

The Nashville Shakespeare Festival: An Educator's Guidebook



Directed by Jim Warren

**SUMMER
SHAKESPEARE
FESTIVAL 2021**



**THE NASHVILLE
SHAKESPEARE
FESTIVAL**

INDEX

Cast of 12TH NIGHT

Apprentice Company 2021

Artistic Director Statement

Director Statement

Shakespeare's Timeline

Classroom Lessons

Costume Design by Denese Kelley

oneC1TY FAQs

Sponsors



THE NASHVILLE
SHAKESPEARE
FESTIVAL

SUMMER SHAKESPEARE FESTIVAL 2021

WILLIAM
SHAKESPEARE'S

12TH Night

oneCITY Nashville: August 26 - September 12
Academy Park Franklin: Sept 18, 19

G

All Ages



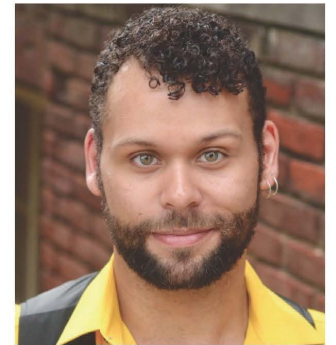
ALISON CAMPBELL
OLIVIA



NETTIE CHICKERING
FABIAN



RICHARD COLLEY
ANDREW AGUCHEEK



TOPHER EMBREY
TOBY BELCH



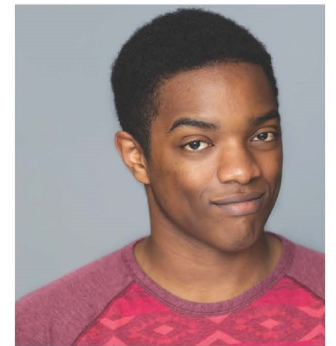
ANDREW JOHNSON
CAPTAIN/ANTONIO



KENNETH LA'RON
HAMILTON
ORSINO



TOM MASON
FESTE



GEROLD OLIVER*
SEBASTIAN



MIRANDA PEPIN
MARIA



MELISSA RAKIRO
VIOLA



DAVID WILKERSON
MALVOLIO



DANIEL C. BREWER*
STAGE MANAGER

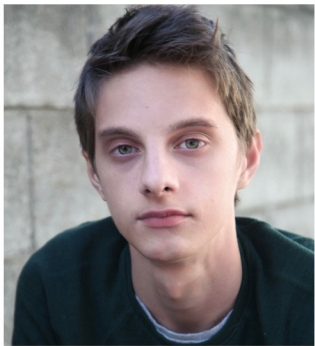
* member AEA



THE NASHVILLE
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APPRENTICE COMPANY



JAMESON BOYLAN



SARAH BRUMAGIN



VINNY CACCESE



JEFFREY CASEY



CAROLINE CONNER



RAVEN COTTON



ANDREW FREELAND



VICTORIA GRIFFIN



EMMA HAWKINS



SHELBY SMITH



JONATHAN THOMPSON



TYLER WORDEN

2021 • Artistic Director Statement: Denice Hicks

2020 was a tough year of isolation, uncertainty and reckoning. Through that time my faith in the value of Shakespeare to the 21st century American did not lessen, but the need for cultural inclusion and awareness in all we do intensified. For 33 years, the Nashville Shakespeare Festival has been committed to diversity and making sure the cast on stage reflected the audience attending, but now is the time for more equity and greater unity.

When my friend Kenny Dozier, a highly esteemed Black producer/director/actor, approached me after seeing THE TEMPEST in 2019 and said, "I want to present an August Wilson play on your stage," I said, "Yes." A cultural alliance was formed and the despair of 2020 turned into hope for 2021 and the future.

Kennie Playhouse Theatre had limited resources but has presented high quality theatre since 2006. Some of the best actors and directors have eagerly stepped up to work on KPT shows, just for the chance to do the plays Kenny chooses. Having internationally renowned creators like Chuck Smith and Victor Wooten involved as well as the stellar cast and crew of JITNEY is an honor for the Festival and we are grateful to Kenny for assembling these magnificent artists.

I am over the moon about Jim Warren being here to direct 12th NIGHT with original music by beloved local musician, Tom Mason. Nashville was one of Jim's first stops after he left the American Shakespeare Center which he founded 30 years ago. Jim is one of the top authorities on Shakespeare's original staging conditions and his way of presenting Shakespeare "with the lights on" has attracted actors from across the country to work with him. His collaborative spirit and generous heart combined with his unfathomable creativity make him an invaluable contributor to this community. Tom Mason brightens every venue he steps into.

The two master playwrights, August Wilson and William Shakespeare, cover a gamut of topical issues in these plays: incarceration, gentrification, support for Black businesses, gender identification, bullying, love, and reconciliation. Our pre-show lectures and post-show conversations will build crucial bridges between traditionally separate communities and life-long friendships and memories will be made.

Live theatre is back. The Festival is happening. This partnership between the NSF and KPT is one of the most exciting collaborations I have seen in my 41 years of doing theater in Nashville.

I hope you love both productions and continue to support local art.

Onward!

Denice Hicks

Director's Statement: Jim Warren

"If music be the food of love, play on."

It's the first line of the play and one of Shakespeare's most famous. And it's also the heart and soul of our 2021 Summer Shakespeare production at the Nashville Shakespeare Festival.

TWELFTH NIGHT is a wildly funny and musical celebration of the insanity of unrequited love. Hilarious and heartbreaking, this powerhouse comedy was written around the same time as HAMLET, with Shakespeare at the height of his theatrical genius. A lovelorn Duke Orsino is head over heels for the grief-stricken Lady Olivia; shipwrecked Viola thinks her brother is drowned, so she disguises herself as a boy to serve Orsino, who sends her/him to woo Olivia for the Duke, and Olivia then falls in love with the boy. Olivia's household is run by her overprotective and puritanical steward Malvolio, who secretly loves Olivia and drives her gentlewoman, drunken uncle, and fool to play a massive prank on him.

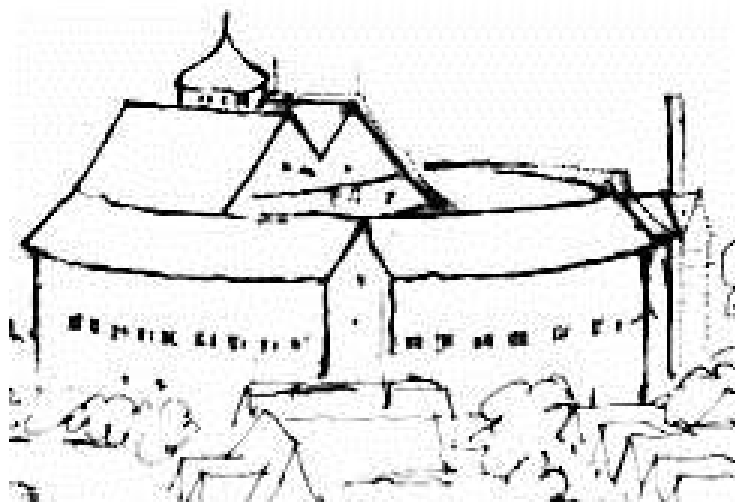
This masterfully crafted comedy of mistaken identity and gender-bending hijinks is the perfect entertainment for NSF's outdoor Summer Shakespeare – rollicking fun for the whole family.

Shakespeare's island of Illyria will look and sound like today's Nashville. We plan to commission new, original music from Nashville songwriters and composers to be the soundtrack of this chaotic, lyrical world of romance and laughter. Shakespeare wrote several songs in the play to be sung by Olivia's fool, Feste. He also had other characters sing snippets of songs that would have been well-known to his contemporary audience. Nashville is a world-wide tourist destination with a universal appeal in its musical heritage, the welcoming attitude of its people, the accessibility of professional arts of every kind, and a diversity that includes many cultures and nationalities. We want to blend Shakespeare's use of music with Nashville style. We want our audiences to see (and hear) themselves in this remarkably accessible and modern play. Our actors and musicians will speak (and play) directly to the audience and include them in the world of the play, creating a unique community every evening that takes the ride together – just as Shakespeare's actors/audience did over four hundred years ago. The goal is for audience members to gain a greater sense of community and connection, and leave with lasting memories.

The first time this play appeared in print, it had a subtitle: TWELFTH NIGHT, OR WHAT YOU WILL. Many scholars believe that the play was written specifically to be performed for Queen Elizabeth I to celebrate the holiday of Twelfth Night that is often a blow-out party at the end of the Twelve Days of Christmas; servants would sometimes dress up as their masters, men as women, etc. Because the story in the play doesn't seem to have any connection to Christmas, some scholars argue that the play's true title was WHAT YOU WILL, a phrase that appears in the play and captures some of the major themes.

Shakespeare at a glance

1558	Queen Elizabeth I takes the throne
April 23rd, 1564	William Shakespeare was born. He spent his early years in Stratford-upon-Avon where he attended school until age 14
1582	An 18-year-old Shakespeare marries 26-year-old Anne Hathaway because she is pregnant
1583	Susanna Shakespeare is born
1585	Twins Judith and Hamnet are born
1586	Shakespeare leaves his home and joins a company of actors as a performer and playwright
1592	London theatres close due to the Plague
1598	Shakespeare (and others) finance the building of the Globe Theatre
June 29th, 1613	Fire destroys the Globe Theatre during a performance of Henry VIII when cannon fire sets fire to the roof
1614	Second Globe Theatre is built
April 23rd, 1616	Shakespeare dies
1623	"The First Folio" of Shakespeare's plays is published
1644	The Globe Theatre is demolished



Setting the Scene: *Twelfth Night* activities for the classroom

“Wit, an't be thy will, put me into good fooling!”

(Act 1, Scene 5)

Soliloquies and Asides

In *Twelfth Night* characters use soliloquies to express desires, plan, confess and reveal true intentions. I like to think of soliloquies as solos to remember that they occur when characters are alone on stage.

An aside happens when a character speaks to the audience while other people are in the scene. This clues the audience in on a character's true feelings while leaving the other characters oblivious, like a spoken secret.

Activity I

Soliloquies (Act 1 scene 3 or Act 5 scene 2)

As a class read and discuss Act 1 scene 7. Viola's soliloquy begins "I left no ring with her..." What discovery does Viola make through the course of the monologue? How does she describe Olivia's behavior? Is this similar to how someone would behave today if they were in that position? Who or what does Viola blame for this predicament? How does she decide to deal with it?

As a class read and discuss Act 2 scene 6. What is Sebastian feeling at this moment? Who does he wish he could talk to? What does he decide to do by the end of the scene? Thinking of how fast everything is happening is he crazy? Do you believe in love at first sight?

Both of these characters want something from the audience. Deliver these soliloquies to the class and try to express their different thoughts about love and how to deal with it. Let the class vote if they agree with your character's choice of action.

Activity II

Asides (Act 1 scene 5)

Cast the roles of Maria and Feste. Then read the scene out loud with the “actors” on their feet.

Feste should deliver his aside to the “audience”, the rest of the seated class. Is he speaking to someone/something? By sharing these thoughts what does he hope to gain from the audience? Is it what he also wants from Olivia?

Asides are a daily part of life. They are certainly employed in schools or any other place where large groups of people are gathered and noise can mask comments and remarks. Discuss how people use asides in everyday life. When and why do they occur? As a class, or in small groups, create a list of asides (in vernacular English), which one could expect to hear from characters throughout the play. What function do they serve in telling the story? How would the play be different without them?

Discussion Ideas & Questions

“If music be the food of love, play on. . . ”

(Act 1, Scene 1)

Discussion I: Love

At the beginning of the play Orsino is in love with Olivia, Olivia is in love with Viola (Cesario), and Viola is in love with Orsino. Are any of these relationship examples real love? How can you tell? What should love be based on? Can you control who you love? Using famous people what are some examples of love that seem healthy? Who can you name that may be or was in an unhealthy relationship? What would your perfect love be like?

Conceal me what I am. . . ”

(Act 1, Scene 2)

Discussion II: Disguise

We all use various disguises at points in our lives. We all change things about ourselves based on where we are and who we are with. Viola adopts a disguise in the play. Why? What would you change about yourself if you could change anything? Would people treat you differently? How?

*“Dost thou think, because thou art virtuous,
there shall be no more cakes and ale?”* (Act 1, Scene 8)

Discussion III: Behavior

There are examples in this play of inappropriate behavior. What might be ok to do in one place isn't ok in the next. Some characters try to control other people's behavior. What tactics do they use to get their desired change? Do they work? When someone wants you to behave differently what do they do or say? Does it work? Why?

Activity: There is a concept in psychology known as “Locus of Control.” It helps to identify which problems we have control over and which problems we do not.

In a journal, have students write 5-10 problems that they have. Use the [“Locus of Control Worksheet”](#) to have students evaluate whether their problem is internal or external, and whether they have control or no control over the problem. They can write the problem in the appropriate box. The more internal a problem is and the more control that a student has over it, the easier it is to change. Have them reflect on which problems they can change.

Costume Design: Denese Kelley

The design direction I received from Jim Warren, director for Twelfth Night, was -
'contemporary design with a nod to Nashville'.

The main thing that needed to be considered was depicting and showing a sense of who each character would be in Nashville today!

Photo by Michael Gomez Photography



Gerold Oliver as Sebastian and Melissa Rakiro as Viola

“To begin, I love to get a sense of a color for each character - after reading the script and doing online research for each character I sense their personality traits and character. ”



“I began with the twins - they are young and suddenly orphaned and also think their sibling is lost as well. Light Blue's speak to me for them. So that there will be no doubt whatsoever that they are indeed brother and sister, they will be identically costumed. ”

Photo by Michael Gomez Photography



Kenneth La'Ron as Duke Orsino, Alison Campbell as Olivia, Melissa Rakiro as Viola

For the Duke, Royal blue and golds speak royalty and high station in society. For the Countess I chose purple - purple speaks royalty to me as well.

Photo by Michael Gomez Photography



Tom Mason as Feste the Fool

For Feste, I chose a color palette that would connect him to his Countess' household.

Basically, 2021 Nashville is a lot different than what I consider iconic Music City USA. Nashville is now a city with so much more than country music. Rhinestones and the country and western styles are not completely of the past, but now blended in with so many more looks and styles of musicians making their mark here with more individuality.

The Countess' maid, Maria, is mischievous and saucy and I love bold pinks for that.

For the Countess' pompous steward, Malvolio, he will start in some serious more subdued colors - shades of greys with possibly a touch of purple. He thinks very highly of himself and is sure he will win the Countess' hand. Since he is determined and feels sure to become her husband, he is easily convinced by those in her household what she desires in a husband. The direction for this was completely clear - canary yellow stockings with fire engine cross garters, along with a canary colored facemask and the 'rolling stones' mouth in fire engine red.

Photo by Michael Gomez Photography



From Left to Right: Nettie Chickering as Fabian, Richard Colley as Sir Andrew Aguecheek, Miranda Pepin as Maria, Topher Embrey as Sir Toby Belch, and David Wilkerson as Malvolio

DURING THE SHOW

ONEC1TY and Academy Park are open-air theaters. Theatergoers are invited to bring blankets and lawn chairs, or cushions for bench seating. Each night, food trucks are present for pre-show and intermission, or patrons may bring picnics. Audience members can expect to be up close and personal with actors entering through aisles and playing down on the stage thrust.

Because this show is performed al fresco, the audience will hear street noises, airplanes and helicopters. However, outdoor theater creates an inviting, casual atmosphere that dissolves any concerns that audience members might have of Shakespeare's language being impossible to understand.

Because the actors help to immerse the audience in the story and world of the play, complexities become easier to understand and new light is shined on the play's brilliance.

oneC1TY



Academy Park, Franklin



AUDIENCE REMINDERS

- ◆ Please turn off and put away all cell phones and digital devices before the show begins.
- ◆ Ushers will kindly remind you of this during the show, should they find it necessary.
- ◆ Please remain in your seats and refrain from talking or whispering while the show is in progress.
- ◆ Remember: Actors can see and hear you just as you can see and hear them!

What new questions do you have about the characters and the story?

How did the design elements (costume, lights, sound, props, set etc.) help tell the story?

Do you relate to any of the characters?

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