story of Twelfth Night through the eyes of Malvolio?

EXTENSION ACTIVITY

Allow your students the chance to perform their letters or journal entries as monologues. Give them a chance to rehearse, and work in pairs to explore the voice and physicality of the character.

How would the character stand? How would he or she sound when speaking? Would he or she sit or stand when addressing their audience? Would he or she be quiet or dynamic? When they perform, don’t have them tell the rest of the class which character they chose, and see if the rest of the class is able to determine the character from the performance. Encourage the student performer to bring the character to life using their physicality and voice (in the way that Tim Crouch embodied Malvolio).