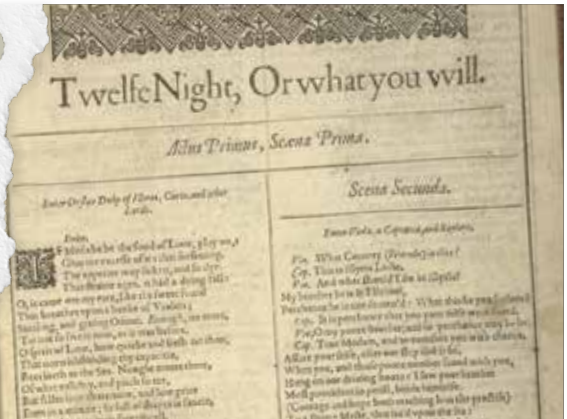


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## The Play



*Twelfth Night or What You Will* is one of Shakespeare's most famous comedies. As with most of his plays, Shakespeare borrowed ideas and transformed them into a unique work all of his own. Find out more about the origins of the story and its two titles.

### Plot sources

One of the most important sources for *Twelfth Night* is an Italian play called *Gl'Ingannati* (*The Deceived Ones*), written collectively by the Accademia degli Intronati di Siena, and first performed in Siena in 1531 before being published in Venice in 1537. The story features a love triangle, similar to the one in *Twelfth Night*. Another common feature is twins whose identities are mistaken. Plays and stories based on the misunderstandings which arise from twins being mistaken for each other have always been popular: the classical Roman author Plautus and his play *The Menaechmi*, also known as *The Brothers Menaechmus* (c. 200 B.C.), is just one important example. The story of *Gl'Ingannati* was also included both in Matteo Bandello's *Novelle* (1554) and in François de Belleforest's *Histoires Tragiques* (1570). Barnabe Riche was inspired by both Bandello and Belleforest when he wrote *Apolonius and Silla* (1581), which many consider to be the direct source of Shakespeare's play.

### Character sources

Another Italian play, *Il Viluppo* (*The Tangle*), written in 1547 by Girolamo Parabosco most likely provided Shakespeare with the character of Orsino. A later play, *Inganni* (Deceptions), written in the 1590s by Curzio Gonzaga, gave the name Cesare to a woman who disguises herself as a man and it is likely that Shakespeare borrowed this for Viola's pseudonym, Cesario.


Shakespeare uses the ideas of mistaken identity and of a woman disguised as a manservant falling in love with her master in two other plays: *The Comedy of Errors* (1589) and *The Two Gentlemen of Verona* (1589-1593). Although Malvolio's name also seems borrowed, the story of his demise, *Twelfth Night's* subplot, is its most original part and was invented by Shakespeare.

### Titles

Shakespeare wrote his play between 1601 and 1602 and gave his work two names. The first, *Twelfth Night*, refers to the twelfth night after Christmas, or the Epiphany, a time for laughter, jokes, games and merriment. The second, *What You Will*, invites the spectators and readers of his play to give it any name they wish, should they not like the one chosen by the playwright.

**1 Read the text. Complete the table with information in chronological order.**

DATE	TITLE	AUTHOR	NOTES
1	c.200 B.C.		A play about twins and mistaken identity
2	1531	Accademia degli Intronati di Siena	
3	1547		It gave Shakespeare the character Orsino
4	<i>Apolonius and Silla</i>		Considered an important source for <i>Twelfth Night</i> , inspired by Bandello and Belleforest
5		Curzio Gonzago	It contains a character called Cesare who is a woman disguised as a man.
6		William Shakespeare	

**2**  **Using the table and some of the following expressions, speak to a partner and retell the history of the different versions of *Twelfth Night*.**

First - Then - Next - After that - Subsequently - Finally

**VOCABULARY**

**3 Complete the word formation table below.**

	NOUN	VERB	ADJECTIVE
a		disguise	
b	identity		
c		inspire	
d		invite	
e	laughter		
f			mistaken
g	misunderstanding		
h	origin		

**4 Use some of the words from Exercise 3 to complete the sentences below.**

- Sue and Joss are ..... twins – no one can tell them apart except for their mum.
- Shakespeare often took ..... from Italian writers for the stories of his plays.
- Elliot went to the Halloween party ..... as a vampire.
- When I go out at weekends, I just want to ..... with my mates and relax.
- Have you got any ..... marks on your face like a scar or a mole?
- I enjoyed the talk. Its ..... lay in the fact that the speaker quoted texts I had never heard of before.

# The Main Characters

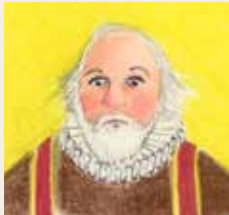
- 1 Look at the characters and read the texts. Highlight the words referring to **relationships or role** and those referring to **personality** in two different colours.
- 2 Focus on the words referring to personality. Decide if the characters are
  - complex human beings.
  - simple, mono-dimensional caricatures.

## The Inhabitants of Illyria



### Olivia

is a noblewoman whose father and brother have recently died. She is courted by Duke Orsino but has vowed not to look at men while she is mourning. She is virtuous, wealthy, beautiful and intelligent. She is also strong-minded and clear about what she wants.



### Sir Toby Belch

is Olivia's cousin. He is quite clever but he also drinks a lot. He enjoys the company of drinking partners, servants and clowns.



### Sir Andrew Aguecheek

is a friend of Sir Toby's. He is not very clever and is easily made fun of. He thinks he is witty and astute, but in reality he is idiotic and cowardly. He wants to marry Olivia to solve his money problems.



### Malvolio

is Olivia's steward. He is faithful and devoted but also full of self-importance. He enjoys pointing out other people's faults but does not see his own. He hides a passion for his mistress Olivia, and is easily fooled by her.



**Maria** is Olivia's maidservant. She is very clever and intuitive and enjoys using her intelligence and wit to play tricks on other people.



**Fabian** is one of Olivia's servants. He is shrewd and enjoys a good joke.



**Feste** is a clown. He jokes, sings and is witty but at the same time, even though he is the fool, he is often very wise and gives good advice.



**Duke Orsino** is the governor of the island of Illyria and is rich and noble. He is an accomplished gentleman and a bachelor. He dreams of marrying Olivia and spends all his time talking and thinking about love.

## VOCABULARY

### 3 What do the following mean? Explain to a partner.

**a** to be fooled by someone

**b** to be in mourning

**c** to be shipwrecked

**d** to be shrewd

**e** to be witty

**f** to court

**g** to play tricks on people

**h** to vow



**Curio** and **Valentine**  
are the duke's manservants.



The **captain** of the ship on which Viola and Sebastian were travelling is originally from Illyria. He is helpful and assists Viola in getting ashore and disguising herself.

## The New Arrivals



**Viola**  
is a young woman who is shipwrecked with her twin brother Sebastian on Illyria. Viola disguises herself as a man and becomes a manservant to Duke Orsino. She is clever, passionate and determined but also modest, sweet and vulnerable.



**Cesario**,  
As Cesario, she is skilful, understanding and eloquent.



**Sebastian**  
is Viola's twin brother. He is brave but gentle, kind and intelligent. He is saved from the shipwreck by Antonio who also takes care of him when they arrive on Illyria. He thinks Viola has drowned.



**Antonio**  
is a sea captain who was on the same ship as Viola and Sebastian. He asks to be Sebastian's servant but is not welcome on Illyria as he was involved in a sea-fight with Duke Orsino's ships. He is loyal, faithful and generous.





# I'LL SERVE THIS DUKE

*Twelfth Night* is a comedy and, as is typical of this genre, the first part of the play introduces the characters and the setting, as well as the first problems and complications.

## 1 Read the summary of the story so far. Then answer the questions below.

- a Who has survived the storm and shipwreck?
- b Where have they come ashore?

### THE STORY SO FAR

On the island of Illyria, Duke Orsino is in love with Olivia, who is in mourning for her father and brother and refuses to see any men. In the meantime, twin brother and sister, Sebastian and Viola, are travelling by ship when it is wrecked in a storm. The siblings are separated but Viola manages to reach the shore of Illyria with the ship's captain.

## 2 Predict.

- a How do you think Viola is feeling?
- b What might she do when she reaches the shore?



## 3 Read the text. Use the notes on the right.

# I'LL SERVE THIS DUKE

## ACT I SCENE II

*(Enter VIOLA, a Captain, and sailors)*

**VIOLA**

- 1 What country, friends, is this?

**CAPTAIN**

This is Illyria, lady.

**VIOLA**

And what should I do in Illyria?  
My brother he is in Elysium.

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

**CAPTAIN**

It is perchance that you yourself were saved.

Viola asks the captain where they have come ashore.  
He replies that they are in Illyria.

Viola asks what she is supposed to do in Illyria when her brother is in heaven. Then she asks the sailors if they think he might still be alive.

The captain says that Viola is lucky to be alive.



**VIOLA**

O my poor brother! and so perchance may he be.

**CAPTAIN**

True, madam: and, to comfort you with chance,

Assure yourself, after our ship did split,  
10 When you and those poor number saved with you

Hung on our driving boat, I saw your brother,  
Most provident in peril, bind himself,  
Courage and hope both teaching him the practise,

To a strong mast that lived upon the sea;  
15 Where, like Arion on the dolphin's back,  
I saw him hold acquaintance with the waves  
So long as I could see.

**VIOLA**

For saying so, there's gold:

Mine own escape unfoldeth to my hope,  
20 Whereto thy speech serves for authority,  
The like of him. Know'st thou this country?

**CAPTAIN**

Ay, madam, well; for I was bred and born  
Not three hours' travel from this very place.

**VIOLA**

Who governs here?

**CAPTAIN**

25 A noble duke, in nature as in name.

**VIOLA**

What is the name?

**CAPTAIN**

Orsino.

**VIOLA**

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

**CAPTAIN**

30 And so is now, or was so very late;  
For but a month ago I went from hence,  
And then 'twas fresh in murmur,--as, you know,  
What great ones do the less will prattle of,--  
That he did seek the love of fair Olivia.

**VIOLA**

35 What's she?

Viola hopes he is alive, like her.

The captain says that he saw Olivia's brother manage to stay afloat until he was out of sight.

Viola gives the captain some gold for his words. She says that she thinks he might survive, since she herself has done so, and that the captain's story has confirmed this possibility. She then asks him if he knows Illyria.

The captain says that he does because he was born and grew up less than three hours from where they are.

Viola asks who the governor of the island is.

He tells her that the governor is an honest nobleman.

Viola asks his name.

He replies, Orsino.

Viola says that her father talked about Orsino and that he was not married at that time.

The captain says that he is still single, or was so a month ago when the captain was last in Illyria. At that time the gossip was that Orsino was trying to win the love of the beautiful Olivia.

Viola asks who Olivia is.



**CAPTAIN**

A virtuous maid, the daughter of a count  
That died some twelvemonth since, then  
leaving her  
In the protection of his son, her brother,  
Who shortly also died: for whose dear love,  
40 They say, she hath abjured the company  
And sight of men.

**VIOLA**

O that I served that lady  
And might not be delivered to the world,  
Till I had made mine own occasion mellow,  
45 What my estate is!

**CAPTAIN**

That were hard to compass;  
Because she will admit no kind of suit,  
No, not the duke's.

**VIOLA**

There is a fair behavior in thee, captain;  
50 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,  
55 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 shall present me as an eunuch to him:  
It may be worth thy pains; for I can sing  
60 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.

**CAPTAIN**

Be you his eunuch, and your mute I'll be:  
65 When my tongue blabs, then let mine eyes  
not see.

**VIOLA**

I thank thee: lead me on.

*(Exeunt)*

The captain tells her that Olivia is an unmarried noblewoman of good morals whose father, a count, died a year ago, leaving her in her brother's protection, but he died soon after. Olivia has promised not to see, or be in the company of men while she is mourning her brother.

Viola wishes she could work for Olivia so she could hide from people until she knows what her own situation is.

The captain says it will be unlikely as Olivia will see nobody, not even the duke's messengers.

Viola says she thinks that the captain is a good person and, unlike many people who seem nice on the outside but are not on the inside, she thinks he is as good as he seems. She promises to pay him well if he helps her to conceal her identity so she can carry out the plan she has in mind. She asks him to introduce her to the duke as a eunuch (castrated man) so she can become one of his servants. She says she will be good at the job because she can sing and play different types of music. This way, she will have time to see what life holds for her next. She asks the captain to keep her plan secret.

The captain swears to keep her identity secret, or be struck blind.

Viola thanks him and says she will follow him.

## Understand and Analyse

### UNDERSTAND

- 1 What do you learn about Viola's brother, Sebastian?
- 2 What are you told about Orsino and Olivia from this scene? Write 'Olivia' and/or 'Orsino' for each of the following statements.

She/He ...

- |   |  |
|---|--|
| <b>a</b> is of noble birth .....              | <b>e</b> is handsome/beautiful .....                 |
| <b>b</b> lives in Illyria .....               | <b>f</b> has lost close relatives .....              |
| <b>c</b> is unmarried .....                   | <b>g</b> is in love .....                            |
| <b>d</b> is the daughter/son of a count ..... | <b>h</b> is trying to court the one s/he loves ..... |

- 3 What does Viola say she would like to do and why? What does she decide to do instead?
- 4 What can you deduce about Viola from this scene? Choose the best adjectives and explain your choices.

- |   |                                 |                                    |
|---|---------------------------------|------------------------------------|
| <input type="checkbox"/> easily discouraged | <input type="checkbox"/> shy    | <input type="checkbox"/> ingenious |
| <input type="checkbox"/> curious            | <input type="checkbox"/> sweet  | <input type="checkbox"/> boring    |
| <input type="checkbox"/> clever             | <input type="checkbox"/> daring | <input type="checkbox"/> cautious  |

### ANALYSE

- 5 *Twelfth Night* is written in a mixture of verse and prose.
  - a Which of the two forms is used here?
  - b Divide the words in these lines into syllables as in the example. How many syllables are there in each line?

Example:

And | though | that | na | ture | with | a | beau | teous | 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.

### THINK

- 6 In Shakespeare's time, there were no female actors. Women's roles were played by young men or boys. What does this information add to your understanding of this scene?


### PRODUCE

- 7 Continue the story summary on page 17 with the information you have gathered from this scene.


## Vocabulary Building

**“for I was bred and born  
Not three hours’ travel from this very place,”**


### Town and country



**1**  Listen to the dialogues and match them with the words below.

- |   |   |
|---|---|
| <b>a</b> <input type="checkbox"/> high-rise flats             | <b>d</b> <input type="checkbox"/> city park         |
| <b>b</b> <input type="checkbox"/> lively bars and restaurants | <b>e</b> <input type="checkbox"/> public transport  |
| <b>c</b> <input type="checkbox"/> office blocks               | <b>f</b> <input type="checkbox"/> congested traffic |


**2**  Explain the difference between the following to a partner.

- a** a chain store and a boutique
- b** the inner-city and the suburbs
- c** a retail park and a shopping centre
- d** online shopping and window shopping
- e** a parking space and a multistorey car park
- f** local facilities and local attractions
- g** city sprawl and urban planning
- h** a pedestrian precinct and a main road


**3**  Use some of the words to talk about a town or city you have lived in or know.

**4**   Check you know the meaning of the following words. Go to *Twelfth Night* online to look at some photographs then use the words to describe them to a partner. Then use them to talk about a place you know.

churchyard	gate	livestock	stone walls
crop fields	grazing land	oak tree	village
farmhouse	hedges	rolling hills	woodland

**5**  Make comparisons between life in a city and life in a town.

(much) more	relaxing	in a hurry
(much) less	frenetic	time to talk
	strenuous	(too much/plenty of) time on your hands
while	stressful	lots/nothing to do
whereas	exciting	peace and quiet
but	peaceful	fast/slow pace of life
instead	noisy	fresh air/smog
	boring	very little/lots of nightlife
	anonymous	everyone/no one knows you

**6**  Go to *Twelfth Night* online and do the vocabulary activity.

## CULTURE

### Comedy



*Twelfth Night* is considered to be one of Shakespeare's best comedies.

#### 1 Read the text then complete the table on page 23.



A **comedy** is a play that is amusing in tone and that has a happy ending. Unlike tragedy, whose heroes and heroines are people of noble birth and are often linked to the state, comedy is more likely to feature events concerning ordinary people or private individuals. In comedy, the characters overcome a series of difficulties which are generally characterized by a humorous or satirical tone.

Comedy usually adopts the following structure: the **introduction** or **exposition** presents the characters and the setting, and prepares the basis for the numerous difficulties which will arise in the second part, the **complication**. In this second phase, the knot is being tied – this means that complication is added to complication until a solution seems impossible. The knot is fully tied and compacted in the **climax** of the play. The climax, however, also represents the turning point since it is followed by a series of events in which the knot begins to loosen and some of the complications are resolved. This fourth phase is, in fact, called the **resolution**. Finally all the problems are solved and the play reaches its happy conclusion in the **dénouement**, when the metaphorical knot is fully untied. Dénouement comes from the French root 'nouer' which means to tie.

Shakespeare's comedies, which include *Twelfth Night*, *A Midsummer Night's Dream*, *The Merchant of Venice* and *As You Like It*, are all **romantic comedies**, and have a number of elements in common. These include marriage, magical or fantastic settings, disguise and deception, mixing of genders, and misunderstandings. Romantic comedies often end in multiple marriages and the main characters are single, eligible and ready to fall in love. It is always useful to remember that during Shakespeare's time, all actors were male and so a comedy in which a female character disguises herself as a male is, in reality, a male dressed as a female dressing as a male, which brought about many humorous moments. Disguise allowed for misunderstandings to take place and for deceptions to occur, whether desired or accidental.



COMEDY	
Definition	
Characters	
Main plot	
Ending	
Tone	
Structure	
Features of Shakespeare's comedies	

- 2  Use the table to talk about comedy with a partner.
  
- 3 Consider the genre of comedy in relation to the play *Twelfth Night*.
  - a Which of the key features have you already seen on pages 17-19?
  - b As you continue to read, note which part of the structure each extract belongs to and which other elements of comedy emerge.
  
- 4  Think of a film that you have seen which could be considered a romantic comedy (romcom), such as *'To All the Boys I've Loved Before'*, or *When Harry Met Sally*. Which of the traditional features of comedy have been maintained? Discuss with a partner.




## From Reading to Performing



- 1 Before you listen, predict how the speech will be read. Use these words and add your own.

happily/sadly      solemnly/angrily/with a sense of frustration      slowly/fluently

- 2  Listen and see if you were right. Discuss the tone used. Try for yourself. Read the script aloud with the recording and then without. Imitate reading speed, intonation and tone.


### SETTING

In this scene the characters have just arrived on the island of Illyria. Although there was an area of the Balkans called Illyria, most critics agree that for Shakespeare the name refers to an invented place, somewhere remote and exotic, where strange things can happen. It is a place of romance, trickery, disguise and even of pirates.

### ON STAGE!

The **set** is the first thing that the audience sees when the stage is revealed. It can give important information such as the place, the time and the historical period. Set designers must think about how the actors will use the stage (movements on stage and how they will enter and exit), plus what the audience can see, remembering that the set must always support the actors and never detract attention from them.

**Set designers** work closely with the production designer (in smaller productions one person may look after everything) and the director to decide the style of the production (modern or period, abstract or naturalistic). They will then sketch out their ideas and once these have been approved they will often make a box model of the set.

- 3  Read the scene on pages 17-19 once more. In groups, discuss what type of setting you would create. Would it be realistic or fantastical? Would you show the sea? Think about the following, then share your ideas in class.

- scenery
- props
- lighting
- sound

- 4 Look at these photos of two different productions of *Twelfth Night*. Describe them. How are they different? What mood do you think the set designer wanted to create in each one?



## Test Yourself

### I'LL SERVE THIS DUKE

**1 Find words in the extract that mean the following.**

- a external    b brought up    c unmarried man    d beautiful    e generously

**2 Read this passage from the extract then answer the following questions.**

I saw your brother,  
 Most provident in peril, bind himself,  
 Courage and hope both teaching him the practise,  
 To a strong mast that lived upon the sea;  
 Where, like Arion on the dolphin's back,  
 I saw him hold acquaintance with the waves  
 So long as I could see.

- a The captain thinks Viola's brother might have survived the shipwreck thanks to:  
 1  a dolphin  
 2  his courage  
 3  the waves
- b Which sound (or letter) is present in every line in the passage? Why do you think Shakespeare did this? What sound or sounds does it recall? What other poetic feature in the passage uses this sound?

**3 Write a new sentence as similar as possible in meaning to the original one using the word in CAPITAL LETTERS without changing it.**

- a It is possible that Viola's brother has survived the shipwreck.  
 MIGHT
- b Viola says she has heard her father mention Orsino.  
 REMEMBERS
- c There is little chance of Olivia accepting male company.  
 LIKELY
- d The captain was last in Illyria a month ago.  
 FOR
- e The captain was last in Illyria a month ago.  
 SINCE
- f Viola hadn't expected the captain to be so kind.  
 KINDER
- g Viola asks the captain to tell no one about her plan.  
 ANYONE



#### 4 Rewrite the following sentences using the correct past tenses.

- a She promises to pay him well if he helps her to conceal her identity so she can carry out the plan she has in mind.
- b She says she will be good at the job because she can sing and play different types of music.
- c She says that she thinks he might survive, since she herself has done so.
- d Olivia is an unmarried noblewoman of sound morals whose father, a count, died a year ago, leaving her in her brother's protection, but he too died soon after.

▶ ..... / 25 marks

### VOCABULARY BUILDING

#### 5 Which words in the box on page 21 do you associate with the following?

- a cattle - herd - pasture .....
- b undergrowth - timber - wildlife .....
- c stable - fenced path - sickle .....
- d steeple - headstone - monument .....
- e slope - Tuscany - vineyard .....
- f crown - twig - acorn .....

▶ ..... / 6 marks

### CULTURE

#### 6 Make questions about the underlined information.

- a Complication is added to complication.
- b Complication is added to complication.
- c The fourth phase of comedy is called the resolution.
- d Unlike tragedy, comedy is more likely to feature events concerning ordinary people or private individuals.
- e The play reaches its happy conclusion in the dénouement.

#### 7 Complete the following sentences with ONE word.

- a The plays of Shakespeare that ..... usually categorised as comedies are generally full of fun, irony and verbal wit.
- b Shakespeare's comedies also abound in disguises and mistaken .....
- c Shakespeare's use of disguise in comedy allows the author to create a ..... deal of dramatic irony.
- d ..... tragedies, which always had a sad ending, Shakespeare's comedies ended with love and marriage.

▶ ..... / 9 marks

▶ TOTAL ..... / 40 marks

## Exam Practice

**F B2 FIRST ENGLISH TEST: READING AND USE OF ENGLISH PART 1**

**TIP:** Look for grammar clues to help you rule out options.

**Read the text below and decide which option (A, B, C, or D) best fits each gap.**

Love is a recurring theme in Shakespeare, (1) ..... it be courtly, unrequited, or passionate love, and the bard definitely has a special insight into the topic. In his love comedies (for he (2) ..... wrote so-called 'problem' comedies), love has the paradoxical quality of being (3) ..... foolish and wonderful, a playful and profound experience at the same time. *Twelfth Night*, one of his most performed plays, begins with Orsino, the Duke of Illyria, desperately lovesick for the beautiful noblewoman Olivia. He is lost in a hopeless melancholic state and has his musicians perform for him as he bemoans the unreachable Olivia. He is determined to (4) ..... her affection and has been trying to court her, but she has been discouraging him – along with any other suitors - (5) ..... her decision to seclude herself from the world for seven years in order to mourn her brother's death. Orsino stubbornly hangs on to the role of the persistent suitor despite Olivia's (6) ..... of interest in him. His grief is so convincing that everybody is taken by surprise by what happens at the end of the play. Orsino easily forgets about Olivia when he finds out that Cesario is (7) ..... Viola, and that she is in love with him. Orsino simply starts loving the woman who likes him most. His suffering and affliction, everything we have understood (8) ..... his emotional drama throughout the play, appears to be very shallow indeed.

- |             |           |             |            |
|-------------|-----------|-------------|------------|
| 1 A both    | B either  | C whether   | D if       |
| 2 A as well | B even    | C too       | D also     |
| 3 A both    | B either  | C also      | D neither  |
| 4 A conquer | B win     | C beat      | D achieve  |
| 5 A with    | B making  | C following | D for      |
| 6 A less    | B lack    | C shortage  | D loss     |
| 7 A only    | B instead | C truly     | D actually |
| 8 A as      | B like    | C through   | D about    |

**F B2 FIRST ENGLISH TEST: READING AND USE OF ENGLISH PART 4**

Complete the second sentence so that it has a similar meaning to the first sentence using the word given without changing it. You must use between two and six words, including the word given.

- 1 In Elizabethan theatre, men had to play women's roles, too.

**PLAYED**

In Elizabethan theatre, women's..... men.

- 2 The audience were accustomed to seeing men playing female roles.

**USED**

The audience .....men playing female roles.

- 3 Feste has more fun with wordplay than all the other characters.

**MUCH**

No other character .....as Feste.

- 4 Words are so full of contradictions that the speaker can't control their meaning.

**FOR**

Words have too .....to control their meaning.

- 5 Feste rearranges sentences so that words signify something different than they appear to mean.

**MEANING**

Feste rearranges sentences so that words ..... what they appear to have.

- 6 "Did you meet Countess Olivia?", Malvolio asked Viola.

**MET**

Malvolio asked Viola ..... Countess Olivia.

- 7 It's only when Orsino discovers Viola's true identity that he stops longing for Olivia.

**UNTIL**

It ..... discovers Viola's identity that he stops longing for Olivia.

## Exam Practice

### F B2 FIRST ENGLISH TEST: READING AND USE OF ENGLISH PART 2

Read the text below and write the word which best fits each gap. Use only ONE word to fill each gap.

*Twelfth Night* features a variety of themes and issues, (1) ..... which are the contrast between appearance and reality, the problem of identity, and the subject of role-playing and disguise. But it is through Shakespeare's elaborate use of language (2) ..... these themes are all convincingly connected and presented (3) ..... a coherent whole. Language contributes a (4) ..... deal in highlighting the contrast between illusion and reality in the play. Wordplay, particularly when used (5) ..... Feste, Olivia or Viola, is one of the play's most notable features.

The characters often fail to communicate constructively. On more than one occasion, their words seem to mean one thing, before being twisted around to mean another. It is thanks to riddles, as well as disguise, that Viola manages to conceal her real identity. A crucial role is (6) ..... by the repeated use of anagrams.

An anagram is a word, name, or phrase formed from another by rearranging its letters, without adding or omitting any of them. Word games like this were very popular at Elizabeth's court, and the Queen herself was particularly good (7) ..... creating and interpreting anagrams. By the way, haven't you noticed that the names Viola and Olivia are almost anagrams of each (8) ..... ? Needless to say, such elaborate use of language constantly invites the audience to look beneath the surface message of the words to discover their true meaning.

### F B2 FIRST ENGLISH TEST: WRITING PART 2

You have been chosen to direct a modern version of *Twelfth Night*. What changes would you make to the original plot? Which actors would you choose to play the different roles? What songs or whose music would you use for the soundtrack? Write your answers in the form of a plan for the producers, describing your ideas in 140-190 words.



## F B2 FIRST ENGLISH TEST: SPEAKING PART 3

**TIP:** Develop each idea before moving on to the next one.

### Task for Candidates A and B:

Discuss the question below in pairs.

**TIP:** Turn your chair a little towards your partner, it will help you to remind who you have to talk to.

**In what ways are these things important in a romantic partner?**

good looks

age

similar interests/hobbies

honesty

respect

sense of humour

## F B2 FIRST ENGLISH TEST: SPEAKING PART 4

**TIP:** In the actual exam, the questions are not written down. Listen carefully and ask the examiner to repeat if you don't understand.

### Questions for Candidate A:

Do you think you can find real love on the internet? Why/Why not?

What are the pros and cons of using a dating site?

### Questions for Candidate B:

Do you think people change when they are in a relationship? Give examples.

When can this be a good thing and when can it be a bad thing?

# Shakespeare Wordbank

**Character** The characters are the people in a story, play or poem.

**Comedy** Comedy is a type of drama that is amusing in tone and that has a happy ending, usually after the characters overcome a set of difficulties.

**Context** The situation (social, historical, biographical and geographical) in which a text is written.

**Dialogue** The words that the characters say to each other. Other types of speech include *monologue* (when only one character speaks) or *soliloquy* (when a character speaks alone and reflects on his/her feelings).

**Drama** A literary genre which begins as a written text but which is meant for performance. A single piece of drama is known as a *play*.

**Figures of speech** Phrases and expressions that use words in a figurative way. The most common figures of speech include *metaphor* (when something with similar characteristics is used to describe the original), *simile* (when something with similar characteristics is compared to the original, using 'as' or 'like').

**Form** How a poem or piece of writing appears on the page.

**Genre** A type of literature. For example, drama is a literary genre.

**Performance** When a script is acted out on stage, on screen or on the radio.

**Play** A piece of drama. The author of a play is called a *playwright* or *dramatist*. Plays can be divided into acts, and acts can be subdivided into scenes. A scene usually covers a single event in a single setting.

**Poem** Piece of writing with the words arranged in separate lines, often using rhyme, and chosen for the ideas they suggest and sounds they create.

**Rhyme** Same sounds usually at the end of lines (rhyme-time). Rhymes can create patterns and these patterns are often indicated by using the letters of the alphabet (A, B, C, etc.) to mark rhyming words. The pattern generated is called the 'rhyme scheme'.

**Sonnet** A type of poem of which the earliest examples were Italian. Petrarch established the form with his *Canzoniere* (1366-1374) influencing poets worldwide.

**Stage directions** In a play, they are the instructions and information given by the playwright which accompany the dialogue. They are usually in italics to distinguish them from the dialogue. They can give information about the characters, their physical appearance and their feelings and behaviour as well as their actions, movements, facial expressions and gestures.

**Story(line)** In drama, the storyline is the main events given in chronological order.

**Theme** The central idea of a work, usually expressed in abstract terms, such as 'evil', 'love', etc.