Dressing the Girl/Playing the Boy: Twelfth Night Learns Soccer on the Set of She's the Man

L Monique Pittman, Andrews University

Available at: https://works.bepress.com/lmonique_pittman/2/
Dressing the Girl / Playing the Boy: 'Twelfth Night Learns Soccer

The Man on the Set of Shes The Man: Nick Lachey Soccer Camp.
popular culture's construction of mothers. In many ways, Mrs. Hastings serves as a red herring—a mode of femininity to mock and against which to paint a picture of the film's heroine—but the moral point of view is never really a pressing factor in Viola's growing self-identity. Mrs. Hastings proves ineffectual soon after her first on-camera appearance and wields very little authority over her children—one of whom escapes out the window of her domestic domain for a trip to London and the other who spends most of the film merrily juggling roles and clothes, attending the wrong school, and fouling her mother as to her exact whereabouts.

**Acting the Part**

Having established Viola's struggle against her mother's brand of femininity, the film records the heroine's parallel difficulty in maintaining the illusion of her masculine disguise. Whether explaining the presence of tampons in her luggage or struggling to shower in the communal bathroom facilities, Viola's predicament provides fodder for much of the cross-dressed humor of the screenplay. Her masculine disguise is, however, consistently relieved by scenes of Viola in her woman's weeds. This practice is taken to extremes in the Stratford Junior League Carnival scene. Viola has double-booked and agreed to serve in the kissing booth as herself and at the cotton candy stand as her brother. To accomplish this double performance, Viola arrives at the carnival toting a backpack stuffed with a change of clothes. A raucously scored sequence captures a total of three improbably quick changes that take place in a portable pony, a tea-cup ride, and an inflatable moon bounce. Although arriving at the carnival as Sebastian in low-slung jeans, T-shirt, and oversized plaid shirt, Viola soon emerges from the port-a-pony smiling, flicking her long hair, and wearing a bright red sun dress. After the first change, she greets her mother. In white and yellow sun dress topped by matching wide-brimmed straw hat, Mrs. Hastings wears an enormous pink ribbon designating her as a member of the Stratford Junior League. Despite the fact that the carnival is essentially an outdoor event, we again first see Mrs. Hastings in an indoor space, one of the large carnival tents. Toned to reflect her setting, Mrs. Hastings's oversized pink ribbon matches the pink-tinted color of the tent flaps. When she sees Viola, she squeals, "Oh, you look like such a lady. It's a miracle." Her daughter replies with deadpan dryness, "It really is." This exchange with the mother reiterates the competing notions of gender at work in the narrative and assures the audience that Viola remains true to her witty, sardonic self even when behaving as mother wishes. Viola returns to masculine attire hidden on a tea cup ride, but the second impersonation of her brother lasts only moments as Sebastian's girlfriend Monique soon spots the disguised Viola. Immediately, Viola must slip into her sun dress. Played for the extreme of comic effect, Viola's quick change in the children's moon bounce is particularly interesting as both her entry and her exit from the attraction involve pushing herself through a narrow aperture in a bit of physical comedy that mimics birth itself.

This quick-change hilarity prompts the question: Who really is Viola? Two moments amid the chaos of the carnival pose an answer and are set apart by breaks in the filming technique and soundtrack. When Justin confronts Viola about their recently ended relationship, he insists, "No one breaks up over a stupid soccer issue, okay. Just be a girl for five seconds." Viola slaps him and reminds the viewer she does not intend to be that kind of girl. The significance of this moment is signaled by the lowered soundtrack volume and the reduction in camera movement. The whole of the interchange consists of a series of shot/reverse shots that focus the viewer on Viola's feelings. The second moment of genuine selfhood comes when Viola takes up work at the kissing booth and enjoys a longer-than-necessary session with Duke. The scene begins without any of the earlier pop music scoring and lacks the frenetic camera movement or cut pacing of much of the carnival sequence. Shooting in close range, the camera rests frequently on Viola's face as viewers watch the flirtatious tilt of her head and the long, soulful gaze she directs at Duke. The sentimental strains of a piano accompany the movement of Viola and Duke toward each other, and the fully orchestrated tune swells in volume as the kiss continues and Viola closes her eyes in sweet abandon. While Duke's reaction is shown, the camera spends more time recording with careful attention the emotions of Viola. Here the film-coded genuine feeling of these two moments eclipses the gender-bending initiated by the numerous quick changes and declares Viola will be a soccer-loving, desiring and desirable straight person on her own terms—not her ex-boyfriend's or her mother's.

Byrne's body language and delivery of screenplay dialogue both work to reveal and affirm this core self of Viola as ontologically essential despite her role-playing. For example, after a meeting in the principal's office, Viola/Sebastian crashes into Olivia. As she crouches to help pick up the books and papers loosened by the collision, Viola blurts out an irreplicable instinct, "Ooo, cute shoes." Olivia replies, "Oh you think so? I got them at Anthropologie," which elicits another spontaneous response from Viola/Sebastian, "No way. They have shoes there?" Only after Olivia's affirmative response does Viola/Sebastian realize her voice has edged into a female register. Suddenly remembering her disguise, she clears her voice and utters in her Sebastian guttural drawl, "Here are your books. I, uh, guess I'll, you know, go take care of some guy stuff." This same awkwardness with disguise emerges in the following cafeteria scene. Having joined Duke and company, Viola/Sebastian soon learns of Olivia's dating history and Duke's long-time infatuation with Olivia. Viola/Sebastian's over-the-top attempt at masculine speech, "Check out the bootie on that blonde," prompts the story of Olivia's recent breakup. Perhaps seeing in Olivia a mirror of her own relationship experience, Viola/Sebastian laments in softened tones, "She looks so sad.
**Ways to Improve Performance**

An improved performance is very important for any sports or recreation activity. Here are some ways to improve your performance:

1. **Practice Regularly**: Regular practice is crucial to improving your skills. The more you practice, the better you get.
2. **Set Goals**: Set realistic goals for yourself. This will help you focus and stay motivated.
3. **Conditioning**: Improve your physical fitness through conditioning exercises. This will help you increase your endurance and strength.
4. **Mental подготовка**: Mental preparation is just as important as physical preparation. Learn to manage stress and stay focused during games or practice.
5. **Learn from Mistakes**: After every game or practice, analyze what went wrong and learn from your mistakes.
6. **Get Proper Rest**: Ensure you get enough rest and recovery time. This is essential for improving your performance.
7. **Eat Well**: Nutrition plays a significant role in performance. Ensure you are eating a balanced diet.
8. **Stay Hydrated**: Stay hydrated throughout the day. Drinking water before, during, and after exercises is crucial.

By following these tips, you can improve your performance in any sport or activity.
Juicer Space and the Body in France's Zestfulness and Gaze: Close to a Good Man's Tomb
Table of Contents