

Twelfth Night

by William Shakespeare



Morning Matinee Play Guide

Twelfth Night

By William Shakespeare

Study Guide

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SYNOPSIS OF THE PLAY:

The subtitle for this play is *What You Will*.



Twelfth Night at Oregon Shakespeare Festival

Like many of Shakespeare's comedies, this one centers on mistaken identity. The leading character, Viola, is shipwrecked on the shores of Illyria during the opening scenes. She loses contact with her twin brother, Sebastian, whom she believes to be dead. Masquerading as a young page under the name Cesario, she enters the service of Duke Orsino through the help of the sea captain who rescues her. Orsino has convinced

himself that he is in love with the bereaved Lady Olivia, whose father and brother have recently died, and who will have nothing to do with any suitors, the Duke included. Orsino decides to use "Cesario" as an intermediary to tell Olivia about his love for her. Olivia, believing Viola to be a man, falls in love with this handsome and eloquent messenger. Viola, in turn, has fallen in love with the Duke, who also believes Viola is a man, and who regards her as his confidant.

Much of the play is taken up with the comic subplot, in which several characters conspire to make Olivia's pompous head steward, Malvolio, believe that his lady Olivia wishes to marry him. It involves Olivia's uncle, Sir Toby Belch; another would-be suitor, a silly squire named Sir Andrew Aguecheek; her servants Maria and Fabian; and her father's favorite fool, Feste. Sir Toby and Sir Andrew get drunk and disturb the peace of their lady's house by continuously singing catches late into the night at the top of their voices, prompting Malvolio to chastise them. This is the basis for Sir Toby's, Sir Andrew's, and Maria's revenge on Malvolio.

The riotous company convinces Malvolio that Olivia is secretly in love with him through a love letter written by Maria in Olivia's hand asking Malvolio to wear yellow stockings cross-gartered, to be rude to the rest of the servants, and to smile constantly in the presence of Olivia. Malvolio finds the letter and reacts in surprised delight. He starts acting out the contents of the letter to show Olivia his positive response. Olivia, saddened by Viola's attitude towards her, asks for her chief steward, and is shocked by a Malvolio who has seemingly lost his mind. She leaves him to the contrivances of his tormentors.



Orsino and Viola Painted by Frederick Richard Pickersgill

Pretending that Malvolio is insane, they lock him up in a dark cellar (a common "treatment" for the mentally ill), with a slit for light. Feste visits him to mock his "insanity," once disguised as a priest, and again as himself. At the end of the play Malvolio learns of their conspiracy and storms off promising revenge, but the Duke sends Fabian to pacify him.

Meanwhile Sebastian arrives on the scene, spreading confusion. Mistaking him for Cesario, Olivia asks him to marry her, and they are secretly united.

Finally, when the twins appear in the presence of both Olivia and the Duke, there is more wonder and awe at their similarity, at which point Viola reveals she is really a female and that Sebastian is her lost twin brother. The play ends in a declaration of marriage between the Duke and Viola, and it is

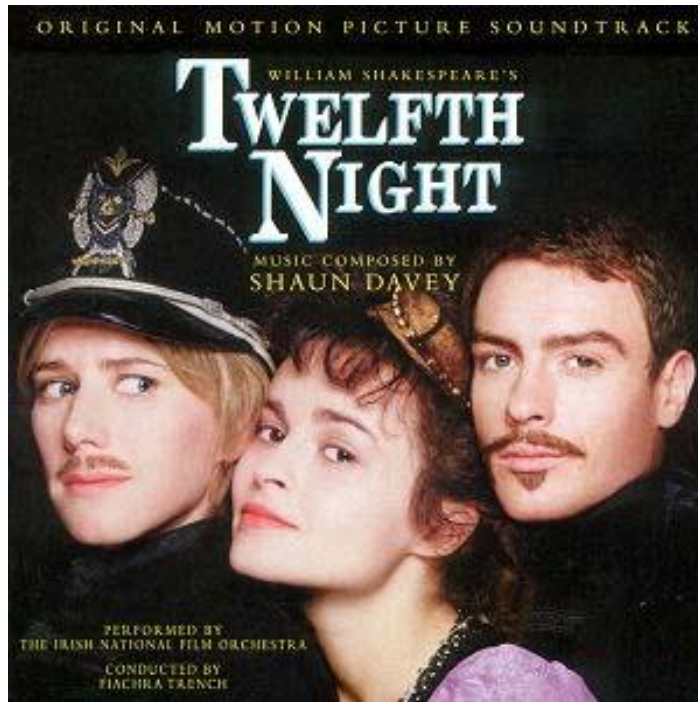
learned that Toby has married Maria. An elegiac song

from Feste ("heigh-ho, the wind and the rain") brings the entertainment to a close.

CAST OF CHARACTERS:

Orsino, Duke of Illyria: The ruler of Illyria. Powerful and a gentleman, he is obsessed with gaining the hand in marriage of the fair Lady Olivia, unaware that he himself has a secret admirer.

Viola and disguised as a man, Cesario: The secret admirer of Orsino, Viola comes to work for Orsino when having been shipwrecked, she disguises herself as a man, and is employed for the Duke. Much favored by the Duke, Viola is entrusted to convey the Duke's love to Countess Olivia. This later causes problems for Viola, who serves her master faithfully, despite desiring Orsino for herself and being the unwitting (and unwilling!) target of Countess Olivia's affections. Viola has a brother, called Sebastian, who is identical to her male appearance as Cesario; she fears that he died when their ship broke up at the beginning of the play. (Note: Cesario will be



described in the third person as the man he appears to be to the other characters in this play, though Cesario is of course a woman in disguise).

A Sea Captain: A friend to Viola, he helps her to disguise herself as Cesario. He initially reports Sebastian dead.

Lady Olivia: A countess of high social standing and great beauty, her hand in marriage is desired by Orsino. She has resigned herself to seven years of solitude following the loss of, first, her father, and

then her much-loved brother. Spurning love in all its forms, she shuns Orsino's romantic overtures, but at the sight of Cesario, falls deeply in love, causing many problems for Cesario (really Viola). She later marries Sebastian who, looking exactly like Cesario, also steals Lady Olivia's heart.

Sebastian: Viola's twin brother. When the ship he and Viola were traveling on sinks, he fears his sister dead, as her sister does of him. Frequently mistaken for Cesario, Sebastian eventually is reunited with his sister, earlier taking the hand of the willing Countess Olivia as his wife.

Antonio: A Sea Captain by trade, Antonio is a man with many enemies in the Duke Orsino's court. Nonetheless he accompanies Sebastian in his travels. Memorable for the expression, "That danger shall seem sport..." (Act II, Scene I).

Sir Toby Belch, Uncle to Olivia: As Olivia's uncle, Sir Toby passes away his time drinking in Olivia's house with fellow drinker Sir Andrew Aguecheek, much to the displeasure of Olivia, her servant Maria and Olivia's uptight and humorless steward Malvolio. A great schemer of practical jokes, Sir Toby enjoys playing tricks on Malvolio, his friend Sir Andrew and anyone else who captures his fleeting attention.

Sir Andrew Aguecheek: The drinking partner of Sir Toby, he too pushes Lady Olivia's patience and hospitality with his continuously loud and lewd behavior. Described by Sir Toby as being "as tall a man as any's in Illyria," Sir Andrew is not overly intelligent. Sir Andrew, like Sir Toby, has little love for the annoying Malvolio and is party to a practical joke against him. Sir Andrew, however, is greatly valued by Sir Toby since he is rich, earning some "three thousand ducats a year." Unwittingly, Sir Andrew is also the pawn in Sir Toby's plot making. Naive by nature, he is manipulated by Sir Toby into pursuing Lady Olivia since this will maintain Sir Toby's drinking lifestyle. Later Sir Andrew is manipulated into challenging Cesario, who becomes a threat to Sir Toby's plans.

Malvolio: As Lady Olivia's steward, Malvolio sees himself in a somewhat grandiose light, imagining that Olivia loves him and wishing to be more than his current rank. This and his continuous disapproval of Sir Toby and Sir Andrew's drinking earn him their hatred, and he quickly becomes their pawn in a complex romantic ruse.

Maria: Lady Olivia's woman, she is patient and tactful where Malvolio is brash and insulting. She, too, disapproves of Sir Toby and company's drinking but tries tactfully to subdue their boisterous spirits. Her dislike of Malvolio leads her to create an elaborate romantic trick on Malvolio, which she also uses to calm down Sir Toby and company, who are now enthusiastic conspirators in Malvolio's humiliation.

Feste: Referred to in the text as "The Clown" and a servant to Olivia, Feste like so many of Shakespeare's fools, speaks the truth from the source of recognized foolishness. He is much appreciated by Sir Toby, who spends many hours with him.

Fabian: A servant of Lady Olivia's, he too dislikes Malvolio, and also participates enthusiastically in Malvolio's downfall.

Valentine and Curio: Gentlemen attending Orsino at the start of the play.

ABOUT THE PLAY:

William Shakespeare never published any of his plays and therefore none of the original manuscripts have survived. Eighteen unauthorized versions of his plays were, however, published during his lifetime in quarto editions by unscrupulous publishers (there were no copyright laws protecting Shakespeare and his works during the Elizabethan era). A collection of his works did not appear until 1623 (a full seven years after Shakespeare's death on April 23, 1616) when two of his fellow actors, John Hemminges and Henry Condell, posthumously recorded his work and published 36 of Shakespeare's plays in the First Folio. Some dates are therefore approximate; other dates are substantiated by historical events, records of performances and the dates plays appeared in print.

Date first performed: The first recorded production of *Twelfth Night* is February 2, 1602. In the Elizabethan era there was a huge demand for new entertainment and *Twelfth Night* would have been produced immediately following the completion of the play script.

Date first printed: It is believed that *Twelfth Night* was first printed in 1623 in the First Folio. As William Shakespeare clearly did not want his work published, details of the play would have therefore been noted and often pirated without his consent following a performance.

The setting for *Twelfth Night*: The action of the play is set in Illyria, in the northwestern Balkans along the Adriatic Coast. Illyrians were ancestors of modern-day Albanians. However, Shakespeare may have intended Illyria as an imaginary country free of time or borders, like Shangri-La, Oz, Avalon, or Prospero's island in *The Tempest*.

The theme of the Play: *Twelfth Night* is categorized as a comedy.

Number of words in *Twelfth Night*: The number of words in *Twelfth Night*, according to the Complete Public Domain Text, is 21,467.

Most important characters: The most important characters in *Twelfth Night* are Viola, Orsino and Sir Toby Belch.

Major Themes

True love sees the soul. True love requires recognition of the noble inner qualities of the beloved as well as the outward qualities. Duke Orsino thinks he loves Olivia. But it soon becomes apparent that he loves her primarily for her beauty, not her nobility of soul. In other words, he is infatuated with her looks and charm. However, he gradually falls in love with Viola after her inner qualities emerge while she is disguised as a man. His love for her is not complete until she removes her disguise and reveals that she is a beautiful woman. Orsino then loves her heart, soul, and body—that is, spiritually and physically. Olivia's love for Sebastian evolves in a similar way. She begins by admiring Sebastian's noble qualities as mirrored by his twin sister Viola, disguised as the male messenger Cesario. But her love is incomplete until Sebastian arrives with the same noble qualities of Viola—but in a male body.

Love (brotherly and romantic) is foolish at times. For example, Olivia goes to ridiculous lengths to mourn her dead brother, then falls in love with Viola disguised as a man. Pompous Malvolio, meanwhile, wears yellow stockings with crossed garters to woo Olivia.

Love vexes and presents pitfalls. Orsino, Viola, and Olivia undergo distress and suffer setbacks of one kind or another before being united with his or her beloved. Malvolio of course, experiences a pitfall and never gets out.

Love ultimately triumphs. Despite all the obstacles they face, people in love eventually unite through persistence.

Appearances and first impressions can be deceiving. Outward appearances and first impressions mislead the main characters in one way or another—until the truth surfaces in Act V.

Carpe diem (seize the day). Feste chides his employer, Olivia, for continuing to mourn for her brother long after he is dead. He realizes that one of the main purposes of life is to live. In a song he sings for Sir Toby Belch and Sir Andrew Aguecheek, he sums up his philosophy:

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:

In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure. (2.3.23)

TWELFTH NIGHT CLASSROOM ACTIVITIES:

Twelfth Night, like Shakespeare's other plays, is usually treated with a kind of reverence, much like standing in a gallery and looking in awe at a statue—looking with awe but with no other feelings. Wade and Sheppard in their study, "How Teachers Teach Shakespeare," make the point that "it is futile for teachers to impose their own experiences upon students, because, at best, responses will be uniform and diluted. Establishment of a personal relationship with the text must be the first step, and students' own responses and interpretations must be considered valid and worthwhile" (p. 23). They go on to conclude that "first-hand, dramatic experience leads to personal response and...exploration of a text through performance is an enjoyable way of illuminating communication between Shakespeare the playwright and his audiences" (p. 23). After an analysis of what a group of teachers indicated on a questionnaire, they conclude, "Despite recent changes, our findings are that for this sample of English teachers the most popular teaching methods remain the traditional and transmissional ones. The danger is that an elitist, high-culture, purely literary model of Shakespeare is presented through play-reading, literary critical analysis and scene summarizing" (p. 27).

Yet Shakespeare meant *Twelfth Night* to be a romance that is funny in itself because of the many mistaken identities: Olivia falls in love with Viola, thinking she's Cesario, and then marries Sebastian, who has been using the name Roderigo, because she thinks he is his twin Viola disguised as Cesario. And Cesario (Viola) has fallen in love with the Duke but, of course, being disguised as a man, can't admit her love. All of this confusion and mistakes make us feel superior to these dense characters, so, we laugh at them. The play is meant to be a true comedy as defined by incongruity; that is, a character like Malvolio, so full of self love, falls into the humiliation of being duped and treated as insane, exactly the opposite of the lofty state he sees for himself.

Consequently, students should come to the play seeing it as a comedy where they laugh at the silly behavior of some characters with sympathy, like the Duke and Olivia, while laughing at others with none, like Malvolio (and, to a lesser extent, Sir Toby and Sir Andrew.) As suggested earlier, if they can see the play as a modern, mixed-up, slightly crazy movie in Elizabethan dress, the play is likely to succeed with them liking it.

Before Reading the Play:

The following activities should help students get into the mood for the play by looking at the plays they enjoy on television and in movies. Since the play was meant to be seen, not read and studied, looking at it as the script for a TV romantic comedy and trying to figure out how it might be adapted to TV will probably make sense to many students. So, adapting it — and that could mean cutting out some of the slower moving scenes — is an approach that can involve and intrigue students in a creative way.

These activities should also prepare students to make connections between the various sources of humor in *Twelfth Night*, (the light romantic humor and the more sarcastic humor), and the television shows they laugh at every day. The activities also might help them look at their world, if not critically, at least more objectively.

1. Ask students to take notes on an episode of their favorite TV comedy, marking especially places where they—and their friends, if they were watching it in company—laughed a lot. In class in small groups, ask them to make a list of especially funny parts and then try to figure out why they were laughing. Have the groups share the funniest episodes and the reasons why they thought they were funny. Look at the results and ask, “So what makes something funny?” As there is surely no one right answer, anything from the sentimental to the cruel should be allowed to stand. One question that should be explored is, “Can you care about people you’re laughing at?”

2. Ask students, “What causes people to fall in love?” Suggest that they think about people they know, characters in TV programs, movies, and stories as well as their own experiences—if they want to include the personal—and try to write down at least three different reasons why people fall in love. Then have them make a list of the reasons for falling in love and put the most

frequently mentioned on a sheet of paper and post the sheets around the room. Next, ask the students individually to put a number on how long it took in each of the cases for the people involved to fall in love and put those numbers on the sheet under the appropriate cause. Then ask, “How long does it take to fall in love?” (There’s no right answer, of course.)

At this point, give students copies of the Duke’s first commentary on love — “If music be the food of love, play on” etc. (p. 3), perhaps written out as an essay rather than laid out on the page as a poem, and ask them what they think of it as something someone wrote when asked about LOVE. Corny? Well, that may not be too far from the reactions of some members of the audience, and who knows what the Bard meant it to be.

3. If students can handle the question, ask them to consider why people make fun of other people? Have some examples—the comic strips are a good source, as are incidents you’ve heard in school or that have happened to friends—in hand. Then ask them to write a scene in which someone makes fun of someone else in an especially nasty way. Share the results. Then ask them to consider the emotions of the person on the receiving end and ask, “When is it OK to make fun of someone else?” and “How far is it OK to go?”

4. If these activities are too analytic for the students who are about to study *Twelfth Night*, follow up Activity One by playing in class one of the funny episodes identified by a number of students and asking them, “Well, what did you think? Was it funny? If you thought so, why?”

5. *Twelfth Night* follows a fairly conventional pattern for drama in Shakespeare’s time and for several centuries thereafter. It has five acts and a number of scenes in each act. The characters are introduced at the beginning of the play, and the comic action begins. Through the next couple of acts the comic action becomes more involved (similar to the rising action of a tragedy), and then in the last act all the mess that has been created earlier is suddenly worked out. There are also commentaries by an observer (Feste), misunderstandings that lead to conflict, and so forth. Again, students can prepare themselves for dealing with these conventions by looking at the romantic comedies they watch on TV or in the movies. And, again, the conventions of plays like *Twelfth Night* are remarkably similar to the conventions of those TV programs and movies. To

prepare students for reading the play, a look at how TV sitcoms are structured can give them a pattern that will be familiar to follow.

6. The text of the play contains a “Cast of Characters,” as do most popular TV programs and movies. A discussion of each of the characters with a limited amount of information about each provided in contemporary terms by the teacher may be helpful. For example, the Duke of Illyria is a really rich guy who wants to fall in love and has picked a woman who doesn’t care for him or want to fall in love with anyone. So, who might play the part? The eventual cast (or casts) of actors from the popular media might be blown up to poster size and mounted on a board for future reference. Changes in casting aren’t unusual in TV or the movies, and they certainly should be made as the producers (students) move through the production.

After Reading the Play:

Once students have finished reading, acting, and discussing the play to its concluding scene, they can look back at what has happened, as they might when leaving a movie theater. In some cases, a “So what did you think?” may be enough. The following activities, however, are designed to help them think about characters and plot, and especially comedy and romantic love.

1. With all the complexities of plot and character, summarizing *Twelfth Night* isn’t easy. Students can pretend that they’ve just seen it as a TV program or movie and a friend asks, “What was it about?” They can write what they would say — record it — without using acts and scenes since movies and TV rarely resort to such divisions. Then they can exchange papers with another student, each student trying to play the role of the friend who made the mistake of asking, “What’s it about?”

2. Many people in the play are in love with almost none of that love being returned until the end of the play. Students can look back at each of those relationships and ask:

- Was he really in love with her or did he just think he was?
- How did he feel when he learned that she didn’t love him?
- How did she feel knowing he loved her but she didn’t love him? And especially when she loved someone else who didn’t love her?

(To keep the questions as simple as possible, the guide uses only one pronoun where “he/she” fits most of the references in the questions. Some of these questions will apply to more than one character and not all will apply to every character. Answering them, however, does force students to consider — perhaps reconsider — the different aspects of romantic love displayed in the play.)

3. Since the approach suggested in this guide is to treat the play as an Elizabethan TV comedy, students can reflect on the various events of the play and create a plan to present it in a year or less as a TV series. What would the fall premier be? Would it start the way Shakespeare started his play? What would happen in each half-hour episode? What would the season finale be?

4. Students can look back at the TV series and movies they considered before reading the play and look for ways that *Twelfth Night* resembles one or more than one. They previously considered what makes a TV episode funny; now they can use the results of that consideration when discussing what makes *Twelfth Night* funny, or at least what funny elements are included.

5. Working from a list of the significant characters, students can select the one they would like to play in a production of *Twelfth Night* and explain why by referring to events involving the character and the words the character speaks. As an alternative, they might choose the character they wouldn't want to have to play.

6. Students can vote for the silliest, wisest, meanest, and most likable character in the play (much like class yearbooks have Class Clown, Cutest Couple, etc.) and then discuss why they selected each, referring to specific actions and dialogue of the characters.

7. The character of Malvolio fascinates both scholars and actors. They argue that he is the perfect “pompous prig” and a character meant to be seen as getting what he deserves. They see Shakespeare as having created a character we can despise because of his undeserved high opinion of himself, be angry with for his domineering behavior toward others, and gain satisfaction from when the plot works to reveal all that is wrong with him. Others, however, have seen him as a sympathetic character, especially at the end of the play, when they believe he

displays dignity in a very humiliating situation. Actors have often played him that way. Students can look closely at what Shakespeare has Malvolio do and say and try to come to their own conclusions. A useful source is the Adams and Gould book *Into Shakespeare*, listed in the Bibliography, as is Coursen's *Teaching Shakespeare with Film and Television: A Guide*, which, in Chapter 7 focuses on Act IV, scene ii, in which Malvolio is locked in darkness because he is thought to be mad.

8. Some scenes in the play are filled with action related to the development of the plot (Act III, Scene iv, for example), and other scenes seem less so (Act IV, Scene ii, for example). Some scenes merely introduce one important character (Act II, Scene i, for example). Students can review Shakespeare's approach to including introduction of characters, direct action, revelation of a fact important to the play, etc. and consider other ways in which he might have accomplished the same purpose.

9. It is difficult to impossible to believe that many events in the play could actually happen. Indeed, the term "willing suspension of disbelief" applies to what one must do to enjoy this play. Students can examine what they do when faced with stories, TV programs, or movies that intentionally include things that almost surely could never happen by considering the following: Sometimes writers or movie directors present situations and characters that you are supposed to understand are unbelievable, yet with which you are supposed to go along for the fun (or some other reason). How do you recognize when this is what is expected of you? When do you know that the writer or movie director thinks you will believe in something that isn't really "believable"? What is the difference?

10. Shakespeare wrote a number of other comedies, of course; a few students might like to read one or more of them. Especially interesting after a study of *Twelfth Night* are *Much Ado About Nothing*, *The Comedy of Errors*, and *As You Like It*.

11. There is much information, commentary, and other material about Shakespeare and his works on the internet. Students can form teams to explore different sources on the web related to Shakespeare and look for material that presents ideas about the relationship of his works to

modern beliefs, culture, and entertainment. Carol Schuetz's *Shakespeare Goes Online* is a good starting place.

12. Peggy O'Brien's *Teaching Shakespeare* (pp. 46-50), provides an interesting plan for studying characterization in *Twelfth Night*. She poses questions such as "Is [Malvolio] the only character in love with himself?" and devotes considerable attention to the importance of masks, real and figurative, to the play.

INFORMATION AND ACTIVITIES COLLECTED FROM:

Absolute Shakespeare. 2005. *Twelfth Night*. Available at:

http://absoluteshakespeare.com/guides/twelfth_night/characters/characters.htm

Small, R. A Teacher's Guide to the Signet Classic Edition of William Shakespeare's *Twelfth Night*. Available at: <http://us.penguinroup.com/static/pdf/teachersguides/twelfth.pdf>

THE HISTORY OF THE BONSTELLE THEATRE:



Before 1951, the University Theatre Department at Wayne State University produced plays in small quarters at the University or in the Detroit Institute of Arts Auditorium. In 1951, the University rented for the Theatre the historic Bonstelle Playhouse, prominent both in the cultural history of Detroit and in the history of the American theatre. Purchase of this building at 3424 Woodward by the University was completed in 1956. The name Bonstelle was restored in 1963, when the building became known as the Bonstelle Theatre.

Jessie Bonstelle, managing director of the famous Bonstelle Players, moved into the newly remodeled Bonstelle Playhouse in October of 1924, leaving the Garrick Theatre, which she had used for several seasons. The new theatre was the former Temple Beth El, designed by architect Albert Kahn. It was redesigned as a theatre by C. Howard Crane, who also designed the Theatre Guild Playhouse. The Bonstelle Playhouse opened on January 1, 1925. The theatre was reorganized in 1928 as the Detroit Civic Theatre, and continued under Miss Bonstelle's direction through the season of 1931 - 32. Miss Bonstelle died October 4, 1932.

In eight years she had averaged twenty-seven and one-half productions a year; her longest season, 1926 - 27, saw 35 plays. Known as the "maker of stars," Miss Bonstelle employed in her company many who became famous, such as Katherine Cornell, William Powell, George Seaton, Melvyn Douglas, Gale Sondergaard and Jessie Royce Landis. Her musical director was Nicholas Gargusi, later first violinist for the Detroit Symphony Orchestra and the New York Philharmonic, and her dance director was Mme. Cassan, the only person authorized by Pavlova to teach her method.

During this period she made her theatre a focal point of activity for schools, churches, commercial establishments and clubs in the community. Church services, speeches and concerts were held in the theatre. She and her theatre were known throughout the country and she was highly respected by many prominent people in the profession.

Following Miss Bonstelle's death, the theatre was renamed the Bonstelle Civic Theatre, and opened its ninth season as she had planned. It closed during the Great Depression, however, and later housed the Mayfair motion picture theatre.



Since taking occupancy of the theatre in 1951, WSU Theatre has annually produced a season of five to nine plays at the Bonstelle. Bonstelle alumni include: S. Epatha Merkerson (*Law and Order*), Max Wright (*Alf*), Tom Sizemore (*Saving Private Ryan*, *Heat*, *Relic*), Robert Lambert (the Broadway revival of *Gypsy*

with Tyne Dale), Robert Cicchini (*Godfather III*), David Ramsey (*TV's Good News; Pay It Forward*) and Lily Tomlin. After the purchase of the building in 1956, extensive renovations were made, including the installation of a new electronic switchboard for stage lighting. Recently this was replaced by an updated light control system.

The Department now offers a Bachelor of Arts Degree in Theatre, available to all incoming students. After two years on this track, students may either continue toward this degree or audition for application into the Bonstelle's Bachelor of Fine Arts Degree in Theatre, which is a more work-intensive program. It is available in acting; directing; stage management and scenic, lighting and costume design/technology. More information about the undergraduate acting program, audition dates and numerous scholarship opportunities are available by contacting the Theatre Department Office.

The Bonstelle Theatre is currently one of the University's two major theatres, the other being the Hilberry Theatre at Cass and Hancock, home of the University's renowned graduate repertory company.

BEFORE ARRIVING AT THE THEATRE:

Thank you for participating in the 2011-2012 season at the Bonstelle Theatre. In order to make the experience enjoyable and educational for all student groups, guidelines for proper theatre etiquette have been established. Please share these house rules with other chaperones and your students.

1. Audience members are to remain seated, keeping aisles free, as actors sometimes enter and exit through the audience. Students need to be instructed to remain in their seats during the acts, as leaving the theatre during the performance could interfere with the show.
2. Teachers are to remain in the theatre during the entire show, seated among their students, to help the theatre staff control any problems that may arise during the performance.
3. Please keep lunches on the bus and all food, drink, candy and gum out of the theatre. If lunches cannot be left on the bus, make sure they are well marked. We will provide a space until the conclusion of the performance. Please notify us in advance if you will be needing this service. Also please remind students to dispose of chewing gum prior to entering the theatre.
4. Keep in mind that the actors can see and hear the audience members. It takes a tremendous amount of concentration to perform in front of a live audience. Live theatre is different from television and movies. Talking directly to the actors or each other while the show is in progress could prevent the actors from doing their best job for you.
5. Please let your students and chaperones know that copyright laws prohibit photographs of the stage or actors anytime during your theatre experience. Flashes during the performance also create a disruption for both the actors and other audience members.
6. Electronic devices such as CD or MP3 players, cell phones, pagers and laser pointers should not be brought into the theatre. The noises and sound waves of these types of devices can interfere with the headsets the stage manager and crew use during the performance. If these devices cannot be left on the bus, ushers will provide a safe place for them to be stored during the performance. If ushers find people using these devices during the performance, they will be confiscated until the conclusion of the show.
7. Please educate all students and chaperones that the stage is a creation by our design team that is to be viewed by the audience. Actors and stage hands are the only people allowed to walk or sit on the stage.
8. Students should be encouraged to listen carefully, respond to the story (laugh, applaud, etc.) and quiet down quickly to listen again. When they are actually playing an active part in the performance, they discover the true excitement of the theatre.

HELPFUL INFORMATION:

Here are some ways that you can help us run the morning matinees in a more efficient and time-saving manner:

Arrival Time & Instructions:

1. Plan to arrive at the theatre by 9:30 a.m. as the show is scheduled to begin promptly at 10 a.m. If you will be late due to bus arrival, traffic, etc., please contact the Bonstelle Box Office at (313) 577-2960.
2. Once you arrive at the theatre, please pick up your seating chart at the box office before bringing the students off the bus. Have the students enter the theatre in an orderly fashion and we will direct them to their seats as quickly as possible.
3. If your group has to wait in the lobby before being seated, please help in keeping the noise level down to assist in communication and more timely seating.

Bus Instructions for Attending Student Matinees:

While attending the Bonstelle Theatre, buses should park by the “No Standing” signs along the streets. There are usually several places along Woodward Avenue. Please do not park directly in front of the theatre or the lots surrounding the theatre. Those lots do not belong to the theatre. Please remember that Woodward is a major thoroughfare and many other buses will be trying to drop off and park as well. Please be patient and considerate during this potentially stressful time and always put the safety of the students first.

Ticket Exchanges:

To change your number of tickets, please call group sales at least two weeks in advance. Once the group leader has confirmed the number of tickets reserved, the number cannot be reduced.

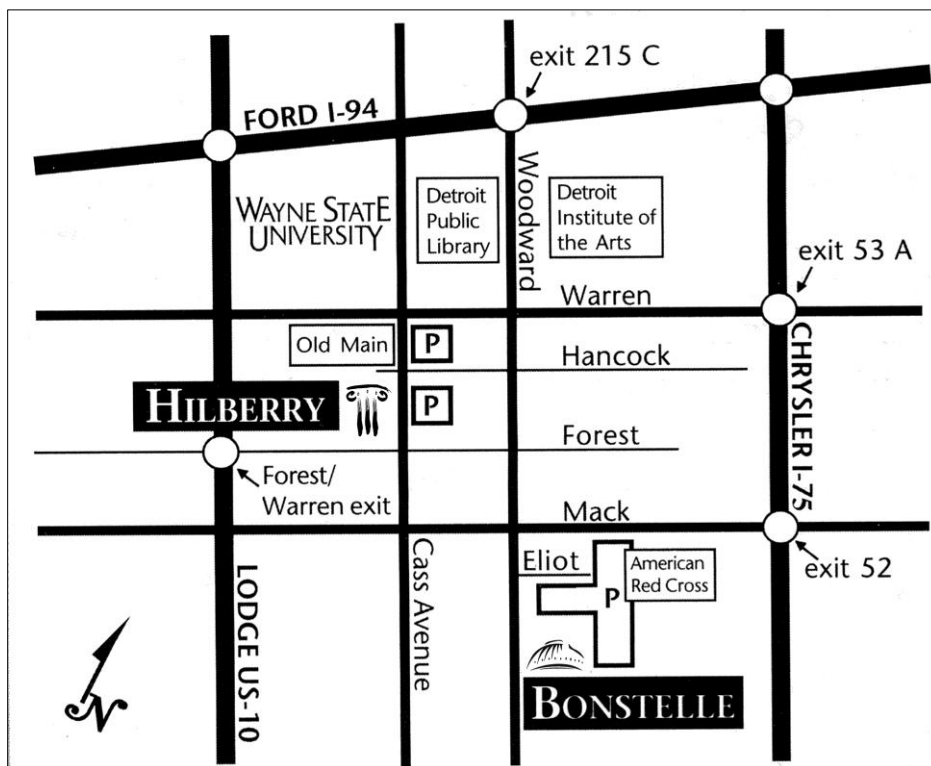
Talkbacks:

Your group is invited to join us for a 10-15 minute Talkback immediately following the student matinee performance. A Talkback is a question-and-answer session with the actors and crew. This discussion is a great opportunity for students to ask questions concerning the development of a theatre performance. Students are encouraged to use this time to analyze the script and language. **This optional session is a great way to meet many of the Michigan Arts Education and Language Arts curriculum guidelines by discussion.** If you have any questions regarding the Talkbacks, please contact Group Sales and Services at (313) 577-0852.

DIRECTIONS TO THE BONSTELLE:

Coming from the	VIA	Directions
North of Detroit	I-75 south	Exit at Mack Avenue (second exit south of I-94), turn right on Mack at the top of the ramp. Travel to Woodward Avenue, turn left. Travel one block to Eliot, turn left, the theatre is on the southeast corner of Woodward and Eliot.
West or East of Detroit	I-94 or I-96	Exit at I-75 south, follow the above directions.
North of Detroit	M-10 south (the Lodge)	Exit at Forest/Warren (immediately after I-94). Turn left at the top of the ramp on Forest. Travel 5 stoplights to Woodward, turn right. Travel about one mile to Eliot (one block south Mack), turn left. The theatre is on the southeast corner of Woodward and Eliot.
South of Detroit	I-75	Exit at the Lodge Freeway northbound. Exit the Lodge at Forest/Warren, turn right on Forest at the top of the ramp. Travel 4 stoplights to Woodward, turn left. The theatre is on the southeast corner of Woodward and Eliot. OR Exit at Mack Avenue, turn left on Mack at the top of the ramp. Travel to Woodward Avenue, turn left. Travel one block to Eliot, turn left, the theatre is on the southeast corner of Woodward and Eliot

The Bonstelle Theatre is located on Woodward Avenue at the corner of Eliot (one block south of Mack Avenue). The actual address of 3424 Woodward Avenue is not displayed on the building, please look for the green awning over the entrance.



Parking: Schools and Tour Buses

Please park on Woodward or Eliot near the theatre anywhere there is a “No Standing Zone.”

Please DO NOT park directly in front of the green theatre awning.

Please DO NOT park buses in the Red Cross parking lot adjacent to the theatre.

Individual Cars and Vans

Please park on Woodward or Eliot near the Theatre.