Dear Educators,

What can I say about *A Midsummer Night’s Dream* that hasn’t already been said? This play is one of Shakespeare’s most beloved comedies, a delight to all who see it, and a great introduction for students who aren’t familiar with Shakespeare. Our production will transport the play into the world of Hollywood’s golden age, in a sparkling production punctuated by our live jazz band. We hope you love it.

We also hope that you’ll look ahead to next season at Seattle Shakespeare Company! This September, we’ll be producing the classic tragedy of *Julius Caesar* about a political revolution and the intoxicating grip of power. In October/November, we’ll be producing Gogol’s *The Government Inspector*, a Russian farce about bureaucracy and buffoonery.

Also coming up this fall, we will be touring our small-cast, 90-minute *Romeo and Juliet*. This production is set in Renaissance Verona, and is perfect for Shakespeare lovers and novices alike. You can catch this production for a week-long engagement — including student matinees — at our own Center Theatre in November. We’ll be touring the state from mid-October through mid-November, so if you’d like to get *Romeo and Juliet* into your school, contact our touring manager Casey Brown at touring@seattleshakespeare.org. Financial aid is available to qualifying schools, thanks in part to the National Endowment for the Arts.

Thank you for bringing your students to see live theatre! We hope you enjoy your production of *A Midsummer Night’s Dream*, and we hope you’ll be back soon.

Best,
Michelle Burce
Education Director

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PLOT SYNOPSIS

Theseus, the Duke of Athens, and Hippolyta, the Queen of the Amazons, are preparing for their wedding day. Egeus arrives and begs the Duke to force his daughter Hermia to marry Demetrius. Hermia has other plans, and tells the Duke that she has every intention of marrying the good hearted Lysander. The Duke informs Hermia that if she does not marry Demetrius she will be put to death. Hermia refuses, and she and Lysander plan to steal away into the nearby forest together. She tells her best friend Helena of her plans. Helena is madly in love with Demetrius and is jealous of his affection for Hermia. In the hopes of winning some favor with Demetrius, Helena tells him where Hermia and Lysander are going. Demetrius storms after them, hotly pursued by Helena.

Meanwhile, a troop of tradesmen, or “rude mechanicals,” collect themselves together in order to distribute parts for a play they wish to perform in honor of Theseus and Hippolyta’s wedding day. Bottom, the biggest talker and most enthusiastic of them all, expresses his desire to play every part in the play, but to no avail. Each tradesman receives his script and agrees to meet later that day to rehearse the play.

In the forest Oberon, King of the Fairies, and Titania, the Queen of the Fairies, are arguing over the custody of a changeling boy that Titania has obtained. When Titania refuses to give the boy to Oberon, he orders a fawn named Puck to find the Love-in-Idleness flower and enchant Titania. When applied to the eyes while sleeping, the juice of this magic plant will ensure that the receiver will fall in love with the first thing he or she sees.

As Puck goes to carry out Oberon’s instructions. Demetrius and Helena enter the forest. Oberon witnesses the unrequited love that Helena has for Demetrius. When Puck returns, Oberon gives him some of the flowers and orders him to put the juice of the magic flower in the eyes of the “Athenian youth.” Puck finds an “Athenian youth” and applies the potion to his eyes — unfortunately he mistakes Lysander for Demetrius, and anoints the wrong eyes! Helena enters and when Lysander wakes, she is the first thing he sees, causing him to fall hopelessly in love with her. Helena continues searching for Demetrius, now pursued by a love-sick Lysander.

The troop of actors is rehearsing their play. During a break, Puck enters and puts a spell on Bottom, changing him into a donkey (an “ass”). Bottom’s transformation scares off the rest of the players. Titania wakes from the noise and sees Bottom. She immediately falls in love with him despite his appearance as an ass.

Due to Puck’s attempt to correct his earlier misapplication of the love potion, Demetrius and Lysander are now both in love with Helena — and hate Hermia. Helena is hurt because she believes that the three others are playing a joke on her by pretending to love her. In a fury, Oberon orders Puck to right his wrong and cause each of the young Athenians to fall in love with the correct person.

Puck is left to clean up the mess he has made. He changes Bottom back into a human, and lulls the quarreling lovers to a clearing where they all fall asleep. He applies a different herb to Lysander’s eye, removing the love potion.

In the morning, Theseus, Hippolyta, and Egeus are taking a walk in the woods when they run across the sleeping lovers. Egeus is furious to find Lysander and Hermia together, but Demetrius gives up his claim to Hermia, saying that he only loves Helena. Theseus overrules Egeus, saying that Hermia will be allowed to marry Lysander, and everyone heads to the palace for the wedding celebrations.

Theseus and Hippolyta, Lysander and Hermia, Demetrius and Helena are all married. The troop of actors is chosen to entertain the couples with a wacky rendition of Pyramus and Thisbe. Oberon and Titania bless the eternal love of the couples.
The Athenian Court

Theseus, Duke of Athens who defeated the Amazons and took their queen, Hippolyta, for his bride.

Hippolyta, Queen of the Amazon defeated by, and beloved of, Theseus.

Egeus, the controlling father of Hermia who begs Theseus to punish her with the law of Athens if she refuses to marry Demetrius.

The Lovers

Hermia, the strong-willed daughter of Egeus, passionately in love with Lysander; childhood best friend to Helena.

Lysander, a poetic Athenian in love with Hermia.

Helena, the self-doubting, tall girl devoutly in love with Demetrius; childhood best friend to Hermia.

Demetrius, the Athenian soldier who has broken his betrothal to Helena to marry Hermia. He also has been chosen by Hermia’s father, Egeus, to be Hermia’s husband.

The Mechanicals

Nick Bottom, a weaver

Robin Starveling, a tailor

Francis Flute, a bellows mender (a repair technician for household and commercial ovens and forges)

Tom Snout, a tinker (a repair technician for household and commercial metal equipment)

Peter Quince, a carpenter

Snug, a joiner (a woodworker)

THE FAIRY KINGDOM

Oberon, the King of the Fairies

Titania, the Queen of the Fairies and guardian of the changeling child.

Puck, a fairy; Oberon’s servant

Peaseblossom, a fairy

Cobweb, a fairy

Moth, a fairy

Mustardseed, a fairy

Setting
The ancient Greek city-state of Athens and nearby woods in late June. The play takes place over the course of one night and the following day.

Date Written
Probably between 1594 and 1596.

Publication Dates
1600, First Quarto; 1619, Second Quarto; 1623 First Folio

Sources
- The Knight’s Tale (1387–1400) by Geoffrey Chaucer. The setting two of the main characters — Theseus and Hyppolyta — are the same.
- The Golden Ass (2nd Century CE) by Apuleius is a possible source for Bottom’s transformation.
- Life of Theseus (2nd Century CE) by Plutarch; and possibly King James the Fourth (circa 1590) by Robert Greene both give insight into the life of Theseus.
- Pyramis and Thisby, the play within the play, is based on passages in Metamorphoses (8 CE), by Ovid.
- The character Puck appeared as Robin Goodfellow in a 1593 play, Terrors of the Night, by Thomas Nashe. Edmund Spenser referred to a devilish sprite called Pook in Epithalamium (1595), and Shakespeare may have adopted Pook and changed his name to Puck.

The Significance of “Midsummer Night”
The pagan holiday of Midsummer (later adapted to Christianity as The Feast of John the Baptist) was celebrated on June 24, at the end of a three-day period starting on the summer solstice when the sun appears to pause its seasonal north-south movement. Midsummer night was thought to be the one day of the year when spirits were especially powerful. Fairies, hobgoblins, and witches held their festival on Midsummer Night. To dream on Midsummer Night was to dream about strange creatures and strange happenings, and also when people dreamed of their true love or went insane. People believed that flowers gathered on Midsummer Night could work magic.

Main Themes
While A Midsummer Night’s Dream is a comedy, its themes are profound. What is love, and why do people fall in and out of love? How is love related to identity? Are lovers in control of themselves and their desires? What is more real — the “daylight” world of reason, rationality, and law, or the “nighttime” world of passion and chaos?
PLACING THE PRODUCTION

Twenty years ago, George Mount directed a production of *A Midsummer Night’s Dream* that performed in area parks and was set during the Golden Age of Hollywood, complete with Busby-Berkeley style musical numbers. This spring, he’s reviving and revamping that production to take place at the Cornish Playhouse.

For this production, Mount is inspired by the Broadway musicals of the 1930’s and 1940’s, specifically the “Backstage Musicals” that are based around the story of performers getting ready to put on a musical. All of the characters in *A Midsummer Night’s Dream* are re-imagined as archetypes from this genre of movie musical.

In this production, Duke Theseus is re-cast as the owner of the “Palace Woods” musical revue nightclub, and the action takes place on the eve of his wedding ceremony. He’s marrying Hippolyta, one of the chorus girls, and a large celebration with multiple performances is being planned.

The four lovers — Hermia, Lysander, Demetrius, and Helena — are being played as juvenile chorus members. Hermia’s dad has a contract, through which he feels that he should be able to control her relationships in the theater. Hermia and Lysander plot to meet and flee, getting out of the contract and giving up their dreams of Hollywood stardom.

Titania and Oberon will be shown as the more sophisticated and cultured lead performers, with a line of chorus girls as Titania’s fairies. Puck will be Oberon’s young gopher, or hanger-on, who runs errands for Oberon because he idolizes the actor.

The Mechanicals are all people who have jobs at the theater — stage hands, ticket-takers, ushers, dressers, etc.

The set for this production will be both the stage of the Palace Woods club, and the backstage of the theater. Throughout the course of the night, the actors will get lost among the costume racks in the costume shop, the set pieces that are stored backstage, and the general maze of a theater’s entrances and exits.

Musical elements are also being added to this production. Mount is partnering with Seattle Repertory Jazz Orchestra to bring some of the monologues and dialogue sequences to life as musical numbers. There will be a jazz ensemble onstage playing live music throughout the performance.

In this production, the magic of the woods and the fairy world will collide with the magic of theater. The worlds of reality and performance fantasy will blur together into a sparkling musical experience.
PLACING THE PRODUCTION
How is Oberon's magical flower like real love? How is it different?

• Oberon's flower is like real love because it causes people to do crazy things. It makes people devote themselves to each other, and even ignore character faults. Sometimes love is just as fickle as the flower.

• It is different from love because it can be controlled by third party. It also is very fickle, and can be applied or removed easily. The flower also has sudden effects, and causes people to act on their emotions more suddenly than love might.

Describe the character of Puck and his role in the play.

• Puck is irresponsible. His mistakes mess things up.
• Puck is a trickster. He likes to intentionally create chaos.
• Puck is very reasonable and is our narrator through the story. He recognizes that the lovers are foolish and that the actors take themselves too seriously.

At the end of the play, several of the characters look back in disbelief about their previous loves/infatuations. What do you think Shakespeare is saying about love?

• Love comes and goes quickly, and sometimes people don't make good decisions when choosing who to love.
• Once you find real love, all previous infatuations look foolish.
• Love makes people behave in ways that they would not normally act.

P0ST-SHOW REFLECTION QUESTIONS

The following questions are to help lead a discussion with your class after seeing the play. For all of these, there are many possible answers and student responses will vary. There is no wrong answer, as long as students use examples from the play to back up their opinions. Some possible responses are provided.

How is Oberon’s magical flower like real love? How is it different?

• Oberon’s flower is like real love because it causes people to do crazy things. It makes people devote themselves to each other, and even ignore character faults. Sometimes love is just as fickle as the flower.

• It is different from love because it can be controlled by third party. It also is very fickle, and can be applied or removed easily. The flower also has sudden effects, and causes people to act on their emotions more suddenly than love might.

Describe a time when you “lost yourself” in a crush, only later to realize you were acting “like a fool”?

A “round” character is one who is fully-developed and undergoes a change during the course of the play. A “flat” character is one who can be important to the plot, but does not undergo any change. Who are some of the “round” or “flat” characters in A Midsummer Night’s Dream?

• The four lovers are round characters, because they learn about themselves and how they behave when love does them wrong. They also realize that they have all been foolish in love, and come out of the forest as more mature partners.

• Bottom is a round character, because he has a mysterious transformation in the woods and comes out of it more appreciative of his fellow actors.

• Titania and Oberon are round characters, because they eventually make peace and renew their love.

• Theseus and Hippolyta, Egeus, and the Mechanicals are all flat characters because they seem pretty much the same at the end of the play as at the beginning.

Why do young people in love sometimes experience conflict with their parents?

What unfortunate events could have turned A Midsummer Night’s Dream from a comedy into a tragedy? Would it have taken a lot, or just a little?

• If Egeus had forced Hermia to marry Demetrius or become a nun.

• If Demetrius had hurt Helena for following him into the forest.

• If Demetrius and Lysander had tried (or succeeded) to kill each other.

• If Puck left the love-potion on both Demetrius and Lysander, leaving Hermia all alone and Helena distrustful of their truth.

• If Theseus had forced Hermia to marry Demetrius at the end of the play, despite both of their objections.
Overview
There have been countless versions of A Midsummer Night’s Dream produced in film, professional theatre, and student/community theatre across the globe. This play has been staged in many different ways, with different time periods, and different moods for each production.

Instructions
Pre-Show
Watch 3–5 different trailers on YouTube for movies or plays of A Midsummer Night’s Dream. Make notes about the production this trailer is advertising, using the following questions to guide your notes:

• When is this production set? Is it modern? In a specific period in history? Or can you not tell?
• Where is this production set? What type of woods are shown? Or if not woods, what takes their place?
• Is music a big part of this production? How is it used?
• How old are the four main lovers?
• How are the fairies portrayed?
• What is the overall mood of this piece? Is it dark and scary? Light and fun? Slapstick? Mysterious?
• How realistic is this production? Is it very realistic, with a real forest and a “real” computer generated ass head? Or does it require a suspension of disbelief, with more figurative portrayals of the magic?
• Is there anything particularly unique about this production?

Compare and contrast the different versions that you watch. Are any elements very common across different productions? Are any productions vastly different from the other ones? Which ones are you most interested in seeing, based on the trailer?

Post-Show
After watching Seattle Shakespeare Company’s production of A Midsummer Night’s Dream, go back to the list of questions and answer them based on our production.

Are there any trailers online that were similar to our production? What was your overall impression of how Seattle Shakespeare Company interpreted this play, compared to how others have interpreted it?

Types of Love
Pre-Show
Have students make a list of as many different types of love as they can think of: parent for child / human for pet / friend for friend / etc. Make notes about each type of love, including at what age(s) people might experience it, how important is it, how lasting is it, how suddenly it appears, how good it makes you feel, etc.

Post-Show
Have students list each of the couples in the play. Then describe what type of relationship they have. What do they say that they love about each other? What do others say about them? Use examples from the text to support your descriptions.

Casting Characters
Look at the list of major characters in the play. Individually or in small groups, makes some notes about essential attributes of each character, and then choose a celebrity to cast as that character. Note why you chose that celebrity to cast in your production of A Midsummer Night’s Dream.

Dreams
Why do you think the word “dream” is in the title of this play? What are the different meanings of the word “dream,” and how do they apply to this play? Is it a good dream for these characters, or a nightmare? Can you think of other plays, movies, TV shows, or books about dreaming?
THE ART OF TABLEAU

Overview

Time: 30 minutes
Student Skills: Taking direction, listening, working together

This activity will help students to explore physical storytelling techniques in the context of A Midsummer Night’s Dream. They will first work in pairs, sculpting statues on themes from the play, and then work in small groups to create group scene snapshots of the four major character groups in the play. Note that these four scenes also highlight the four major conflicts in the play.

Instructions: Sculpting

Divide students into pairs. Have them all work (space permitted) on one side of the room. Number the students 1 and 2. Student 1 will act as the sculptor and Student 2 will act as the clay. Ask the sculptors to “sculpt” the clay into an image of “love.” Once the sculptors have finished, have them cross to the other side to observe their work as a whole (the “clay” remain frozen).

Ask for feedback from the sculptors: What do they see? What does love look like? How are you getting that information? What could make a stronger picture?

Now reverse the roles, and create statues of “despair.” Again ask the sculptors to cross the room, then observe each others’ work and discuss what they see. Go one step further this time, asking the class to give feedback of the experience, both as sculptor and sculptee.

Instructions: The Scene

Now we are going to relate the tableau experience to the scenes in the play. Explain to your students that they are now going to work in larger groups, taking on specific characters and situations found in a specific scene from A Midsummer Night’s Dream. The whole process is collaborative. They will have 5–10 minutes to work on their tableaux. Then each tableau will be shared with the class. Before beginning, students should understand that the tableau’s objective is to clearly tell the main event in the scene. Each character should have his/her own distinct reaction to the situation.

Use the descriptions given to create frozen stage pictures — or “tableaux” of the scenes. Everyone should be part of their group’s tableau. When these are shared, go through the tableaux in chronological order, as they appear in the play. Have students identify each character in the scene, and their relationship to other characters.

Act 1, sc. i
In the court — A father’s complaint
Characters: Hippolyta, Theseus, Egeus, Hermia, Lysander, Demetrius
Moment: Egeus tries to convince the Duke Theseus to force his daughter Hermia to marry Demetrius, even though Hermia loves Lysander.

Act 1, sc. ii
In the town — A play well cast
Characters: Quince, Bottom, Flute, Snout, Starveling, Snug
Moment: Quince is trying to direct a play and give out casting assignments, but Bottom wants to play everyone's parts!

Act 2, sc. i
In the woods — Ill met by moonlight
Characters: Puck, fairies, Oberon, Titania, Changeling child
Moment: Oberon demands Titania give him her changeling child. Oberon’s servant Puck and Titania’s fairies fear their wrath.

Act 3, sc. i
In the woods — Fighting for Helena
Characters: Helena, Demetrius, Lysander, Hermia
Moment: Hermia enters to find Demetrius and Lysander fighting over Helena, when they are supposed to love her!
SEATTLE SHAKESPEARE COMPANY: EDUCATOR RESOURCE GUIDE

Overview

This activity explores Shakespeare’s death scenes through imagery, diction, and meter. The story that the “Mechanicals” from A Midsummer Night’s Dream perform at the end of the show for Theseus is a very similar story to that of Romeo and Juliet. In both, young lovers are kept apart by their fathers, and in trying to be united they both die tragic deaths. In fact, Shakespeare used Ovid’s story of Pyramus and Thisbe as a main source for writing Romeo and Juliet!

The biggest difference is that Romeo and Juliet are very tragic characters, while in A Midsummer Night’s Dream’s version Pyramus and Thisbe are comic characters. How does the same story have such a different effect on an audience?

Instructions

Pass out the four speeches (on the following pages) — the death scenes of Romeo, Pyramus, Juliet, and Thisbe. Have students read the speeches out loud. Look over the plot summaries if students need help remembering the context of these speeches.

Divide the students into small groups. Have half of the groups look at Juliet’s death, and the other half look at Thisbe’s death. Ask students to look at the imagery that Shakespeare uses for the two different deaths, and then to recreate that image in a silent tableau, drawing, or other silent recreation. Discuss how these two deaths can look quite different.

Now have half of the groups look at Romeo’s death and half at Pyramus’s death. Have students act out the word “die” as used in different death scenes. Use different diction when reading the word out loud. Discuss how the same word can have very different effects.

Instruct the class to look at the last few lines of each death scene, and determine how the meter is different between comic scenes and tragic scenes. Discuss the ways that different rhythms contribute to the comic or tragic effects of the death scenes.

Now that students have examined these four speeches closely, have volunteers act out the four speeches — using the imagery, diction, and meter to inform their choices about how to play the speeches. How are these four speeches different from each other?

Did students identify the different effects of the elements of poetry on the speeches? Did they gain an appreciation for Shakespeare’s craft? Were they able to perform the speeches in a more nuanced way after the exercise?

Adapted from http://www.folger.edu/eduLesPlanDtl.cfm?lpid=672, Jeremy Ehrlich, Folger Shakespeare Library

Romeo and Juliet (statewide educational tour). A Midsummer Night’s Dream performed by students at Montlake Elementary following a performance showcase residency.
**TEXT: ROMEO & PYRAMUS, JULIET & THISBE**

**Juliet**

O comfortable Friar, where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?
...
What's here? A cup closed in my true love's hand?
Poison, I see, hath been his timeless end—
O churl, drunk all, and left no friendly drop
To help me after! I will kiss thy lips.
Haply some poison yet doth hang on them,
To make die with a restorative.

*She kisses him*

Thy lips are warm!
...
Yea, noise? Then I'll be brief. O happy dagger,
This is thy sheath. There rust, and let me die.

*She takes Romeo's dagger, stabs herself, and dies*

**Thisbe**

Asleep, my love?
What, dead, my dove?
O Pyramus, arise!
Speak, speak. Quite dumb?
Dead? Dead? A tomb
Must cover thy sweet eyes.
These lily lips,
This cherry nose,
These yellow cowslip cheeks,
Are gone, are gone!
Lovers, make moan;
His eyes were green as leeks.
O Sisters Three,
Come, come to me
With hands as pale as milk.
Lay them in gore,
Since you have shore
With shears his thread of silk.
Tongue, not a word!
Come, trusty sword,
Come, blade, my breast imbrue!

*Thisbe stabs herself*

And, farewell, friends.
Thus Thisbe ends.
Adieu, adieu, adieu.

*Thisbe falls*
Romeo

O my love, my wife,
Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquered. Beauty’s ensign yet
Is crimson in thy lips and in thy cheeks,
And death’s pale flag is not advanced there.—
Tybalt, liest thou there in thy bloody sheet?
O, what more favor can I do to thee
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin. — Ah, dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that I still will stay with thee
And never from this palace of dim night
Depart again. Here, here will I remain
With worms that are thy chambermaids. O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last.
Arms, take your last embrace. And, lips, O, you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death.
Come, bitter conduct, come, unsavory guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark!
Here’s to my love.

Drinking

O true apothecary,
Thy drugs are quick. Thus with a kiss I die.

Dies

Pyramus

Sweet Moon, I thank thee for thy sunny beams.
I thank thee, Moon, for shining now so bright,
For by thy gracious, golden, glittering gleams,
I trust to take of truest Thisbe sight.
But stay! O spite!
But mark, poor knight,
What dreadful dole is here!
Eyes, do you see!
How can it be!
O dainty duck! O dear!
Thy mantle good——
What, stained with blood?
Approach, ye Furies fell!
O Fates, come, come,
Cut thread and thrum,
Quail, crush, conclude, and quell!
…
Come, tears, confound!
Out, sword, and wound
The pap of Pyramus;
Ay, that left pap,
Where heart doth hop.
(Pyramus stabs himself)
Thus die I, thus, thus, thus.
Now am I dead;
Now am I fled;
My soul is in the sky.
Tongue, lose thy light!
Moon take thy flight!

Moonshine exits

Now die, die, die, die, die.

Pyramus falls
Mission Statement
With the plays of William Shakespeare at our core, Seattle Shakespeare Company engages our audiences, our artists and our community in the universal human experience inherent in classic drama through the vitality, immediacy and intimacy of live performance and dynamic outreach programs.

ABOUT US
Seattle Shakespeare Company is the Puget Sound region’s year-round, professional, classical theatre. The company’s growing success stems from a deep belief in the power and vibrancy of the time-tested words and ideas of Shakespeare and other classical playwrights along with a commitment to artistic excellence on stage. The results have been provocative performances that both challenge and delight audiences while fostering an appreciation for great stage works.

Our combined programs — which include indoor performances, free outdoor productions, regional tours, educator and youth programs — reach across barriers of income, geography, and education to bring classical theatre to Washington State.

EDUCATION PROGRAMS

In-School Residencies, Matinees, and Workshops
• In-School Residencies bring active, customized curriculum into schools across Washington State. Professional teaching artists plan with teachers to tailor each residency to fit the needs and objectives of the classroom. Seattle Shakespeare Company residencies inject vibrant, active exercises into lessons that unlock the text, themes, and actions of a Shakespeare play.
• Student Matinees bring over 3,000 students annually to our mainstage productions in the Seattle Center. Teachers are provided free study guides, and student groups are invited to stay after the show for a free Q&A session with the cast.
• Pre-show and post-show workshops can be booked to accompany mainstage matinees. These workshops include an introduction to the play itself, student activities, and insights into direction and design choices of our specific production.

Touring Productions
• Fresh and accessible 90-minute productions tour across Washington State each Spring, reaching more than 14,000 students and adults. These nimble productions perform as easily in school gymnasiums as professional theatre facilities. Teachers are provided free study guides and students enjoy free post-show Q&A sessions with the cast.
• Schools have the opportunity to book accompanying in-school residencies with touring productions, led by members of the touring cast and additional teaching artists.

Camps and Classes
• Our summer “Camp Bill” series in Seattle and Edmonds offers young actors a variety of camps to choose from or combine. Camps range from a One-Week Introduction to a Three-Week Production Intensive, with many options in between.
• In our Fall and Spring after-school “Short Shakes” programs, young actors develop their skills and gain hands-on performance and production experience.
• Seattle Shakespeare Company occasionally offers adult classes and workshops to our community featuring guest artists who work on our stage.

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