

TWELFTH NIGHT



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EDUCATION PACK

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Rehearsal photos from original Watermill Theatre production by Philip Tull. Original Watermill Theatre Production photos by Scott Rylander.

Introduction

This pack has been designed to support you watching our production of *Twelfth Night*.

Your feedback is most welcome, please email outreach@watermill.org.uk or call me on 01635 570927.

Don't forget that we offer workshops on most aspects of drama and visit schools to work with students and teachers. For an education brochure, please visit the Outreach pages on our website, or contact us.

We hope you find the pack useful.

Heidi Bird
Outreach Director

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Section 1: Shakespeare and the Original *Twelfth Night*

William Shakespeare 1564 - 1616

William Shakespeare was born in Stratford-upon-Avon to John Shakespeare, a glove maker and wool merchant, and Elizabeth Arden, the daughter of a wealthy farmer and landowner. It is believed that he was educated locally at King Edward VI Grammar School.

During the 1550s there was a growing trend for nobles to patronise travelling companies who would visit Shakespeare's hometown to perform at the Grammar School while on tour: there are records of more than 30 visits between 1568 and 1597. Shakespeare was four years old when these records started and his father is likely to have been responsible for his first exposure to theatre. John Shakespeare became a central figure in Stratford-upon-Avon when he was appointed as the town Bailiff. One of his responsibilities was to license the performances of these travelling companies by watching previews to check they were appropriate for public viewing. It is likely that William would have attended these previews.

The next surviving record is of his marriage to 26 year-old Anne Hathaway at the age of 18 in 1582. Their daughter, Susannah, was born 6 months after their wedding. Two years later, Anne gave birth to twins, Judith and Hamnet, but Hamnet died at the age of 11.

Records of his movements are unclear in the eight years following, but during this time he left his family in Stratford to begin establishing himself in the world of theatre in London. The reason for these 'lost years' is uncertain; but playwriting was not a respected form of literature so authors chose not to put their names to plays, and it may be that Shakespeare was writing during this time but without putting a name to his work. In 1592 his name reappears in a sour judgement made by dramatist Robert Greene on his deathbed, calling him 'an upstart crow,

beautified with our feathers' in reference to his lack of university education which made him an impostor among the more qualified playwrights of the time.

The Queen's Men, Queen Elizabeth I's travelling company, had been set up in 1583 and caused a decline in other playing companies because it brought together the country's leading actors. But an attempt was made to redress this in 1594 with a major reshuffle of actors, forming a duopoly of the Lord Admiral's Men and the Lord Chamberlain's Men, the latter of which Shakespeare became a member. The Chamberlain's Men were the resident company at a venue simply called 'The Theatre' in Shoreditch, and by August 1597 Shakespeare had become a shareholder in the business together with Richard Burbage and others. This new role afforded him the second largest house in Stratford – New Place.

In 1599 The Theatre's lease ran out and the structure was dismantled and moved across the River Thames to Southwark, where it became The Globe Theatre. The Globe opened with one of Shakespeare's plays, most likely *Henry V* or *As You Like It*, and Shakespeare's works continued to bring success and profit to the theatre, enjoyed by thousands. The Globe was one of only three theatres granted the privilege of licensing its own plays and the company's success awarded them a patent from James I following his accession to the throne in 1603, when they became known as The King's Men. The company took on a 21-year-lease of The Blackfriars, an indoor theatre that opened in 1610 with another of Shakespeare's plays: *The Tempest*.

Two years later, Shakespeare returned to Stratford, retiring from theatre to live out his remaining years with his family in the comfort of New Place, until he died in 1616. The cause

of his death is a mystery, but it seems he drank away his last hours in the company of his fellow writers, Ben Jonson and Michael Drayton. The vicar of Stratford-upon-Avon noted in his diary that they 'had a merry meeting and it seems drank too hard for Shakespeare died of a fever there contracted'. He was buried at Holy Trinity Church in Stratford-on-Avon on April 25 1616.

Many people consider him the world's greatest playwright, but he was also a skilled poet and actor. In 1623 his works were published as a collection, known as 'The First Folio.' Among them are a number of plays regarded as the greatest works in the English language. From histories, to comedies, to

tragedies, the plays reflected the concerns and widespread social and cultural change in the period. Shakespeare played a key role in the rise of theatre-going in Elizabethan and Jacobean England: and as a result shaped theatre and performance culture as we know it today.

POPPY JERMAINE

Sources

The Shakespearean Stage 1574-1642 by Andrew Gurr

Shakespeare Survey, Volume 60: Theatres for Shakespeare by J. R. Mulryne

The Oxford Shakespeare: Romeo and Juliet Oxford World Classics



Production photos from *Twelfth Night* at The Watermill.

Top left: Viola (Rebecca Lee). Bottom left: Malvolio (Peter Duke), Aguecheek (Mike Slader), Toby Belch (Lauryn Redding), Maria (Victoria Blunt).

Elizabethan and Jacobean Theatre

Beth Flintoff takes a look at the theatrical world in which Shakespeare was writing.

At the beginning of the Sixteenth Century, 'theatre' consisted of ordinary people enjoying plays about the Bible, performed by actors who travelled across the country with their props and costumes in a wagon. Although the plays were enjoyed, travelling 'players' were generally treated with great suspicion – they were no better than 'rogues and vagabonds.' At the time working men always had a master - if a poor man did not have a master it meant he was, effectively, a beggar. Actors would have seemed dangerously free of all masters. There was even an Act of Parliament called the 'Act for the Punishment of Vagabonds'.

But the perception of theatre was, gradually, changing. Rich and powerful people were beginning to enjoy the feeling of providing entertainment to their friends, and plays were a great way of doing this. They were basically showing off – when people visited, the host could impress them by having a play performed. For example, King Henry VII's household of servants included twelve trumpeters and a small group of actors who were able to sing and dance as well as perform plays. This was a time of constant rivalry over who should be King, and who was the most influential. So professional actors, hired by these rich and powerful men, were paid to demonstrate to rivals just how important their family was. It must have been a bit of a relief for these actors to have some support and a more stable way of earning a living.

Up until now, most drama in Britain had been performed in the open air, sometimes in courtyards in front of inns. But now, enterprising actors began to make theatre buildings and to set up companies of fellow actors to perform in them. The first person to

do this was an actor who was also a carpenter, called James Burbage. His two sons, Richard and Cuthbert Burbage, took on the family tradition after he died. Theatre was becoming extremely popular by now, but some important people were still very suspicious of the whole thing. Religious men, upset that plays were so much more popular than going to Church, described them as 'beastly' and 'filthy'. Plays were often banned or got into trouble for making comments that were seen as subversive. Writing in a negative way about the monarchy in the time of Queen Elizabeth I or James I was an extremely dangerous thing to do and it was common for artists to get into trouble or performances be shut down.

The Burbage brothers were running a theatre in London when they had an argument with the authorities. In the end the argument got so bad that they took the whole theatre apart in the middle of the night and carried it, piece by piece, across a bridge to the other side of the Thames. Once over the river, they were safely outside the law of the London authorities, and could carry on without their permission. This theatre was the Globe, where the most famous playwright of them all worked: William Shakespeare.

We don't know all that much for certain about William Shakespeare, but we do know that he was married to a woman called Ann Hathaway who lived in Stratford-upon-Avon where he grew up, and he had three children. He spent most of his time not with his wife but in London, and he wrote at least 37 plays – though we're still not sure exactly who wrote some of the plays that have been attributed to him. Some scholars argue that he didn't actually write any of the plays at all.

What makes Shakespeare and his work different to that of other playwrights? As a member of the acting company, Shakespeare would have been writing specifically for his fellow actors – they were probably his friends. He must have had great faith in their ability because his plays are not written for one starring actor with supporting cast, but for lots of actors who could all understand intense and complicated characterisation.

There would have been no women in the cast – the female roles were all played by boys. This didn't seem to bother Shakespeare in the slightest and he wrote plenty of great female parts – so he must have thought the boys were very good.

If he had written in an obvious way about the politics of the time, he would have got into trouble, so he wrote about historical events or fictional characters in such a way that the audience could have easily guessed what he was talking about.

They needed to make enough money at the theatre, making it important that his plays were popular, so he couldn't just write tragedies or comedies – he wrote both.

And he mostly wrote his plays in verse – not rhyming poetry, but a sequence of lines with a distinct rhythm, which helps the audience to follow what's being said and adds an extra layer of magic, a feeling of *specialness* to what we are hearing. Like this, when Othello dies:

*I kissed thee ere I killed thee: no way but this,
Killing myself, to die upon a kiss.*
Othello [V.ii.356-7]

These are some of the things that made the plays of Shakespeare so remarkable. He created characters that we can still understand today, and he gave them things to say that still, when we hear them now, can seem astonishingly beautiful one moment, hilarious the next. He created characters that are warm, funny, complicated, cruel, romantic, obsessed - you name it, he wrote it ... For example, *Romeo and Juliet* has really

changed the way we view romantic love today – the idea of people performing extravagant gestures, of sacrificing everything they have, and even dying for their love, these ideas had never been so clearly set down before, and probably haven't since.

Nowadays, Shakespeare is taught in schools not just in England but all around the world, and performed in hundreds of different languages. Many of the everyday words and phrases we use now, such as 'advertise' and 'lonely' were invented by him.

There were, of course, other plays and playwrights working at the same time as Shakespeare. In fact the playwright Christopher Marlowe, who wrote plays such as *Doctor Faustus* and *Edward II*, was much better known at the time. Faustus is a scholar who sells his soul to the devil in exchange for having whatever he wants for twenty five years. He says the famous line: 'Was this the face that launched a thousand ships?' when he meets the beautiful Helen of Troy for the first time. As the twenty five years comes to an end, of course, he begins to regret his pact and the play ends with him being tragically carried away to hell.

Christopher Marlowe is thought to have been a spy for Francis Walsingham, the head of Queen Elizabeth's secret service. He was killed in a fight in a pub, but many suspect that this was actually a cover-up for an assassination. His room-mate was the unfortunate playwright Thomas Kyd, who was arrested and tortured by the authorities for information about Marlowe.

It was a dark time for these playwrights and their plays reflected that darkness. Thomas Kyd wrote the first 'Revenge Tragedy', called *The Spanish Tragedy*. Revenge Tragedies were dramas in which a terrible injustice happens at the start of the play, and the hero has to get revenge. In these plays, violent and frightening things happen to the characters and the events are often pretty gory. For example, *The Revenger's Tragedy*, by Thomas Middleton, begins with the hero standing on

stage holding the skull of his poisoned girlfriend. He revenges himself on the murderer, a Duke, by dressing up the skull in a coat, putting poison on the skull's lips, and pretending that she is a woman the Duke would like to kiss. The Duke does indeed kiss the skull, and he dies.

These stories seem extraordinarily gruesome until you realise that similar stories are still being written today and are extremely

popular: films like Quentin Tarantino's *Kill Bill*, or Mel Gibson's *Ransom*, and many horror films are in the revenge style, first written over four hundred years ago. Difficult, turbulent and dangerous times they may have been for actors and writers, but that didn't stop them from creating some extraordinary works of art.

BETH FLINTOFF



Original Watermill Cast of *Twelfth Night*

Section 2: The Watermill's Production of *Twelfth Night*

A Brief Synopsis

In the early 1920s, we see a kingdom still recovering from the World War One, Illyria. Illyria is ruled by the noble Duke Orsino who we meet in his jazz club – The Elephant. Surrounding himself with musicians, Orsino pines for the love of the Lady Olivia. His messenger returns from fruitlessly wooing Olivia for him; reporting that Olivia cannot love him, that for the next seven years she will be mourning for her dead brother and will not entertain any proposals of marriage.

Meanwhile, off the coast of Illyria there is a shipwreck. Viola has been swept up on the shore, as has, unbeknown to Viola, her twin brother Sebastian; each finds themselves on this strange island, and thinks the other is dead.

Viola begins to explore the island. She hopes to work for Olivia however learns that Olivia is refusing to admit strangers into her home. Viola decides to disguise herself as a man, take on the name of Cesario and work in the household of Duke Orsino.

We meet the other people resident in Olivia's home. Her "uncle" Sir Toby Belch; her friend the foolish knight Sir Andrew Aguecheek who hopes to seek the hand of Olivia; Malvolio, the steward; Olivia's gentle-woman, Maria, and Feste, the fool who has just returned after the war.

Viola, disguised as Cesario, joins Orsino's other musicians in The Elephant and very quickly becomes a favourite of Orsino. Viola has also begun to fall in love with Orsino. In her disguise as a man, she finds herself unable to pursue this love. Orsino sends Cesario to deliver his love messages to Olivia. However, the plan does not go as hoped when Olivia falls for Cesario.

We find ourselves in a tricky love triangle: Viola loves Orsino, Orsino loves Olivia, and Olivia loves Cesario.

Sebastian, Viola's twin brother, has made a new friend on Illyria - Antonia – who has protected and cared for him since the shipwreck. The pair speak in hushed words at The Elephant and Sebastian explains the loss of his sister to Antonia. Antonia is an enemy of Orsino. Despite the danger she is putting herself in, she makes the decision to follow Sebastian as he makes his way to the court of Orsino.

In Olivia's household Malvolio is constantly trying to maintain control of the residents. Toby Belch and her friend Andrew are continually stumbling into the house drunk, staying up late and making a raucous noise which Malvolio cannot abide. They take offence at this constant control and decide to plot a practical joke against Malvolio. Maria forges a letter from Olivia addressed to her 'beloved', telling him that to earn her love he should smile constantly, dress in yellow stockings and argue with Toby. Much to Maria, Toby, Andrew and Feste's delight Malvolio finds the letter and, filled with dreams of nobility through marrying Olivia, makes the correct assumption that it is addressed to him. This leads him to behave in such a way that Olivia believes him to be mad.

Sir Andrew, who desperately hopes to win the love of Olivia, has observed the attraction Olivia appears to have for Cesario and is persuaded to challenge Cesario to a duel. Sir Toby seizes upon this idea thinking it could provide some amusement and therefore does his best to encourage Andrew. When the duel commences both Cesario and Andrew are

fearful. Antonia, mistaking Cesario for Sebastian, steps in to protect Cesario but is arrested by Orsino's officers. As she is taken away Antonia begs Cesario for help. This instils in Cesario newfound hope that her brother might be alive.

During all this confusion, Olivia meets Sebastian and, thinking that he is Cesario, asks him to marry her. Sebastian goes along with this and the two marry.

Malvolio's supposed madness has led to him being locked away to help him recover. This provides much entertainment for Maria, Toby and Feste. The fool dresses up as a priest, "Sir Topas", and pretends to examine Malvolio, concluding that he is definitely insane. Witnessing Malvolio's despair, the trio start to think better of their cruelty

and allow the 'madman' to send a letter to Olivia asking to be released.

In the final scene in this confused kingdom Viola, disguised as Cesario, and Orsino visit Olivia's house. On their arrival, Olivia greets Cesario as her new husband thinking him to be Sebastian whom she has just married. Orsino's fury at this is rapidly calmed when Sebastian appears and the mistaken identity is revealed; the twins are reunited. As Viola is revealed as a woman, Orsino realises that he is in love with Viola and asks her to marry him. As the couples are happily united attention turns to Malvolio. The trick is revealed in full to Olivia and he is released from his jail, vowing revenge.

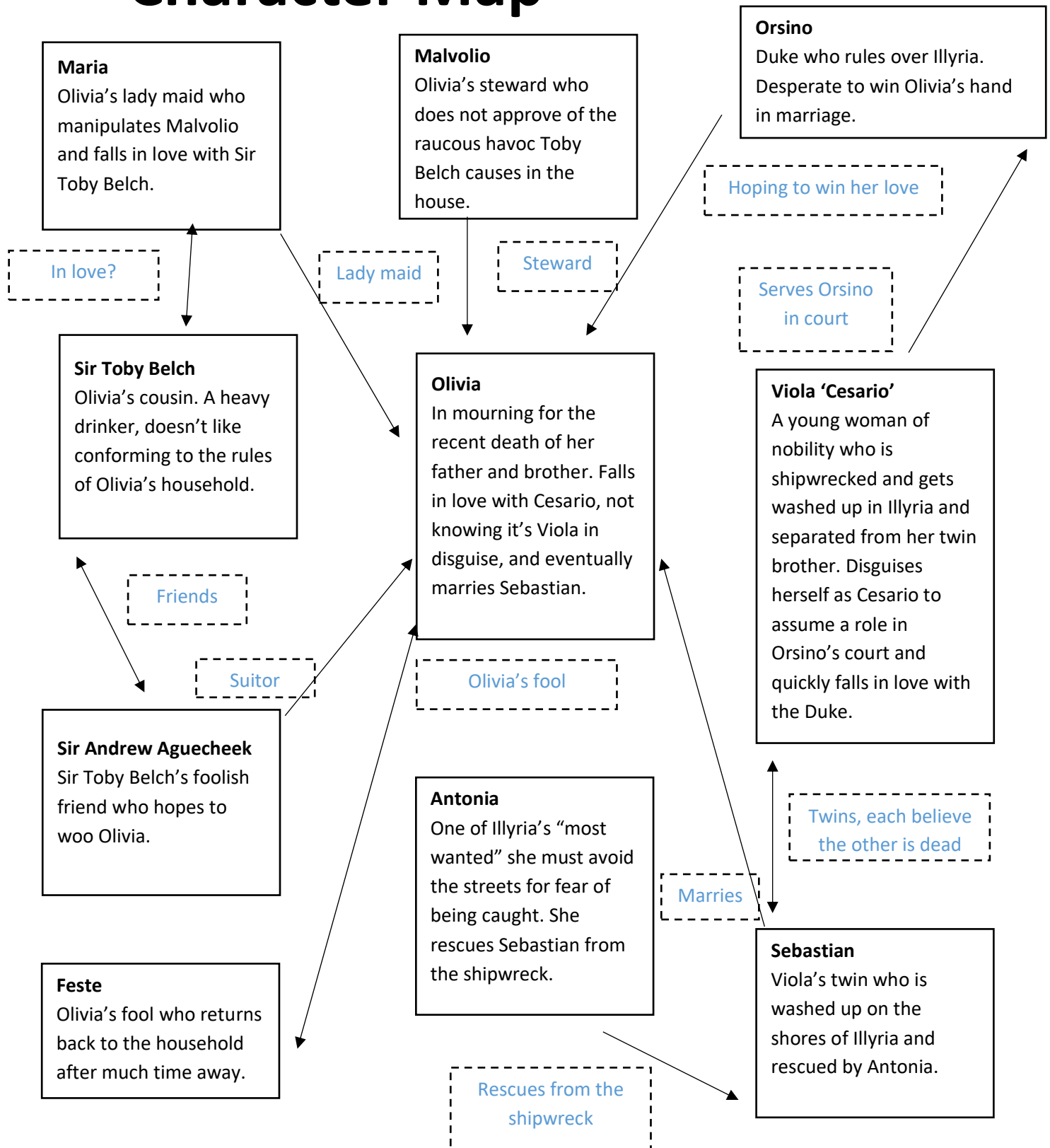


Production photos from *Twelfth Night* at The Watermill.

Left: Aguecheek (Mike Slader) and Sir Toby Belch (Lauryn Redding).

Right: Viola (Rebecca Lee) and Feste (Offue Okegbe)

Character Map



1920s and Twelfth Night

This production has been set in the early 1920s but how does this work for Shakespeare's 16th Century story?

The 1920s were often referred to as the 'Roaring Twenties' or the 'Jazz Age' in North America whilst in Europe, a continent experiencing an economic boom following World War I, you hear it being referred to as the 'Golden Age Twenties' or 'années folles' in France, which translates as 'Crazy Years'. All these names point to one thing – an era that was experiencing artistic, social and cultural dynamism.

Though the war tore the world apart, for many industries it proved profitable. Manufacturers who supplied goods for the war had prospered. As a result, many people who were invested in these industries were experiencing a new wealthier life. Consequently, Jazz clubs and cocktail bars sprung up in cities, music and alcohol infested everyone's lives - these methods of escapism were embraced wholeheartedly by the younger generation.

Paul Hart has set The Watermill's production of *Twelfth Night* in the 1920s. With a company of vibrant younger actors, this total escapism has been embraced. Orsino's opening line "If music be the food of love, play on" is just one example of how music is used as an expression of emotion. Jazz was a new form of music in this period – tune after tune was being made and played. Popular musicians of the time include the likes of Louis Armstrong, Duke Ellington and Ella Fitzgerald. This music spread and started to manifest itself in music used by marching bands and dance bands of the day. It became the main form of popular concert music in the early twentieth century.

Using music as a form of entertainment is at the very heart of this production of *Twelfth Night*. The actor-musicians along with Musical Director, Ned Rudkins-Stow, have created a world in which characters are suddenly transported into a cabaret. It is here, using the song and the setting, that they are free to express their true selves – Viola divulges her secret plan to us, Sir Toby transports us back to a time long forgot when perhaps she was a cabaret star herself and Malvolio reveals the biggest secret of all....

Prohibition - the ban on alcohol in the 1920s led to the emergence of illicit places that sold alcohol, often known as Speakeasies. These started out small but grew to expand into clubs that featured musicians and dancers. It is in this style of a club, where people could both hide out and party to extremes, that the play is set.

Following the First World War, the 1920s didn't just lead to a time of extravagancies but also a time of adjustment. Families were torn apart and the younger generation were left to look after themselves and create a new world. This translates extremely well into the setting of *Twelfth Night*. We learn in the opening scene that Olivia is mourning the loss of her father and brother and has been left to manage the household alone. After the First World War many women were left alone, having lost husbands or sons. Placing *Twelfth Night* in this setting only serves to heighten the sudden loss that Olivia is experiencing.

Similarly, the first time we see Feste, Maria comments on the fact he has been absent from the house for so long – in this production it's been decided that Feste went to war and was presumed to be dead.

The concept of courage is talked about a lot in the play, most particularly in reference to Sir Andrew who is forever making grand gestures before backing out. This leads Sir Toby and Feste to

encourage him to fight with Cesario for their own amusement. The white feather was a symbol of cowardice during the war. In this production Feste carries one with him, giving it to Sir Andrew to encourage his fight with Cesario.

Illyria is a country where confusion is rife, escapism through music and beauty much desired and a fight to be at the top of the pack a constant battle.



Original Cast of The Watermill's *Twelfth Night*.

The Design Process

The set is what we put onstage to help re-create the world of the play. The set designer makes a model box of the set to show the production department, director and actors what they want the set to look like. The designer talks to the cast and production team about the design on the first day of rehearsals. There are many stages the designer goes through before they get to this point.

Step 1. Research

The first step is to research the time period and locations of the piece. Often the designer will create a scrap book of images, materials and textures that may inspire their design. Initial ideas are discussed with the director to make sure they fit with their overall vision.

Step 2. White Card

The White Card is an unpainted model of the set which is sent to the production team who makes sure it fits the space and the budget that is available.



A White Card example from a previous Watermill production.

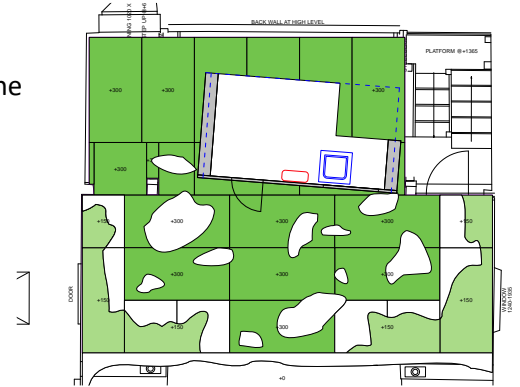
Step 3. Model Box

The designer then creates a model box. This is made on a 1:25 scale to give the creative team a clear picture of the set. The production team uses the model for the building process, ensuring that the final set replicates exactly the designer's original model.



Step 4. Scale Drawings

The designer then draws a ground plan of the model box to the scale of the theatre. This gives the carpenter the exact dimensions to work from.



Scale drawing example from a previous Watermill production

Step 5. Building The Set

The carpenter then starts to make the set. At The Watermill the set is build off-site in a large barn in the Cotswolds and then brought to the theatre and constructed during the weekend before the show opens.

Step 6. The Final Set

The final set is fixed into the theatre. During the fit-up the designer will work with the production team to ensure that all the final details are perfected on the set before the show opens.

The primary location for *Twelfth Night* is in Duke Orsino's Elephant Jazz Club. The play is set during the prohibition of the 1920s. The plush colours and rich fabrics of the set combined with the historical features within the new performance space at Wilton's Music Hall will evoke the intimacy and glamour of a speakeasy.

Rehearsal Diary

Associate Director, Abigail Pickard Price, gives an insight into the original rehearsal process at The Watermill Theatre.

WEEK ONE

Rehearsals provide a very intense but hugely enjoyable time. The length of time allocated to rehearse a production varies from show to show. For *Twelfth Night* we have four weeks in the rehearsal studio, followed by four days in the theatre for technical rehearsals.

Day one begins with all the creative team and members of staff at The Watermill coming together for the 'Meet and Greet'. The setup at The Watermill is rather unusual because the creative team and actors rehearse and live onsite. Therefore, the next step of the day is a tour of the site to understand where everyone is living and working. We all meet back in the rehearsal room to listen to Katie Lias (Designer) and Paul Hart (Director) talk us through the set and costumes. They present a 'model box', which is a scaled-down version of the set, and pictures of the costume designs. Music is integral to this production and Paul had very specific ideas for the songs and the style of music that he wanted to incorporate into the production. To get us in the mood, he played a selection of the music that would inspire the work. This is followed by a read through of the whole play.

My job as an Associate Director is to assist the director to create their vision for the piece. The role can be hugely varied depending on the production and the director. Paul creates a wonderfully collaborative room. Together we explore new ways of discovering the story. During the first week we really delve deep in to the text – we read through each scene and then discuss the endless possibilities that it presents. We question each line to ensure we understand exactly what Shakespeare's beautiful language means. As we discuss each scene we start to piece together the world in which these characters live:

- We continually questioned what Illyria is, where it is and what it means to live there.
- We thought about the period of the piece and how this impacts the characters' lives.
- We explored the characters' relationships with one another.

These questions and many others were continually returned to throughout the rehearsal process.

The first line in *Twelfth Night* is one of Shakespeare's most iconic 'If music be the food of love play on'. On the second day we began to bring this well-known scene to life – embracing the music and the world of Illyria as we had so far discovered it. We found ourselves in a jazz club where Orsino rules, full of musicians desperate to be noticed, who won't be until they find the perfect love song for Orsino to woo his beloved Olivia. Paul encouraged the actors to take risk and really throw themselves into an idea. With much laughter and singing the scene began to come to life.

I am astounded by the talent within the company; the cast are stunning actors with the most fantastic grip on Shakespeare's text. They are also brilliant musicians. Our first week became a mixture of reading and discussing the text, putting scenes on to their feet and giving them

a rough shape. Meanwhile, Ned, our Musical Director, began to piece together the music with the cast.

Our Movement Director, Tom, joined us at the end of week one. Tom ran fascinating exercises with the cast, looking at their characters' physicality. Providing them with a tool box of exercises that they can then return to during rehearsal. He then began to look at the choreography of the different musical numbers within the show.

WEEK TWO

Week two continues in a similar vein as we rotate our time between pulling apart the text, getting the scenes up on their feet, and learning music. As we progress, Paul and Ned find moments for songs – we begin to build on the cabaret club setting and understanding what music means in this world. We discover that for Orsino music is everything and finding that perfect love song for Olivia is the most important thing in his world. In contrast, Olivia's household music is banned (as you watch the show you will notice there are rather a few people in her household who do not follow this rule).

During week two the cast start to have their costume fittings. The Designer, Katie, asks the actors to feed into the costume choice, as they discuss together what they think their character would wear. As fittings continue over the course of rehearsals, costume items slowly started to creep into the rehearsal room, allowing the actors to get a real sense of how their costumes make them feel and how they can move in it.

WEEK THREE

By the middle of week three, we have a shape of the whole play; it is on its feet and the music has been taught. Now we go back through the whole play, fine tuning and trying to remember everything we have created over the last few weeks. As we all now have a much better understanding of the world and the characters, we often find ourselves questioning our choices in the original stages and begin to make alterations to better tell the story. We reach the end of the play at the end of week three and begin the same exercise again at the start of week four, this time really refining every little detail.

WEEK FOUR

By the middle of week four we are ready to start running the play. It is at this point that everyone begins to get a real sense of the rhythm of the piece. We spend the rest of our final week running the show several times. After each run Paul and Ned give the actors notes on their performances and the music, giving them small steps on which to build with each run.

It is at this point that we head in to the theatre and onto the stage to begin the tech, piecing together every technical element of the show (lights, sound, costume, props, set) in order to create the show that you'll see on the stage...

Rehearsal Reports

Organisation is the chief element of any stage manager's role. After each day of rehearsals, the Deputy Stage Manager types up the notes they have made during the day and sends them to all the staff at The Watermill involved in making the show. Here is an example of a daily report from The Watermill's original production of *Twelfth Night*.

Twelfth Night
Rehearsal Report #9
Date: Wednesday 15th March

General

1. On p 29 we have changed Malvolio's line from 'she shall know of it' to 'her lady shall know of it'

Design

No notes today.

Lighting

1. We require one wireless lamp to be lit on the prop table side of stage throughout.

Production/ Technical

No notes today.

Risk Assessment

1. Belch (Miss Redding) will throw a small amount of water over Andrew (Mr Slader) as part of the action in 2:2

Set

No notes today.

Sound/ Music

1. We will require hard cases for 2 guitars and 1 half sized guitar.
2. We require a second set of drum brushes
3. We will be flying in two float mics to pick up the singing from the Balcony in 2:2
4. Please could we have a double bass bow

Stage Management/Props

1. We require a vodka bottle with some liquid in for Belch (Miss Redding) to be drinking in 2:2
2. Please see Lighting Note 1.
3. We require 2 slices of toast on a plate, 2 champagne glasses and an open bottle of champagne for Orsino (Mr Satterthwaite) and Viola (Miss Lee) to eat and drink in 2:3
4. Could we please have a table in rehearsals of a similar size to the actual.
5. Please see Wardrobe notes 1 and 2.

Wardrobe

1. Could Malvolio (Mr Dukes) have a crucifix on a necklace that he can wear throughout.
2. It has been suggested that Orsino has a necklace that he wear throughout Act1 and then gives to Olivia in 2:3
3. We require a tablecloth with a hole in it for Belch (Miss Redding) to put her head through in 2:3

Many thanks,
Deputy Stage Manager

Section 3: Teaching & Rehearsal Exercises

Character Development

Throughout the rehearsal process, actors are continually developing and learning about their character. Rehearsals are a place where you can be bold, be brave and make mistakes without judgement. Below is an example of a process an actor could follow during the early stages of rehearsals for *Twelfth Night* to help their character development. Actors may do these exercises individually or as a company.

Identifying the play's contexts

- The play is *Twelfth Night*
- It is set in the 1920s – during the prohibition
- We are in Illyria
- Illyria is a mystical place, but the facts we can agree on are:
 - It is a sea side town
 - It can be highly dangerous (especially for unaccompanied women)
 - There are two very high-status families who live there.
- Orsino owns a jazz bar called The Elephant, which is the hottest joint in town. For a musician it's like booking a job at Ronnie Scotts.
- The First World War has just finished, and a lot of our characters have experienced loss and grief.
- Olivia has just lost her father and her brother. (*You could create names for characters who do not have them within the play*)

Consider the wider context of the world surrounding the play

- Political: economics, employability, legal system, education, national identity.
- Social: widely held beliefs, religious trends, figureheads, societal and family trends, gender, relationships, food and drinking habits, working patterns.
- Culture: music, theatre, film, art, dance, literature, aesthetic, architecture, fashion hairstyles, social rituals and etiquette.
- Geography: climate, urbanisation, rural life.

Questions to ask about your character

- Where am I?
- What time of day is it?
- What is my family background: education, interests, political and religious persuasions?
- How old am I?
- What do I look like?
- What's my state of physical and mental health?
- How do I speak?
 - Use of language (metaphors, similes, lyrical, plain ... monosyllabic)
 - Do I finish sentences or trail away?
 - Do I use repetition?
- What is my character's story within the play?

How you perceive your character

- What does the character say about him/herself?
 - What does the character say about others?
 - What do others say about your character?
- Can the truth be discerned from that exercise after comparing what you say to what someone says about you?
- How does your character affect each of the other characters?
- Speculative questions
- How aware is your character of their weaknesses, strengths, objectives and feelings?
- Who would the character like to be?
- Who is the character afraid to become?
- What does the character do privately/publicly?
- Are there inconsistencies between your character's speech and deeds? If so, why?
- If they were an animal what would they be?

Fun questions to think about

- What do they dream about?
- What is the most precious thing they own?
- What is their biggest secret?
- What is their worst habit?
- If they were an inanimate object what would they be (fridge, spoon, chair?)

Exploring the Physicality of your Character

These exercises were led by Tom Jackson – Greaves, movement director, during rehearsals at The Watermill Theatre.

Draw a picture of your character

- Enlarge the features of importance and explain why they are important to your character.
- Circle one body part your character is most proud of
- Circle where your character's negative feelings are manifested.

Centres of Leading:

Walk around the room. Lead your body with the positive or negative areas chosen before. On a 1-10 scale, 0 being neutral and 10 being the most positive/negative, gradually build up the intensity and see how your physicality is affected when this area is leading.

Progress to exploring your character's physicality in different scenarios and circumstances. For example, rain, wind, loud music, being too hot, being too cold, being relaxed or dancing on our own. Come up with your own scenarios too. During this process the original company found that some characters would embrace certain circumstances but for others the same circumstance, such as dancing, was utterly repulsive.

Character Mapping

The whole room becomes the 'heart' of the play. Put different characters (E.g. Malvolio, Orsino, Toby Belch), played by students, in the centre of the room. Add the other characters one by one into the space. They should stand near or far away from the central character and the other characters, depending on how they feel about them.

Start off with the positions for the beginning of the play. Then move to key moments in the play and ask them if they want to move. There may be some conflicts, for example if one character likes the other but the feeling is not reciprocated.

Points:

1. You can hopefully use all the students if you use every character in the play.
2. This exercise makes for a gentle way into hot seating. You can ask them individually why they're standing where they are, and how they are feeling about other characters.
3. If they don't know the plot of the play very well, this can be an interactive way into them finding out the story. Tell them the main points of the story and ask them how they're feeling now that this new development has happened. They can move in response to what you tell them.
4. Alternatively, this can be a more advanced character exercise. 'Cast' the students in advance, and get them to write down quotes demonstrating how their character feels about other characters at key plot moments. Then, when they are moving around the character map, they can back up their new position with their quotations.

FOLLOW UP EXERCISES

1. **DIARY:** Imagine you're the character you played in the mapping exercise, and write a diary, with entries for each key moment.
2. **FREEZE FRAMES:** This is a natural way into 'sculpting' frozen pictures of key moments in the play.

Emotional Corridor

The students line up in two rows, facing each other. Give each student about half a line to say, perhaps an oath or a curse, from the play. It's fine to use each curse two or three times if you don't have enough.

Get them to repeat it a few times to the person opposite them, all at the same time, using lots of anger and venom.

Then, one by one, each student walks down the line, with everyone repeatedly saying their curse at the person walking. Afterwards, discuss how it feels to be the object of such dislike.

This exercise is particularly useful for invoking empathy in students.

Although you might want to start with something straightforward like curses, you can also move into more complex emotions for the play (this exercise is very useful for encouraging students to empathise).