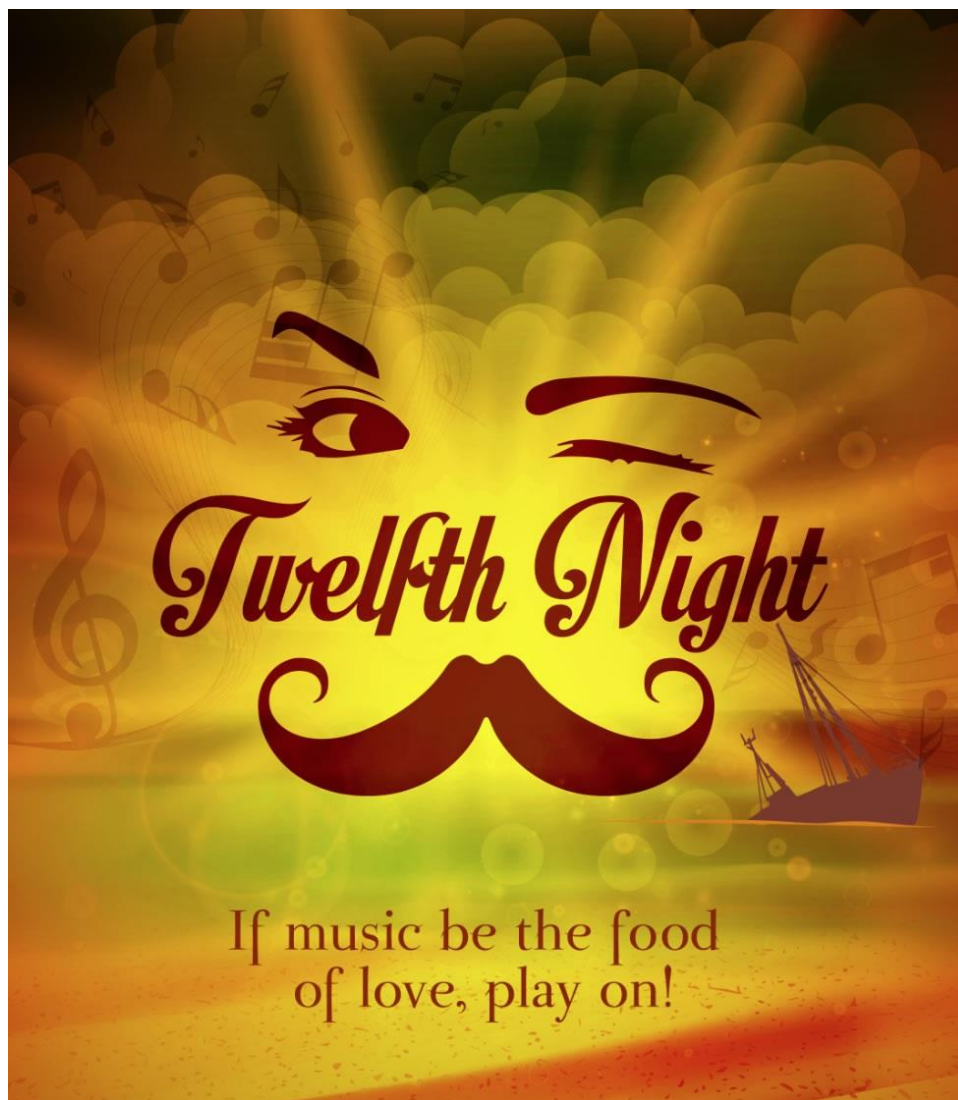


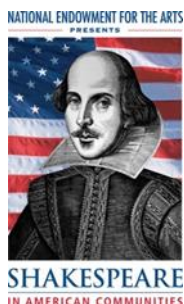
The Nashville Shakespeare Festival



EDUCATOR'S GUIDEBOOK



Directed by Denice Hicks / Costume Design by June Kingsbury
Set Design by Paul Gatrell / Lighting Design by Anne Willingham
Music by Rollie Mains / Fight Choreography by Eric Pasto Crosby



Education Sponsor:



This production is part of Shakespeare for a New Generation, a national program of the National Endowment for the Arts, in partnership with Arts Midwest.

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Note from the Education Director

Hello!

I am so excited to welcome you into our 27th season at the Nashville Shakespeare Festival. This year's production of *Twelfth Night* at the Troutt Theater on the campuses of Belmont University and Lipscomb University should prove to be a wonderful theatrical experience.

This guidebook is to help teachers and students with classroom instruction and generate a healthy curiosity about Shakespeare, the process of theatre, and this play in particular. You will find a synopsis, historical information, lesson plans, links to additional resources such as videos and books, a map to the theater, and explanations of various design and directorial choices for *Twelfth Night*. Whether your class is just beginning to read *Twelfth Night* or has already finished the play the guidebook serves as a tool to prepare for viewing the work as it was meant to be, on stage, with you in the audience.

If you have any further questions I am always happy to help! To book a workshop or matinee reservation you may reach me at nettie@nashvilleshakes.org.

Enjoy the show!

Nettie Kraft, Education Director



Note from the Artistic Director

Greetings,

The Nashville Shakespeare Festival deeply appreciates your partnership for our eighth annual Winter Shakespeare production. We are thrilled to return to our winter home in the beautiful Troutt Theater on the campus of Belmont University, and are grateful for the opportunity to move the production to Lipscomb University's glorious Collins Auditorium for five additional performances. Most of all, we are very excited about sharing this exciting production of TWELFTH NIGHT with you and your students.

The Nashville Shakespeare Festival is dedicated to keeping Shakespeare's works alive and relevant in a society that struggles with meaningful communication and inconsequential entertainment options.

TWELFTH NIGHT is a delightful and poignant play. Viola's courageous journey from grief and despair to love and joy offers much encouragement. In a world where so many people struggle to find hope, a play like TWELFTH NIGHT is always relevant.

The music you'll hear has been composed just for this production, and will be played live by the composer for every performance. Hopefully, TWELFTH NIGHT will offer some delight to you and your students in these dark days of winter, and remind you all that there is always time for poetry, music, laughter and listening to a friend.

Thank you for teaching the works of William Shakespeare. I hope the rewards are greater than the challenges. I always look forward to hearing your feedback about our shows, so please feel free to email me anytime: denicehicks@nashvilleshakes.org

Enjoy the show!

Denice Hicks, Executive Artistic Director



Twelfth Night Synopsis by Nettie Kraft

Act I

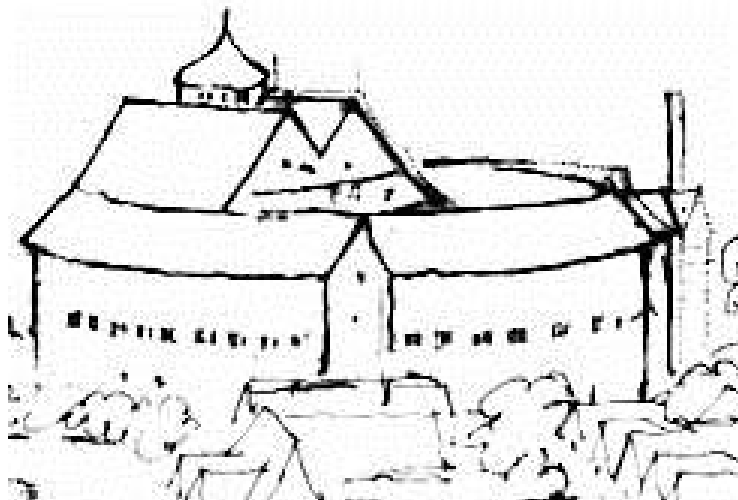
In the magical country of Illyria Duke Orsino's love has again been rebuked by the Countess Olivia who is in mourning for her father and brother. Viola has been shipwrecked, believing her twin brother Sebastian drowned, and asks the sea captain to disguise her as a man to get a job with Orsino. Olivia's servant Maria chastises Sir Toby Belch, Olivia's Uncle, for being out drunk all hours of the night and bringing the foolish knight, Sir Andrew Aguecheek, into Olivia's presence. Andrew is insulted by Maria and ignored by Olivia so he decides to leave Illyria but is convince to remain by Toby and the men begin their nightly revels. Viola, now Cesario, is sent by Orsino to plead his love to Olivia. Cesario reveals to the audience that she herself wishes to be Orsino's wife. The fool Feste has returned to Olivia's court after a long absence. Maria informs him that Olivia is mad at him. When Feste alleviates some of Olivia's sadness and she forgives him. Olivia's steward, Malvolio, is unimpressed with Feste's wit. A drunk Sir Toby announces Cesario is at the door. Cesario, attempting to win Olivia for Orsino, is off-put by Olivia's attitude and beauty and leaves to tell Orsino that Olivia cannot love him. Olivia has fallen in love with Cesario and orders Malvolio to give Cesario her ring. The pirate Antonio has rescued Sebastian, Viola's twin brother, from drowning and wants to help but Sebastian, believing his sister dead decides to journey to Orsino's court alone. Antonio, despite risking discovery by his enemies, follows Sebastian. On receiving the ring Cesario realizes that Olivia has fallen in love with her. Toby, Andrew, and Feste's drunken midnight revelry is interrupted by the disapproving Malvolio and Maria decides to get revenge by tricking Malvolio into believing Olivia is in love with him. Cesario and the Duke talk about love and Feste sings which prompts the Duke to send Cesario back to Olivia to plead his love yet again. Maria drops a forged letter that Malvolio finds and believes to be about him. While the others eavesdrop, he resolves to return Olivia's love. Olivia declares her love to Cesario.

Act 2

Andrew threatens to leave again but Feste and Toby convince him to stay and fight to get Olivia's attention from Cesario. Maria arrives to tell them the joke on Malvolio is working. Sebastian wishes to see the city but Antonio admits he cannot safely do that since he is a wanted man but gives Sebastian his money and they agree to meet later. Malvolio is following the advice in Maria's letter leading Olivia to believe he is mentally ill and demands that Toby take care of him. The jokers claim he is possessed and offer to exorcise him. Toby goads Cesario and Andrew into a fight. Antonio mistakes Cesario for Sebastian and breaks it up. Cesario denies knowing Antonio who is then arrested. Sebastian is accosted by many people mistaking him for Cesario. Andrew and Toby attempt to fight with him and receive a sound beating. Olivia intervenes and invites Sebastian, whom she believes to be Cesario, back to her house. Feste torments the imprisoned Malvolio but eventually agrees to help him. Sebastian and Olivia get married. Cesario is mistaken for Sebastian by Antonio and Olivia who reveals they have been married much to Cesario's surprise. The Duke is enraged. Toby and Andrew claim to have been beaten by Cesario as Sebastian enters much to the surprise of everyone. The twins are reunited and Cesario is revealed as Viola. Feste reveals the joke and Malvolio swears revenge on everyone for his mistreatment. Orsino vows to marry Viola and Feste sings.

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



SHAKESPEARE'S UPS AND DOWNS

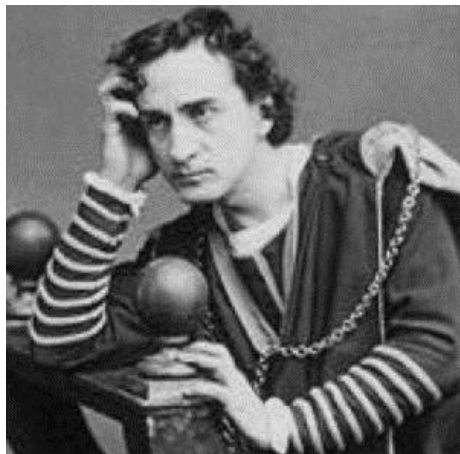
By Dr. Ann Jennalie Cook

Though the most popular and successful playwright of his day, William Shakespeare did not always bask in public acclaim. In fact, the survival of his reputation through the past four centuries was by no means certain. The publication of the First Folio in 1623 saved about half his plays that had never seen the dark of print, but when the Commonwealth closed all theaters from 1642 until 1660, few if any people saw his work on stage.

Even when performances resumed, actors felt free to cut scenes, add or omit characters, and change the plot. The public watched Nahum Tate's *King Lear* come to a happy ending, and Henry Purcell turned *The Tempest* into a musical after John Dryden and William Davenant had both re-written it. Some famous performers could make a version temporarily popular, as David Garrick did with his *Richard III*, but he acted *The Winter's Tale* without three of its five acts. Meanwhile, the growing taste for classical principles among intellectuals led them to irregularities of writing style.



David Garrick as Richard III, William Hogarth painting



Edwin Booth circa 1870 as Hamlet

During the 1800s, the theater pillaged Shakespeare to make money. The language was "bowdlerized" to strip out any offensive language, and any works regarded as immoral, like *Measure for Measure*, never made it to the stage. Great actors such as Edmund Kean or Edwin Booth (pictured left) seized on great roles, great moments, and spectacular effects but heavily cut the rest of the plays in which they performed. This kind of Shakespeare traveled so widely in America throughout the nineteenth century that Mark Twain satirized the inept troupes in *Huckleberry Finn*.

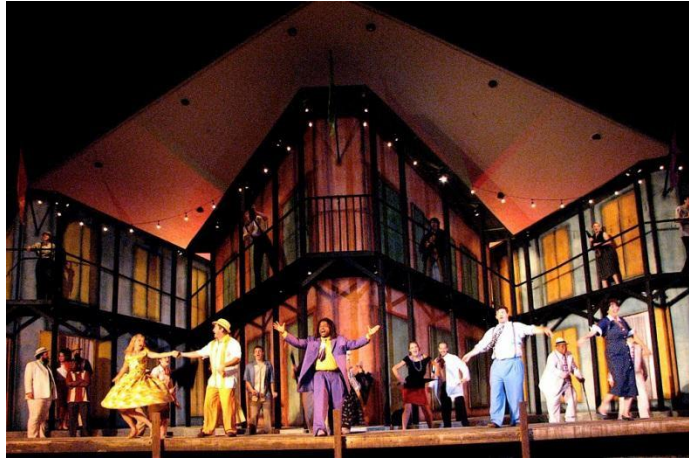
Ironically, the Romantics of the period raised Shakespeare's reputation, but not as a playwright. For them, he was a poet to be read rather than seen. Charles Lamb declared *King Lear* "essentially impossible to be represented on a stage." Publishers began to print new editions, many with gorgeous engravings, and found them extremely profitable. Volumes of the plays became an essential part of any cultured family's library. Even in small towns, groups of readers formed to read, discuss, and declaim passages from Shakespeare.



Charles Lamb
(1775-1834)

When literature finally entered the curriculum as a subject worthy of teaching, every student eventually encountered at least a few of the best-known plays. The reverence for Shakespeare the poet ensured his fame while dooming him to dislike and dread among most who had to study him in school. The emergence of complex literary interpretations at the university level spread to classrooms at the secondary level, further alienating pupils from “the world’s greatest writer.”

It has taken almost a century to return Shakespeare to his roots. In the early 1900s, directors began working from the original texts. Audiences responded enthusiastically to theaters like the Old Vic and the Royal Shakespeare Company in England. On this side of the Atlantic, the Shakespeare Festivals in Ashland, OR, Stratford, ONT, and New York City have grown steadily since the mid-century. Other performing groups devoted primarily to Shakespeare have sprung up throughout the country, including the one here in Nashville. The reconstructed Globe in London and,



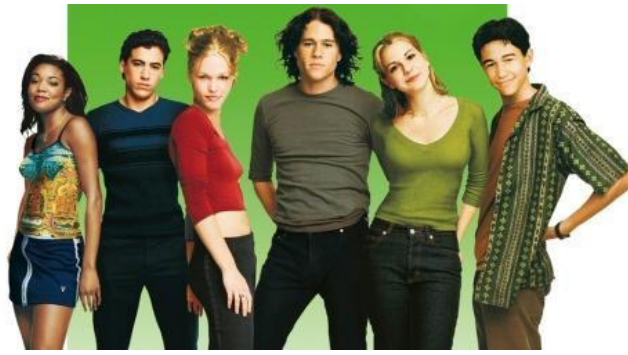
Nashville Shakespeare Festival

nearer home, the Blackfriars in Staunton, VA, delight viewers with plays performed on stages from the Elizabethan and Jacobean period. So many other countries have appropriated Shakespeare that scarcely a moment goes by on any day of the year without multiple productions in progress. Indeed, more people now see these works than all the earlier spectators combined.



Emma Thompson and Kenneth Branagh in *Much Ado About Nothing*

With movies and television, Shakespeare has extended his influence to an even wider audience. But even without such mass media, the public would pay homage through the appropriations of his words, characters, and plots by novelists, poets, other playwrights, music, and all forms of popular culture. Any English-speaking individual spouts Shakespeare, knowingly or unknowingly.



10 Things I Hate About You, 1999

Increasingly, teachers recognize that the plays will speak for themselves if students have access to them in their intended format – performance. Bare words on a page do not represent “Shakespeare” any more than bare notes on a score represent “Beethoven.” A dramatic script is fundamentally different from a poem or novel or short story because it depends on non-verbal elements to bring it to life. It depends on a live, uninterrupted encounter between audience and actors. Anything less demeans his achievement.



The Chandos portrait. Artist and authenticity unconfirmed.

It may depict William Shakespeare.

Or not.

Historical Context: Eliza & James

By Hugh Inman



Queen Elizabeth's Funeral Procession, 1603. Attr. to William Camden

The year 1603 brought great changes to the lives of all English citizens, none more so than William Shakespeare himself. In March of that year Queen Elizabeth I died, ending a forty-four year reign. Over one thousand attended her funeral, and tens of thousands lined the streets to view her funeral procession. Historian John Stowe wrote that her mourners raised "such a general sighing, groaning and weeping as the like hath not been seen or known in the memory of man." One wonders if William Shakespeare was among the mourners who attended the service or lined the streets. One thing is certain. It was a time of sadness and uncertainty for the playwright, whose rising star had still not reached its zenith. Elizabeth I had been a loyal patron of Shakespeare and his company of actors, the Lord Chamberlain's Men. During the last ten years of her reign, they had performed at court thirty-two times, compared to thirty-seven performances by all other companies combined. Now a new monarch was on the throne, this time a king, not from England, but Scotland.



James VI portrait, Daniel Mytens, 1621

James VI of Scotland had been king since the age of thirteen months when his mother, Mary Queen of Scots, was beheaded in the Tower of London on orders from her cousin Elizabeth (yes, Good Queen Bess). During the last years before her death, Queen Elizabeth had sent several companies of actors to Scotland, probably as a gesture of goodwill. By all accounts, King James was greatly pleased with them. Although there is no concrete evidence that Shakespeare traveled to Scotland, it is likely that he journeyed there with some of the players with which he was associated between 1599 and 1600 to lay the groundwork for the likely king's acceptance. King James ascended to the throne of England in May 1603 as James I, and one of his first acts was to grant Shakespeare and others a license to perform in London at the Globe theatre. The acting company now called themselves The King's Players, and later The King's Men.

Any concern that Shakespeare had about the patronage of the King vanished quickly. During his reign the theatres enjoyed unprecedented support, with the King providing patronage even greater than Queen Elizabeth had shown. In writing to his son Henry offering advice about being a successful monarch, James referred to himself as a "player-king." We, as devotees of the Bard, owe a great deal to these two sovereigns of England, so vastly different in style and purpose, yet fortunately alike as true champions of the theater and lovers of plays.

Shakespeare's friend and contemporary, Ben Jonson wrote in the preface to the First Folio in 1623 about the delight Queen Elizabeth and King James took in witnessing the plays of Shakespeare...

*"Those flights upon the banks of Thames
That so did take Eliza and our James."*

Ben Jonson portrait by Abraham Blyenberch



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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?

http://kidshealth.org/teen/your_mind/relationships/healthy_relationship.html#cat20018

http://www.washingtonpost.com/national/health-science/love-is-in-the-mind-not-in-the-heart/2013/02/11/d903848a-74b6-11e2-95e4-6148e45d7adb_graphic.html

“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.

An Interview with Denice Hicks, *Twelfth Night* Director

1. *What lead you to directing?*

What is most exciting about the art of theatre to me is the collaborative creative process. As a young actor I had the great fortune to work with some really kind, respectful and generous directors, and learned from them how much better a theater piece can be with lots of input from the actors and designers. When I'm acting, I try to keep the big picture in mind, knowing that my role is just a certain part of the whole story that we're telling. About 25 years ago I translated that big picture awareness into directing, and have enjoyed empowering actors and designers with opportunities to make choices as part of the creative process ever since.

2. *Why direct Twelfth Night?*

Based on our surveys, *Twelfth Night* is one of the most requested comedies. This will be my sixth time working on a full production of this play, and I love it for its romance and the journey from lost to found that each of the characters travels. As much as I love directing Shakespeare in the Park, it's been five years since I directed for Winter Shakes, and I figured it was time for me to re-embrace the challenges of working indoors.

3. *What were your inspirations for this play?*

In 1992 I had the great fortune to play Viola in Tennessee Rep's production of *Twelfth Night* directed by Barry Edelstein (Thinking Shakespeare). His approach was to magnify the drama and the elegance of the characters. It was a really beautiful production, and one that stuck with me. The arc of the story which takes all of the characters from grief and despair to love and joy is inspiring to me—it gives the play a range of color that can translate into the costumes, set and lights. Also, the fictional setting of "Illyria" conjures images of fairytales and far away

places. I grew up marveling at the illustrations of N.C Wyeth, Arthur Rackham and Maxfield Parrish. These artists' works have always inspired me.

4. *How do you cast a play?*

Casting for me is like cooking—the play is the dish and the actors are the ingredients. Watching how they play together, how strong they are, and how they react to each other is all a part of the casting process. I've reminded many brilliant actors that they just weren't right for a particular production, but that doesn't mean a thing about their talent or skills. Twelfth Night offers a specific challenge, because the actors playing Viola and Sebastian must look similar enough to be mistaken for each other. Costuming, hair and make up help, but the actors do have to be somewhat similar visually.

5. *What are some of your favorite qualities about actors?*

As ironic as it may seem, I prefer "low drama" actors. Actors who are fearless, aware, and able to check their egos at the door. For me the play's the focus, and when actors understand that their job is to help make the play the best it can be, the play will be the best it can be. Actors must be willing to sacrifice a lot to embody different characters. I ask them to bring one hundred percent of themselves to the work and then put all of that into the character adding the given circumstances of the play. This creates larger than life, interesting and engaging theatre.

6. *What is your favorite type of music?*

I enjoy all kinds of music, except for overly produced pop. I love to be able to hear the humanity through the music.

Use of Verse and Prose

By Emma Reynolds

When an actor attempts to tackle Shakespeare, they must acknowledge the use of verse in his plays. The human voice when reading Shakespeare's verse fills with the words with emotion. The dialogue Shakespeare uses allows him to maintain the character and their action, as well as grab the attention and interest of the audience in an exciting and unique way. There are two kinds of verse that Shakespeare wrote in, which were in syllabic or accentual verse. Syllabic is where there are limited number of syllables to a line. Accentual is where there are a limited number of accents to a line. A lot of Shakespeare's verse is written in iambic pentameter, but the reasoning behind this could be the fact the iambic pentameter is the basic rhythm of the English language (Linklater). Iambic pentameter actually sounds very similar to a heartbeat which is why it is used often in love poems. You cannot always look at Shakespeare's work as written in iambic pentameter though (Brubaker). Shakespeare wrote in blank verse, but he does not use the regular blank verse form (Pritner and Colaianni, Brubaker). He wrote in verse in order to help the actor be as clear and interesting as possible. The choices he made were perfectly planned whether it is a certain number of syllables or not. When the actor scans Shakespeare's verse they must have confidence, while taking notice the number of syllables and the pattern in which the accents fall.

It is said that, "... major clues to the topography of any given Shakespeare play are found in its rhythmic dynamics" (Linklater). Shakespeare, like most poets, uses the rhythm in order to shape the language of his plays. Taking the rhythmic pattern of the play allows for the actor to know what kind of emotion the words are meant to evoke. In the plays he created when he was in his mid-thirties used rhyme less frequently and more for special effects (Linklater). He used more rhyming couplets and triplets to emphasize certain parts of the play. *Twelfth Night* is an example of one of the plays he wrote at this time. These plays are ones that tend to have more prose than verse. Verse is usually emotionally charged, whereas prose conveys factual information in Shakespearean plays (Linklater). Since it is emotionally charged, verse is very important for the portrayal of the character since it displays the emotion that the character is going through. The actor needs to pay attention to both the sound of the rhyme and the meaning of the words that are in it.

One problem that can come up is the question of pronunciation, in which it is best to go with modern pronunciation. There are only a few words that the Elizabethans pronounced differently. The use of regular verse allows for the actor to speak rapidly and clearly, as well as giving the audience certainty with what they are hearing. That is something Shakespeare liked to emphasize because to him the dialogue is more important than the spectacle (Brubaker).

Types of Verse that Shakespeare Uses in *Twelfth Night*:

1. Couplets
2. Unrhymed lines in pentameter, of ten syllables or blank verse

Types of Prose that Shakespeare Uses in *Twelfth Night*:

1. Prose style of low life, vulgar ribaldry
2. Colloquial prose dialogue and straight, matter-of-fact narrative
3. Languishing sentimentality and indolent lines of Orsino and his court that are very close to poetry
4. Witty, brilliant prose of high comedy
5. The formal, stylish prose of formal documents, letters, etc

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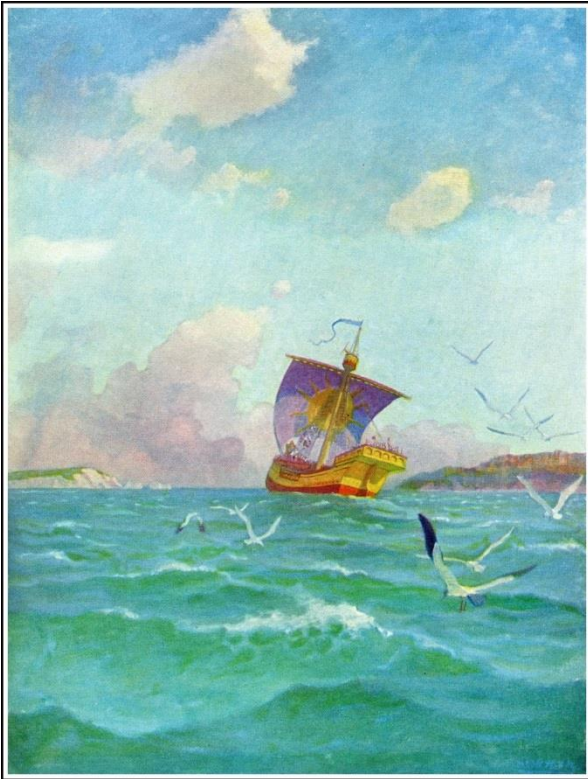
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Illustrators of the 1920's

Artists receive are inspired by many things and often by other artists. Here are links to the catalogs of two American illustrators whose passion, colors, and even subject matter have left their mark on NSF's *Twelfth Night*.

N.C. Wyeth

<http://brandywine.doetech.net/pictsrch.cfm>



Maxfield Parrish

https://www.google.com/search?q=maxfield+parrish&safe=off&biw=805&bih=730&source=lnms&tbn=isch&sa=X&ei=FVKKNzeOcOegwTI9oLACg&sqi=2&ved=0CAYQ_AUoAQ&dpr=1.25

DESIGN and ACTIVITIES

Color palette

Designers often work within a specific color palette or a range of hues. If your students had to choose only five colors to employ in a production of *Twelfth Night*, which five would they choose and why? Are these colors dark or light? What does each color communicate to the audience? Are particular colors associated with certain characters? Why? You can use [this link](#) to help your students explore color.



Costume

Costumes tell us about characters: age, status, occupation, personality, and sometimes what country they are in. The costumes for *Twelfth Night* were inspired by the Italian Renaissance.





Costume design also includes details such as hairstyles, makeup, hats, and jewelry.



<http://www.florentine-persona.com/renjewelry2.html>

Lighting

Lights tell us where to look on stage and what time of day or even season it is but are also very useful when portraying mood. What feeling do you get from the following pictures?



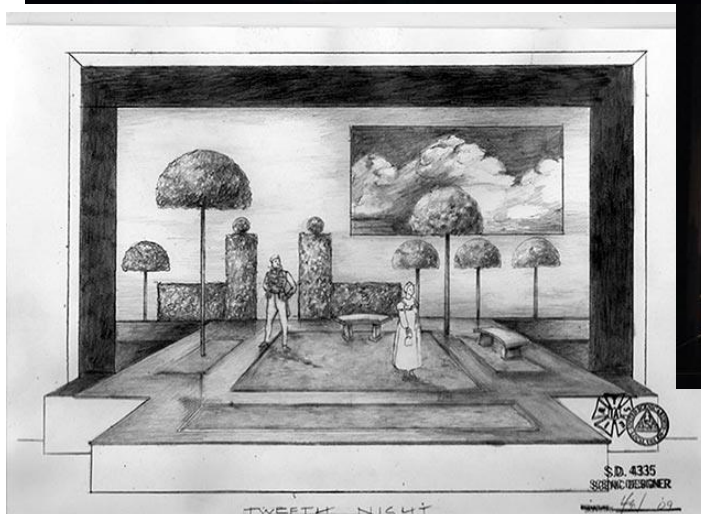
Scenery

Scenery for theatre is not always realistic. Sometimes it suggests a location and the mood that goes with it. What type of landscape is described at the beginning of the play? How could you portray that on stage?



<http://www.theloop.com.au/annagardiner/project/163994>

<http://www.mccarter.org/education/twelfthnight/html/13.html>

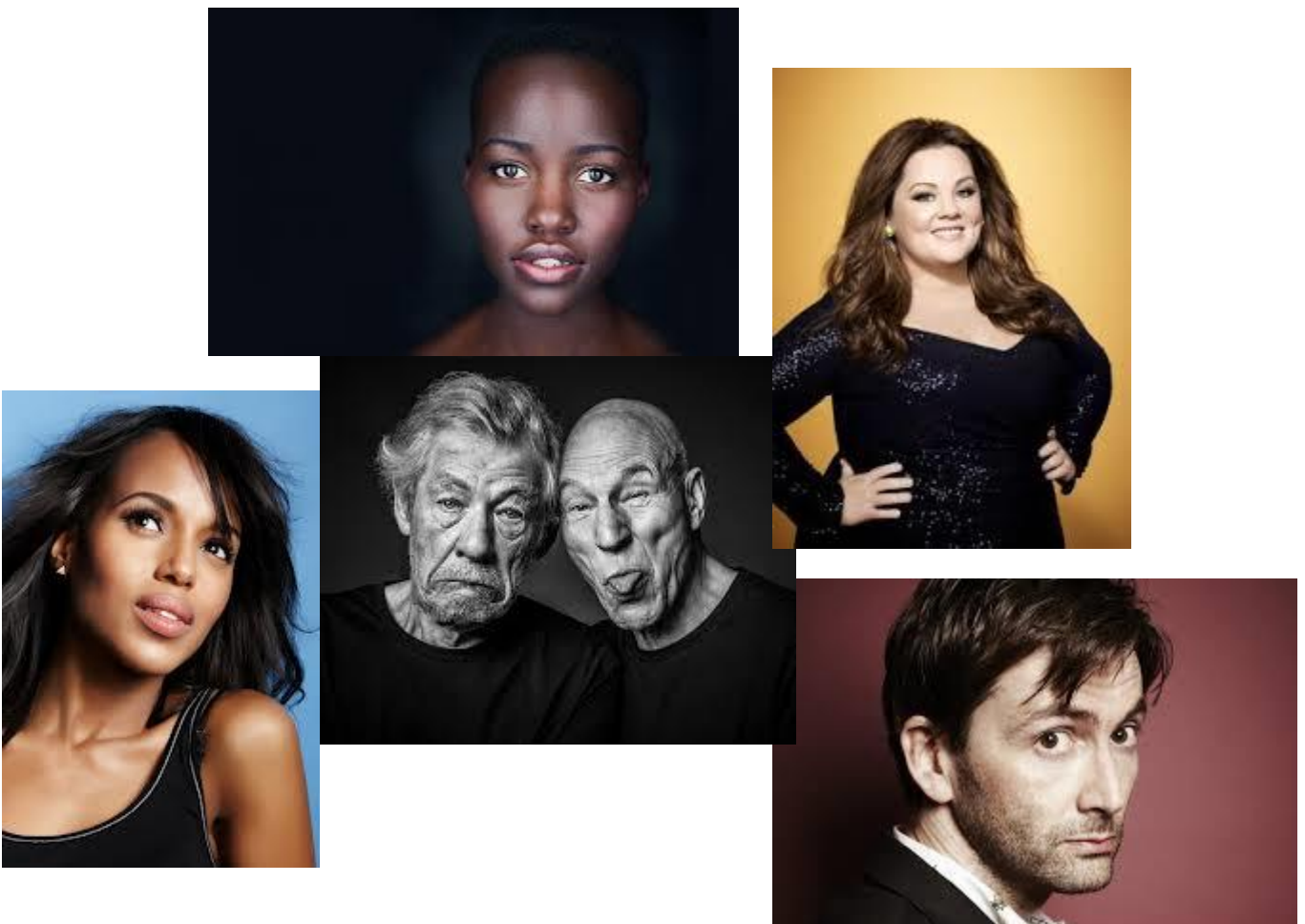


Sound

Sound design can incorporate any or all of the following: recorded sound effects, pre-recorded music, live music, and music designed specifically for that show. In *Twelfth Night* the sound will be live music created especially for this show. Characters will have their own theme music to help introduce them and maybe clue the audience in to what kind of person they are.

Casting

Using the characters with which your students are most familiar-perhaps Viola, Orsino, Sir Toby, Maria, and Malvolio, cast a production of *Twelfth Night* using modern-day film actors. Discuss what features, attributes, and visuals are important about the actors they choose to cast in the roles.



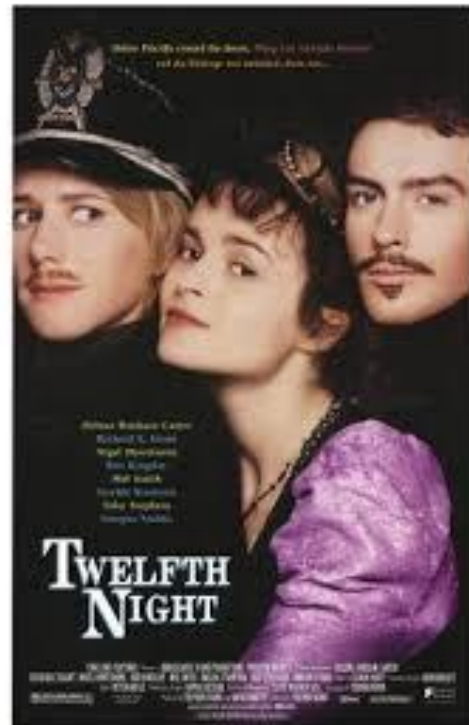
Sometimes it is fun to cast friends or family members when you are designing a play. Artists take inspiration from what they see every day.

Unique perspectives on *Twelfth Night*

Often in theatre experiments take place. Sometimes gender roles are switched, a play is cast non-traditionally, turned into a movie or deconstructed and put back together through music or other multi-media experiences.



Mark Rylance as Countess Olivia in the Shakespeare's Globe production of *Twelfth Night*, an all male cast.



Additional Teacher Resources:

[Virtual Tour of the Globe](#)

[Shakespearean Dictionary](#)

[Technical Aspects of Theatre Flash Cards](#)

[Theater Lighting & Sound](#)

[Shakespeare Uncovered](#)

[Documentary Series Shakespeare:](#)

[The World as Stage by Bill Bryson](#)

[Nashville Ballet](#)

[No Fear Shakespeare](#)

Directions to the theaters

Trout Theater

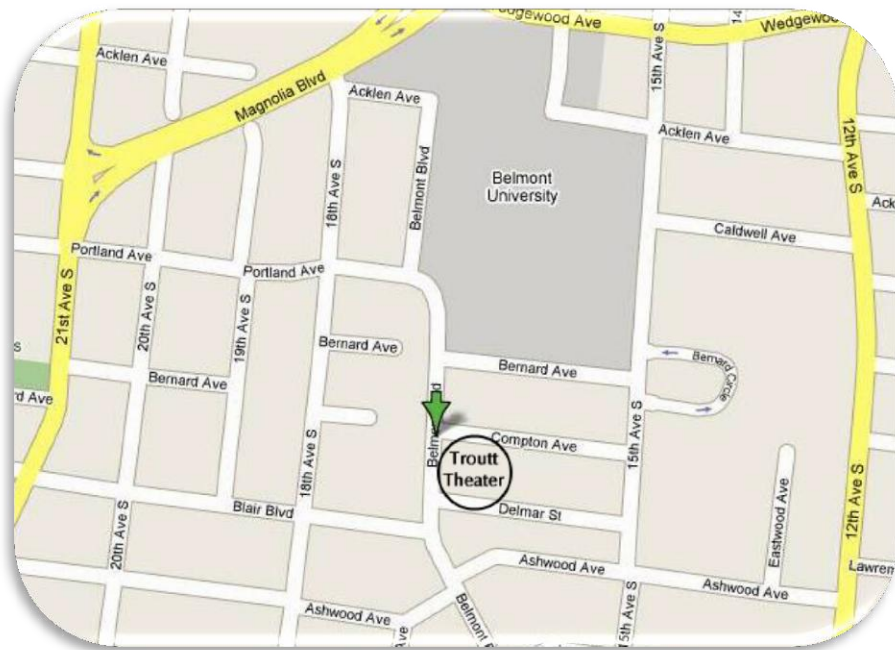
2100 Belmont Blvd.
Nashville, TN 37212

From I-440:

Take Exit 3 for 21st Avenue merge onto 21st Avenue and continue 0.4 mile. Turn RIGHT onto Blair Blvd. and continue 0.4 mile. Turn LEFT onto Belmont Blvd. and continue 500ft.

From I-65:

Take Exit 81 for Wedgewood Ave. Go west on Wedgewood Ave. and continue 1 mile. Turn LEFT on 15th Ave. S and continue 0.4 mile. Turn RIGHT on Delmar Street and continue 0.2 mile. Turn RIGHT on Belmont Blvd. and continue 300ft.



Collins Auditorium

1 University Park Drive
Nashville, TN 37204
#26 on the map

From I-440: Exit onto Hillsboro Pike, Hwy 31S. Take a left onto Woodmont Blvd. Take a right onto Belmont Blvd.

From I-65: Exit onto Armory Dr. Take a right onto Powell Ave. Left onto Thompson Ln. Left onto Belmont Blvd.

Bus drop off is at building number 28 (Burton Health Sciences Center) and students will walk to the front of building 26 (Collins Auditorium).

Double-click map to view PDF.



2015 NSF Apprentice Company for *Henry V*

Interested in Theatre?

The Apprentice Company is a training intensive for aspiring theatre lovers age 13+ led by the Artistic Director and Education Director, along with guest artists hired from the professional talent in Nashville. Apprentices receive over 50 hours of performance training in movement, voice and diction, acting, text analysis, and character work, and then perform supporting roles in the Shakespeare in the Park production. Auditions for the 2015 Apprentice Company will be April 18th, 2015.

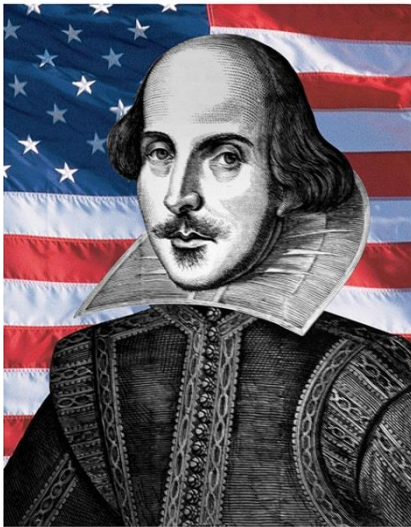
For further information on this program, visit
<http://www.nashvilleshakes.org/apprentice.htm>



2013 Apprentice Company, *A Midsummer Night's Dream*

Twelfth Night is made possible by:

NATIONAL ENDOWMENT FOR THE ARTS
PRESENTS



SHAKESPEARE
IN AMERICAN COMMUNITIES



This production is part of Shakespeare for a New Generation, a national program of the National Endowment for the Arts, in partnership with Arts Midwest. This project is funded in part by the Metropolitan Nashville Arts Commission, and under an agreement with the Tennessee Arts Commission.

Nashville Shakespeare Festival
Twelfth Night
Locus of Control

Name _____

	Internal	External
Control		
No Control		

Name: _____

Date _____

Nashville Shakespeare Festival *Twelfth Night* Project Menu

Pick several project ideas from the menu below. You earn different points for different sections. Your total project must add up to 50 points. It is due to your teacher _____.

10 points	15 points	25 points	50 points
Rewrite the ending of the story. 1-2 pages.	Make a poster advertising the play.	Make a color design sheet that provides possible costumes for at least 5 characters	Make a 3 dimensional model of a possible set for the play
Write a 2 page summary of the historical context of the play.	Create a dust jacket with a front cover and back cover for the play.	Make a color design sheet that shows set design for at least 3 scenes	Build a board game that incorporates elements of the play.
Write an original poem, or song related to the play.	Memorize one of the monologues or soliloquies and perform it in front of the class.	Design music for the play. Include links to at least 5 songs, with a 1 page write up of where they would come in and why you would use them.	Make a 3 minute video reenacting a scene from the play.

The new Common Core State Standards for Reading Literature can be largely covered through following the activities in the Nashville Shakespeare Festival guidebook, as well as reading the play, attending the play, and participating in the NSF workshops. Depending on the activities, teachers may also cover many of the other ELA standards as well. The Guidebook itself can be used for Informational Texts. Writing, Speaking and Listening, and Language standards may also be incorporated.

Standard	Meaning	Activity
Key Ideas and Details		
<u>CCSS.ELA-Literacy.RL.11-12.1</u>	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	Music Love Hope
<u>CCSS.ELA-Literacy.RL.11-12.2</u>	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	Music Love Hope
<u>CCSS.ELA-Literacy.RL.11-12.3</u>	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	Director’s Note
Craft and Structure		
<u>CCSS.ELA-Literacy.RL.11-12.4</u>	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	Asides and Soliloquies
<u>CCSS.ELA-Literacy.RL.11-12.5</u>	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its	Director’s Note

	aesthetic impact.	
<u>CCSS.ELA-Literacy.RL.11-12.6</u>	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	Asides and Soliloquys
Integration of Knowledge and Ideas		
<u>CCSS.ELA-Literacy.RL.11-12.7</u>	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	Twelfth Night in Production Viewing the play
<u>CCSS.ELA-Literacy.RL.11-12.9</u>	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	Not Applicable
Range of Reading and Level of Text Complexity		
<u>CCSS.ELA-Literacy.RL.11-12.10</u>	By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently	Twelfth Night scores a 1040 Lexile score, putting it in the high range.