



William Shakespeare's
**LOVE'S
LABOR'S
LOST**

Directed by Denice Hicks



February 16-26
Troutt Theater at Belmont University

EDUCATOR HANDBOOK

William Shakespeare's
LOVE'S LABOR'S LOST



THE NASHVILLE
SHAKESPEARE
FESTIVAL

LETTER FROM NSF'S ARTISTIC DIRECTOR DENICE HICKS

Love's Labor's Lost is a comedy for our time. Ambitious young men meet independently minded women, and when cupid appears in the persona of a DJ sparks fly and hilarity ensues! Love's Labor's Lost is a frivolous play about serious matters: truthfulness and acceptance. Honesty and perjury. How important is it to be true to your words? What does it mean to break your promises? It's a romantic romp with a hefty dose of reality. Amid the deception, masks, mistakes, foolery, and confusion, there is genuine yearning and personal growth.



Shakespeare's genius is his ability to see into the essence of what it means to be human—in any form, any place, any time.

The challenges of attraction, instincts, and self-control in this play are as relevant today as they were 400 years ago, and for as long as people have been trying to defy nature and control their own destiny. Humans need love and attention to thrive, and there are many kinds of love in Love's Labor's Lost, including Eros, Philia, Pragma, and Agape. Think about ways you've experienced each one.

In 2023 we are all still yearning for authentic connection, and that is what live theater is all about: artists caring enough about their fellow humans to take the time to collaborate, making the best art they can, in real time, in the same room as the audience. A shared, meaningful, experience is good for the individual soul and the collective.

And when in doubt, dance!
Play on.

A NOTE FROM EDUCATION DIRECTOR KATIE BRUNO



I'm so glad you found your way to our Educator Guidebook for LOVE'S LABOR'S LOST. We hope this material sparks conversation and curiosity for you and your students.

It is my pleasure to create inspirational and engaging educational activities for our community. We welcome any feedback, questions, and comments to help keep Nashville Shakes accessible, innovative, and fun!
Please feel free to email me at Katie@nashvilleshakes.org.



WHAT TO EXPECT AT THE TROUTT THEATER

The Troutt Theater on the Belmont University campus is a traditional proscenium stage theater seating approximately 300 people. The floor is raked, so all seats have a good view of the stage. The buses will drop you off at the front entrance to the building; you will go up one flight of stairs or take the elevator to Floor 1 to reach the upstairs lobby. An usher will show you to your seats and provide you with any essential instructions.

PERFORMANCE FAQS

- The performance will begin promptly at 10:00 AM and conclude around 12:00 noon. There will be one ten-minute intermission.
- Please turn off all devices and remove earbuds for the duration of the show.
- Please remain in your seats and refrain from talking or whispering while the show is in progress. Remember: The actors can see and hear you just as well as you can see and hear them!
- Immediately after the performance, you will have an opportunity for a Talkback Question-and-Answer session with the actors and crew. Our cast and technicians are eager to answer your questions about the play, Shakespeare, and careers in the theatre! Your teachers and NSF staff will be nearby and give you instructions should any emergency arise.
- After the Talkback, follow instructions from your teachers to safely exit the theater.



REFLECTION QUESTIONS FOR AFTER PERFORMANCE

- What new questions do you have about the characters and their story?
- How did the design of the production (lighting, costumes, scenery, music and sound, etc.) help tell the story?
- Do you relate to any of the characters? How? Why? Discuss these ideas with your friends and your teachers!
- How and why is this play relevant?

SYNOPSIS

LOVE'S LABOR'S LOST tells the story of four men: the King of Navarre and his three friends, who make a pact to study for three years and swear off women and other distractions.

Then a princess and her three ladies in waiting arrive at Navarre University, and the men fall in love against their will.

Don Armado is visiting from Spain and rats out an underclassman named Costard for hanging out with a lady from the country called Jacquanetta. However, Don Armado is really in love with Jacquanetta and asks his sidekick, Moth, to deliver a letter to her.

The princess and her ladies are forced to camp outside Navarre's campus according to the oath.

The men realize that they are falling for the ladies as each writes a love letter to the girl he likes. Professors Sir Nathaniel and Mistress Holofernes discover a love letter that has been delivered to the wrong person.

The King gives in and the boys decide to visit the ladies. They visit disguised as Russian Muscovites, but the ladies retaliate by changing clothes and pretending to be one of her friends.

At the gathering, a play is performed and a dance party commences until it's interrupted by a messenger who tells the Princess that her father has died and that she needs to return to France to take the throne.

The men promise to be faithful to the women, but the ladies challenge the men to wait a full year of mourning to earn their trust.

LOVE'S LABOR'S LOST CAST



THE NASHVILLE
SHAKESPEARE
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LOVE'S LABOR'S LOST

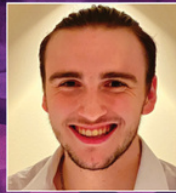


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CHRISTIANA ALLISON
MARCADÉ



ELI BELL
LONGAVILLE



JACOB BELLIS
DULL



ALIX BROWN
MOTH



MARY CHEEKS
HOLOFERNES



SAM DAVIDSON
COSTARD



EVAN FENNE
FERDINAND



KATIE FRALEY
MARIA



MATTHEW GILLERAN
BOYET



BENJAMIN JOHNSON
DUMAIN



ANNA JOHNSTON
ROSALINE



DAN KASSIS
SIR NATHANIEL



LEIGH MARIE MCCARVER
KATHERINE



EM MILLS
FORESTER



SAVANNAH RAEDER
JACQUENETTA



SAM RIESENBERG
BEROWNE



DANIEL SCHURZ
DON ARMADO



LAUREN TAYON
PRINCESS



DENICE HICKS
DIRECTOR



JONAH BURCH
DJ



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SHAKESPEARE'S TIMELINE

- 1558** Queen Elizabeth ascends to the throne.
- 1564** April 23, birth of William Shakespeare, in Stratford-upon-Avon.
- 1572-76** Formation of theater companies in London and building of The Theatre by James Burbage, the first free-standing commercial theatre.
- 1579** Sir Thomas North's translation of PLUTARCH'S LIVES published; Shakespeare's major source for JULIUS CAESAR and other Roman plays.
- 1582** Marriage of Anne Hathaway and William Shakespeare.
- 1583** Susanna Shakespeare born.
- 1585** Twins Hamnet and Judith Shakespeare born.
- 1586-88(?)** Sometime in the late 1580s, most likely, Shakespeare leaves Stratford-upon-Avon for London, perhaps with a company of players.
- 1590** Shakespeare appears to be writing plays by this time. Early plays include THE TWO GENTLEMEN OF VERONA, THE COMEDY OF ERRORS, and HENRY VI, Parts 1, 2, 3.
- 1592** Plague closes London theaters; Shakespeare turns to writing verse.
- 1595-96** Likely date of staging of A MIDSUMMER NIGHT'S DREAM. ROMEO AND JULIET likely written and staged about the same time.
- 1598-99** The Burbages and Shakespeare and others finance the building of the Globe Theater on the south bank of the Thames, just outside the city of London. JULIUS CAESAR, HENRY V, and AS YOU LIKE IT may have been among the plays to open the Globe Theatre.
- 1603** Queen Elizabeth dies; James the VI of Scotland ascends the throne of England and becomes James I of England. James becomes the patron of Shakespeare's theater company (now known as "The King's Men").
- 1605-06** KING LEAR likely written; first record of court performance is Christmas 1606.
- 1606** MACBETH likely written; perhaps written almost the same time as KING LEAR.
- 1612-14** Shakespeare "retires" to Stratford; however, he continues to collaborate with others writing plays.
- 1616** April 23, Shakespeare dies and is buried at Holy Trinity Church, Stratford-upon-Avon.
- 1623** First Folio—a collected "coffee table" edition of 37 plays—published by Shakespeare's fellow actors, John Hemings and William Condell.

USEFUL RESOURCES ON SHAKESPEARE'S BIOGRAPHY

Bate, Jonathan. *Soul of the Age: A Biography of the Mind of William Shakespeare*. New York: Random House, 2010.

Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. New York: Norton, 2004.

Schoenbaum, Samuel. *William Shakespeare: A Documentary Life*. Oxford: Oxford UP, 1975.

Folger Shakespeare Library: <http://www.folger.edu/shakespeares-life>

Shakespeare Birthplace Trust: <http://www.shakespeare.org.uk/explore-shakespeare/faqs.html>



READING A PLAY IN THE CLASSROOM

Nashville Shakespeare Festival's Shakespeare Allowed model

Often a simple exercise of reading key scenes aloud can make Shakespeare's words meaningful. The Nashville Shakespeare Festival sponsors a Shakespeare Allowed round-table read of a play the first Saturday of each month at the main Nashville Public Library. In this format, everyone at the table (or in a desk in a classroom) reads in sequence, rather than taking roles. Everyone participates and gets to try his or her hand at reading the text. Teachers may emphasize that the effort is primary. Teachers can select a scene or short segment to read aloud as an exercise to lay the groundwork for a class discussion or another class activity.

Staged readings model

Students with limited exposure to or experience with theater can benefit from an effort to read a scene or segment of a play aloud, using basic blocking and interaction among roles. In this model, students select a scene or part of a scene (~ 50 lines makes a good length) to read in roles. Working with their classmates, they can decide upon a few simple movements to dramatize the action. The emphasis is on students' making sense of the language and beginning to envision how interactions are shown on stage. Thus, rehearsal time should be short (15-20 minutes), and the students can rehearse and stage the scenes in one class period. One effective strategy is to have two groups of students stage the same scene, and invite the class members to comment on differences.

Creating multi-vocal readings of poetry and passages

Help students develop a sense of meaning and of shifts in tone or poetic diction by having students work in groups of 3-4 to read a single passage. This project can begin with a sonnet; a typical Shakespearean sonnet divides along quatrains (4 lines, with rhyme) and ends with a couplet: 4- 4- 4- 2. Students can decide pace, inflection, emphasis, and tone. Ask students to think of themselves as a jazz group, or a quartet, or a rap group, using their voices to convey meaning.

SUGGESTED ACTIVITY

Write/blog/podcast your review!



Productions of all kinds are regularly reviewed in the mainstream media, on blogs, in specialty publications, and in conversation. A formal review needs to present a justification for its rating of a production. Create a rating, and then, in a page or so, provide your justification. You may enjoy debating a classmate, as Siskel and Ebert used to do about movies.

- Using stars of another image, provide a rating of this production.
- Because not all readers of your review have seen the play, provide a brief plot overview and the basic details about the production.
- List, with explanations, the three main reasons for your judgment. These should focus on this specific production (casting, acting, set design, costume, concept, clarity of language and action, music, and lighting).
- Cite at least three specific moments in the production that support your judgement. Discuss the themes or issues that this play and this production raise for an audience.
- Conclude by considering the value of this production or of theater in general. If you have aspirations to be an artist of any kind, consider what a reviewer might say that would enable you to grow as an artist.

MORE ONLINE RESOURCES

Internet Shakespeare (many of these editions have been edited, making them among the most reliable on the internet): <https://internetshakespeare.uvic.ca/>

Folger Shakespeare Library (text plus additional resources):
<https://www.folger.edu/>

Open Source Shakespeare: <https://www.opensourceshakespeare.org/>

Shakespeare Resource Center (a good, general info site for Shakespeare): <http://www.bardweb.net/index.html>

Ted-Ed YouTube Video: https://www.youtube.com/watch?v=I5lsuyUNu_4

Royal Shakespeare Company: <https://www.rsc.org.uk/shakespeare-learning-zone/>

PBS Learning Media: <https://tn.pbslearningmedia.org/collection/shakespeare-uncovered/>

BBC Teach Videos: <https://www.bbc.co.uk/programmes/m0016bbx>

ABOUT THE NASHVILLE SHAKESPEARE FESTIVAL

The mission of the Nashville Shakespeare Festival is to educate and entertain the Mid-South community through professional theatrical experiences.

The Festival enriches and unifies our community with bold, innovative and relevant productions along with empowering, participatory educational programs, setting the community standard of excellence in educational outreach and performances of Shakespeare's plays.

The Festival will host Summer Shakespeare 2023, featuring William Shakespeare's MUCH ADO ABOUT NOTHING, at OneC1TY in Nashville and Academy Park in Franklin. The Festival also sponsors numerous workshops, educational outreach programs, and public events.

www.nashvilleshakes.org

Facebook: The Nashville Shakespeare Festival

Instagram/Twitter: @nashvilleshakes

NSF APPRENTICE COMPANY

ApCo training is an intensive for aspiring theatre lovers age 13+ led by the Executive Artistic Director and Education Director, along with guest artists hired from the professional talent in Nashville. Apprentices receive over 70 hours of performance training in movement, voice and diction, acting, text analysis, and character work, and then perform supporting roles in the Summer Shakespeare production. Auditions for the 2023 Apprentice Company will be announced in soon. Visit our website for more details!



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