



EDUCATOR RESOURCE GUIDE

*Much
ado
ABOUT
nothing*

By William Shakespeare

Directed by
George Mount



SEATTLE SHAKESPEARE COMPANY

Dear Teachers,

Welcome to our 2013–2014 Seattle Shakespeare Company season! This year’s theme is “Know Thyself,” wherein our main characters go through a process of discovering themselves — sometimes painfully, and sometimes hilariously. Our first show this fall has both. Beatrice and Benedick outwardly seem to disdain each other, but discover their true love, while Claudio and Hero outwardly seem to have a true love, but they discover how easily that love and trust can be shaken.

This show is a great one for students, particularly in middle and high school. Of all of Shakespeare’s plays, this one may have the most rumors spread. If today is anything like when I was in high school, rumors still run rampant in the halls of schools, and those rumors can have both benign and disastrous consequences. *Much Ado About Nothing* is a great example of rumors that can be harmless or helpful, such as when friends try to set up Beatrice and Benedick through a series of deceptions, and rumors that can nearly destroy a relationship and a reputation, such as when Don John frames Hero as an adulteress.

As the title suggests, there is very little cause for all of the drama in this play. It is merely the stories we tell and the rumors we pass on that cause the drama. But this play is also full of comedy. It is my hope that your students will laugh along with our characters as they find themselves, and watch and learn from them as they nearly destroy each other through a series of untruths.

We hope you enjoy the show, and come back later this season for more classic plays!

Best,
Michelle Burce
Education Director

www.seattleshakespeare.org/education

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SYNOPSIS

Leonato, governor of Messina, welcomes Don Pedro to his home. Attended by his friends Claudio and Benedick, Don Pedro is also accompanied by his bastard brother Don John, whom he has recently reconciled with. Claudio is instantly smitten by Hero much to the amusement (and irritation) of Benedick. Beatrice, Leonato's niece, and Benedick engage in their war of wits. In the meantime, Claudio shares his feelings toward Hero to Don Pedro who decides to woo Hero on Claudio's behalf. This plan is shared with Don John who decides to interfere with his brother's plans.

During the evening's festivities, Don Pedro woos Hero for Claudio, who begins to feel jealousy. This is aggravated by Don John. But Don Pedro reveals to Claudio that Hero is his and the two are engaged. Don Pedro, inspired by both Beatrice's and Benedick's protestations of never wishing to marry, hatches a plot with Claudio, Hero, Leonato and Antonio. The object: to dupe Beatrice and Benedick to fall in love with each other. While that plan is being conceived, a much different plot arises between Don John and his confederates Borachio and Conrade. Don John will stop at nothing to ruin Claudio's marriage and destroy his brother's reputation. Borachio offers to woo Margaret, Hero's waiting woman, and cause Claudio and the prince to believe it is Hero, thus shaming her.

The next day, the plans to dupe Benedick and Beatrice to fall in love are carried out and work. After dinner, Don John hatches his plot on Claudio and Don John. Later that night, the constable Dogberry and his assistant Verges send out the nightwatch, who overhear Conrade and Borachio talk of how they tricked Claudio and Don Pedro. They are quickly arrested.

The day of the wedding, Claudio shames and rejects Hero at the altar. Don Pedro supports Claudio and even Leonato seems to believe the accusations. But Friar Francis steps forward and instructs Leonato and Benedick to put it forth that Hero has died. The friar offers to hide Hero and Leonato vows to find the truth. Left alone, Beatrice and Benedick confess their feelings to each other. Beatrice convinces Benedick that Hero is innocent and he vows to challenge Claudio to a fight. Meanwhile, Borachio and Conrade are interrogated by Dogberry and he decides to bring them to Leonato.

Leonato tells Claudio and the prince of Hero's death. Benedick challenges Claudio and leaves Don Pedro's company. He also reveals that Don John has fled Messina. Dogberry and the watch bring Conrade and Borachio before Leonato, and they confess their crimes. Repentant, Claudio accepts Leonato's offer to marry his niece. The "niece" is, of course, Hero who accepts Claudio back. The love of Beatrice and Benedick is also revealed and the weddings go forward, in spite of the news that Don John has been captured.

DRAMATIS PERSONAE

DON PEDRO

Prince of Aragon. A good friend to Leonato, and recently returned from the wars with his soldiers Benedick and Claudio

DON JOHN

Illegitimate brother to Don Pedro, recently back in his brother's favor

CLAUDIO

A young Lord of Florence, who recently won great esteem fighting under Don Pedro in the wars

BENEDICK

A young Lord of Padua, recently returned from fighting in the wars under Don Pedro

LEONATO

Governor of Messina, and father to Hero

ANTONIO

Leonato's brother, an older man

BALTHAZAR

Servant to Don Pedro

BORACHIO

A follower of Don John, and Margaret's secret lover

CONRADE

A follower of Don John

DOGERRY

A Constable, and head of the Watch in Messina

VERGES

A headborough and Dogberry's partner

FRIAR FRANCIS

A priest

A SEXTON

The judge in the trial of Borachio

HERO

Daughter to Leonato, a sweet young woman

BEATRICE

Niece to Leonato, more sharp-tongued and content to never marry

MARGARET

Gentlewoman attending on Hero, she is more bawdy and is the lover to Borachio

URSULA

Gentlewomen attending on Hero

BACKGROUND AND SOURCES

Much Ado about Nothing was written around 1598, and first published in 1600. The story contains two distinct plot strands — one of the battling lover Beatrice and Benedick, and the other of the deception of Claudio into thinking Hero is unchaste. The first is thought to be largely of Shakespeare's own creation, though there is at least one story in Chaucer of two people who originally scorn each other falling in love. The character of Benedick is thought to derive from Baldassare Castiglione's manual, *The Book of the Courtier*, which describes all the varied qualities that an ideal courtier must possess. All of these — the ability to love, make war, dance, assist the Prince, sing, philosophize, and tell humorous stories — are qualities that Benedick must demonstrate throughout the play, making him a sort of archetypal courtier. Castiglione also described lovers in the Renaissance Italian court, saying:

I have also seen a most fervent love spring in the heart of a woman who seemed at first not to bear him the least affection in the world, only for that they had heard say that it was the opinion of many that they loved together.

In this, he is saying that there could be a woman who did not think much of a courtier, but upon hearing that other people thought they were in love, she did indeed fall in love with him. This could have inspired the love story between Benedick and Beatrice.

The comic characters of Dogberry and Verges are very much Shakespeare's creation, with no likely source.

The story of Claudio and Hero can be traced back to two possible stories. The first is Ludovico Ariosto's *Canto V*, written in 1516 and translated into English in 1591. The second is a story by Matteo Bandello, written in the mid-1500's and translated to French in 1590. In it, the scene is set in Messina at the house of Lionato di

Lionati. Don Pierro of Arragon returns from war, and one of his cavaliers, Timbreo di Cardona, falls in love with Lionato's daughter Fenicia. Timbreo courts her by proxy, and they are engaged to be married. However, Girondo, a former admirer of Fenicia, slanders the woman to Timbreo and shows him a stranger scaling the walls of Lionato's house. The story continues on the same arc as Shakespeare's play, with Timbreo shaming Fenicia on their wedding day, causing her to swoon and her father to declare her dead. Girondo confesses his slander, Timbreo begs forgiveness, and Lionato asks him to wed a mysterious lady who turns out to be his beloved Fenicia.

Another notable aspect of this play is that it is written largely in prose, in contrast to other Shakespeare plays that are written in verse. Most of the characters speak in prose, but the noble men lapse into the familiar iambic pentameter whenever they speak of love, as does Hero in much of her speech. Benedick even comments on this, saying of Claudio:

He was wont to speak plain and to the purpose, like an honest man and a soldier; and now is he turned orthography; his words are a very fantastical banquet, just so many strange dishes.

This reflects the anti-romantic sentiments of the play's main characters, who, when they do finally speak in verse, seem awkward and not at ease with each other.

Shakespeare, William. *Much Ado About Nothing*. Ed. William J. Rolfe. New York: American Book Company, 1906. Shakespeare Online. < <http://www.shakespeare-online.com/sources/muchadosources.html> >.

BASTARD ISSUES

Bastard, *noun*:

A person born of parents not married to each other.

Biological or "natural" children born outside of legally binding marriages have been used as fodder for literature and drama for centuries. Laws dictating how these illegitimate can relate to their biological family have varied considerably in different time periods and regions.

During Shakespeare's life, a recent law mandated that the fathers of bastard children assume financial responsibility for them — inheritance and possible inclusion in the line of succession were at the father's discretion. While a bastard would be provided for during their father's lifetime, their future fortunes were at the mercy of their father's favor and, later, that of their legitimate siblings.

Later this season, in *King Lear*, the ambitious bastard Edmund is able to secure inheritance and succession for himself by turning his father against his legitimate half-brother Edgar. While Don John and Edmund are villainous characters, Shakespeare's King John portrays the bastard son of Richard the Lionheart in a heroic light.

Even the legitimacy of Queen Elizabeth I was subject to multiple controversies. Abroad, the Catholic Church considered her mother's marriage to Henry VIII to be invalid since divorce from his first wife was not granted by the Pope. The legitimacy of Elizabeth's older half-sister was revoked by her father before Elizabeth's birth, making her first in line for succession to the throne. Three years later, when Elizabeth's mother was executed at her father's orders, Elizabeth's legitimacy was revoked and she was declared a bastard by her father. Eight years after that, Henry VIII re-established Elizabeth and her half-sister's legitimacy but placed them after their younger half-brother in line for succession to the throne. After their father's death, Elizabeth's half-brother ignored her and her half-sisters place in the line of succession. Conflicting interpretations of Elizabeth's legitimacy would be leveraged by her opponents well into her reign as queen.

THE HERO PROBLEM

In Shakespeare's *Much Ado About Nothing*, we are treated to one of Shakespeare's most beloved female characters, Beatrice. Outspoken, witty and independent, she is a rarity in Shakespeare's comedies as she is unapologetically herself. There is none of the men's disguises and gender swapping of *Twelfth Night* or *As You Like It*; Beatrice's character continues to resonate with audience over 400 years since the play was first written. Yet, within the same play, there lies a character whose arc causes discomfort and shows Shakespeare's refusal to fully tie up his comedies in a neat bow. That character is Hero.

At the beginning of the play, Hero is presented as the innocent daughter of Leonato, whom Claudio falls in love with instantly. The fact that she is innocent becomes a pawn in the plot Don John implements to ruin the festivities of Leonato's house. Hero is certainly not written as dim by any means. She appears, as Shakespeare writes her, as a intelligent, yet naïve character who is loved by many. She certainly is not up to Beatrice's level of wit and mental quickness, yet she is sharp enough to contribute to duping her cousin into believing Benedick loves her. She is also savvy enough to perceive Beatrice's true feelings toward Benedick which contributes to her agreeing to participate.



Claudio, Deceived by Don John, Accuses Hero by Marcus C. Stone

It is the wedding scene where the tract of the play shifts. Claudio's rejection of Hero is certainly cruel as is the treatment she faces from the prince and her father. Shakespeare leaves her silent for the majority of the scene. Even when she reappears to take Claudio back, Shakespeare gives her very little to say. Hero's silence adds a disquieting tone to an otherwise fun comedy.

What were Shakespeare's intents behind this? Certainly one could say Hero's character is consistent with similar characters of the time and behaves in a fashion consistent with the expectations and restrictions put on women during Shakespeare's time. One also can look at how the other characters react to what happens to Hero. Claudio is revealed to be capable of cruelty and a callowness which

alters the image of the sweet, honorable man introduced at the beginning. Don Pedro is also revealed to be capable of being manipulated by his brother which brings his honor and leadership capability into question. Even Leonato's character is revealed to be judgmental as he is so quick to wish death on his daughter, based on his friends' accusations.

On the other side, Beatrice is quick to take her cousin's side and defend. Benedick also steps up to Hero's defense, and shows a more complex facet of his character. Up until this point, Benedick has been a purely comedic character. He has been shown as witty and charismatic, but Hero's plight reveals a different side to Benedick. Expressing astonishment at Claudio's words, he does not side with his friends. It is Benedick who encourages Leonato to implement the friar's plan and gradually moves to believe Hero has been wronged. From here on, Benedick proves himself a man of mettle and action. He even goes so far as to challenge Claudio to a duel, much to the shock of Don Pedro and Claudio. Just as the ruined wedding prompts certain characters to reveal their worst sides, Benedick reveals that, when push comes to shove, he is a decent person who will stand up for what he believes is right.

In the end, the friar's plan works. The revelation of Hero's innocence prompts Claudio to regret his actions and, in the end, all is resolved. Hero and Claudio are reunited and married, but the reunion is bittersweet, as Claudio's jealousy has been revealed and the trust in the union has been shaken. It is probable Shakespeare intentionally did not tie this aspect of the play up in a 'happily ever after' fashion. It is through Hero's silence that the audience is left with questions about the future of her marriage as contrasted with the definite future happiness of Beatrice and Benedick.

Many of Shakespeare's female characters are known for their depth, their rich characterizations, and their verbal wit. Others are subject to the choices made for them, duty bound to remain silent as their fates are decided for them. Hero's story has an uncertain future which ends *Much Ado About Nothing* on a bittersweet note. Where certainly it lies with the individual director and actress to shape the character, Hero's arc causes the audience to wonder about her future and how her lack of action emboldens others to take it instead.

ROMANTIC COMEDIES

With *Much Ado About Nothing*, Shakespeare invented what has come to be known as the romantic comedy. While he used aspects of old Italian plays for the story of Hero and Claudio, the story of two warring lovers, Beatrice and Benedick, was Shakespeare's own creation. In the years that followed, one can see the influence of *Much Ado* in theatre, television, and film, and the idea of warring couples who are, in fact, perfect for each other has become a mainstay in our popular culture.

The idea of two characters at odds with each other was nothing new to Shakespeare. He had explored that plot device in *The Taming of the Shrew*, but in contrast to Kate, Beatrice is definitely equal to the men around her. Her uncle often despairs at her stubbornness, but he never suppresses it. Beatrice proves herself to be Benedick's equal in every way. With Benedick, Shakespeare again gives us a character who is full of bravado and yet, when push comes to shove, is not above confessing his feelings to the woman he loves. This makes the love story of Beatrice and Benedick irresistible, though simple, and audiences never fail to be invested in it. This romantic couple is eminently likeable, and they complement each other well. Perhaps it is because of this chemistry, and the more equal feel that their relationship has, that *Much Ado About Nothing* continues to be one of Shakespeare's most popular plays.

In the 400 years following Shakespeare, the plot device of two seemingly opposite people falling in love has continued to show up in popular culture. Noel Coward's *Private Lives* is a great example of this. One can see the influence of Beatrice and Benedick in Amanda and Eliot in how they quarrel and make-up, though Coward does seem to hint at the impossibility of these two ever finding true happiness with each other. In television and film, there have been many variations on the quarreling lovers. This was a specialty of actors like Cary Grant in films like *His Girl Friday* and *Bringing Up Baby*. Film auteurs like Billy Wilder and Woody Allen put their own spin on the Benedick and Beatrice archetypes in films like *The Apartment* and *Annie Hall*. It is hard to see a modern romantic comedy without seeing a couple who mirrors Shakespeare's characters in some fashion.

Why do these kinds of characters continue to hold such appeal? One reason is the enjoyment of the wit and the intelligence that they have. Battles of wit between two characters that care for each other make for fun and interesting dialogue. It is also very satisfying for the audience to know something that the characters themselves do not. From the very beginning, it is clear that Benedick and Beatrice should end up together, but it takes them half the play to figure it out for themselves. Beatrice and Benedick are likable people and it's clear how they make each other better people. Another aspect of Beatrice and Benedick which appeals is the fact that they are experienced in the field of love. It is implied that they have both loved and lost, and they are more mature in matters of love. They have none of the naiveté of Romeo or Juliet, but instead are more cautious and more interested in compatibility than in love at first sight. Shakespeare may not have been aware that his characters would become standard models for future writers, but the depth that he wrote into them has helped them endure.



Rupert Grint and Emma Watson in *Harry Potter*.



Billy Crystal and Meg Ryan in *When Harry Met Sally*.



Alicia Silverstone and Paul Rudd in *Clueless*.

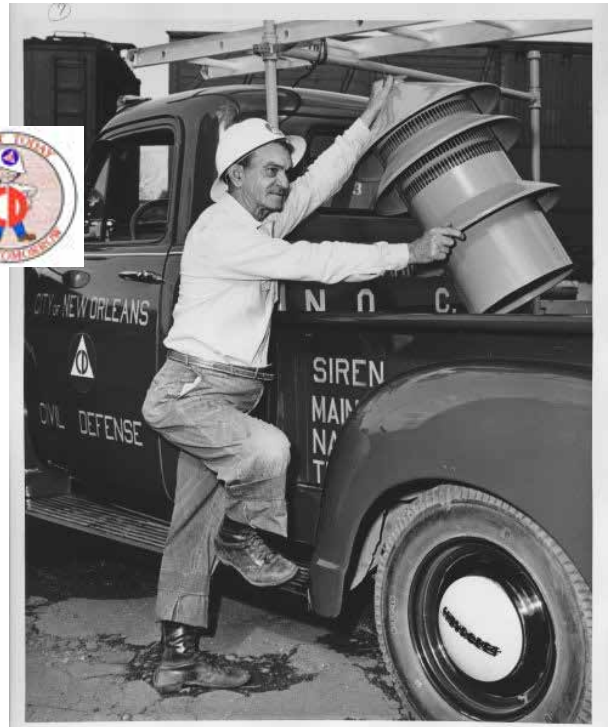


PLACING THE PRODUCTION

People often ask Artistic Director George Mount what his favorite Shakespeare play is. He has three answers to that question. His favorite one to perform is *Hamlet*, that complex leading role. His favorite to rehearse is *The Comedy of Errors*, because actors are given free rein to come up with funny moments and gags throughout the show. However, his hands-down favorite play is this one, *Much Ado About Nothing*. Its characters are funny and charming, and seem like people you might actually want to hang out with. The play is written largely in prose, so it is very accessible

to people who are intimidated by Shakespeare. This play has serious moments — specifically, the shaming and slandering of Hero — but the bad guys were arrested one scene prior, so the audience is free to enjoy the show and see how it plays out.

This fall's production, directed by George, will be set in 1953 at a resort on the Riviera. Where, exactly, is unimportant — it could be Havana, Catalina, or Cannes — but it is a fancy resort populated by Americans on vacation. The soldiers in this play are Naval



shipmen coming back from the Koren War, and they are headed to this island paradise to meet the women. Our set designer was inspired by the intersection of boats, water, and a fun atmosphere, so our main set will be a small cove that is inside the resort.

All of our characters will be right out of 1953. Don Pedro and his crew are just back from Korea and looking for fun, the ladies are all dressed in their rompers and other classic looks from the 50's, Borachio and Margaret are workers at the resort who get

into trouble after hours, and Dogberry is part of the Civil Defense Association. These new takes on classic characters will hopefully give audiences a fresh perspective on this beloved play, and it should be lots of fun.

REFLECTION QUESTIONS

Before watching the show, have students reflect on the following questions, either in a large group, small group, or individually in a journal.

Think of a time, either in your own experience or in fiction, when love changed someone. How did they change? Was it positive or negative?

Do you feel pressure to get married someday? From friends? From family?

Think of a time, in your own experience or in the news, when a nasty rumor threatened to ruin someone's reputation. What happens when the rumor is found to be false? Have you ever had someone say something bad about you that wasn't true? How did it make you feel?

Do you know anyone who isn't interested in love or dating, or who is skeptical of love in general? Why are they skeptical? Do you (or they) think they will always have this view?

DISCUSSION QUESTIONS

Here are some discussion questions to answer as a group after seeing the production. Some possible answers are included, but students may come up with more based on their interpretation of the play.

***Much Ado About Nothing* has a very strong female character in a leading role. However, the role of women is still limited by social standards of the time. What are some ways that men's roles and women's roles are shown to be different in the world of this play?**

- The men went to war, while the women stayed home.
- Men are always worried about their wives being unfaithful, but women don't have this concern.
- Women are shown in relation to their fathers and families, whereas the men are on their own.
- Beatrice refers to revenge as a man's job, and wishes she were a man so she could confront Claudio.
- It is the job of men to woo their wives and of women to be wooed.

This play is full of deception and overheard conversations. How would the play have been different without this amount of lying and eavesdropping?

- Benedick and Beatrice would never have gotten together without their friends gulling them into it.
- Claudio would have been happily married to Hero without Don John's lies and the overheard conversation between Margaret and Borachio.
- Hero and Claudio would never have ended up back together if the watch hadn't overheard Borachio and Conrade talking.
- Claudio would not have felt so much remorse if everyone else hadn't lied about Hero's supposed death at his words.

Compare and contrast Benedick and Beatrice's relationship with that of Claudio and Hero. How are they different?

- Claudio and Hero's relationship is very traditional — they fell in love at first sight, Claudio courted Hero, and they were married. Benedick and Beatrice's relationship is less traditional — they have known each other for a long time, and flirt by fighting with each other.
- Claudio and Hero's relationship is so new that it is easily shaken when Don John suggests that she is unfaithful. Benedick and Beatrice know each other a lot better.
- Claudio and Hero were more straightforward about their love. Benedick and Beatrice needed their friends to trick them into falling in love with each other.

As the title suggests, there is a lot that goes on in this play based on rumors, lies, or nothing at all. Despite that, what do you think we can take away from this play? What themes or lessons should we get out of watching *Much Ado*?

- This play demonstrates how powerful words are. Words, lies, and gossip are what propel the play forward.
- This play shows that deception can be helpful or harmful, and we should use it carefully.
- This play shows the perils of jealousy.
- This play gives us two manifestations of love, and how they are very different.

PRE-SHOW ACTIVITIES

CROSS THE LINE

This activity is an easy way to get students moving and thinking about the themes in the play, and how those themes might be present in their lives today.

Instructions:

Split the class into two halves, and ask each half to line up on opposite ends of the room, facing each other. Then read the following prompts. As you read each one, have students who agree with each prompt cross to the other side of the room. This is a quiet activity, and students are encouraged not to comment on each other's movements.

Prompts:

1. Cross the line if you've ever heard the phrase, **"Some Cupid kills with arrows, some with traps."**
2. Cross the line if you know someone who would agree with the line, **"I had rather hear my dog bark at a crow, than a man swear he loves me."**
3. Cross the line if you've ever teased someone that you had a crush on.
4. Cross the line if you've ever heard a rumor that someone had a crush on you (or your friend).
5. Cross the line if you have ever tried to set up two friends on a date.
6. Cross the line if you have ever had a nasty rumor told about you.
7. Cross the line if you have ever judged someone based on a rumor you heard about them.
8. Cross the line if you have ever hurt someone based on false information.

Afterward, discuss the experience. How common is it for people to hide their crushes from each other, or to try to set up their friends? How common is it for people to spread rumors? How often do we judge people based on rumors we hear?

IMPROVISING SCENES

This activity is designed to follow up the Cross the Line activity, once students are warmed up and thinking about situation in the play. Split the class into groups of four or five. Call groups to the front one at a time, and have them improvise one of the following scenarios.

Instructions:

Scenario 1:

Character A and Character B are constantly bickering and arguing, and seem to dislike one another. Show them in the middle of a fight. Character B leaves, and then two or three friends enter. They try to convince Character A that Character B actually has a crush on them, and give reasons and evidence. Does Character A believe them? Why or why not?

Scenario 2:

Character X and Character Y are dating, and are happily in a relationship with each other. Show them spending time happily together. Character Y leaves, and then two or three friends enter. They try to tell Character X something that causes him or her to want to break up with Character Y. What do they say? Does it work?

After playing each scenario, stop and brainstorm what the class thinks will happen for the rest of the story. Do we think the friends were correct in what they told Characters A and X? Do those characters believe them? How does that affect the next time they meet Characters B and Y in their lives?

Explain that these two scenarios happen in *Much Ado About Nothing*, only characters A and B are Beatrice and Benedick, while characters X and Y are Claudio and Hero. Ask students for predictions — either verbal or written — about what might happen during the play, given these two scenarios.

POST-PLAY ACTIVITY: SHAKESBOOK

In this activity, students each choose a character and create a Facebook-style profile page for them, including friends, status updates, and likes. While students can draw much of

this information from the play, they should also generate new information about the character, based on what they already know from the play.

Instructions:

1. Print out a copy of the following “Shakesbook” blank profile page for each student in class. Students can work individually or in pairs. Ask students to choose a character from *Much Ado About Nothing* and create a profile page for them. Possible choices include: Benedick, Beatrice, Claudio, Hero, Don Pedro, Don John, Leonato, Margaret, Dogberry, Borachio.
2. Instruct students to fill in all areas of the profile with the following information. Students should draw from information that they know from the play already (Claudio is a soldier who is engaged to Hero) and imagine additional information that fits with what they already know (Claudio lists both “Nine Inch Nails” and “Belle and Sebastian” as music choices).
 - a. Name
 - b. Basic Information
 - c. Education and Work
 - d. Likes
 - e. Friends (at least four)
3. Students should also choose a cover photo and a profile picture for their character. Cover photos are often representative of something the character likes or a place they have been. Profile pictures do not necessarily have to be pictures of the actual characters – sometimes they are photos that the character feels represents them.
4. Fill in the character’s wall with at least three updates. These can be:
 - a. Status updates by the character
 - b. Articles shared by the character
 - c. Messages left by a different character
 - d. Photos or albums posted by the character
 - e. Photos that the character is tagged in
5. Post these “Shakesbook” pages around the room, and give students a chance to look at all of them. Then lead a group discussion about the process of creating these pages.

Discussion Questions:

What was the easiest part of creating these profile pages?
What was the most difficult?

What is your favorite element of your profile page that you imagined about your character — something that was not explicitly mentioned in the play?

Do you feel like your character was fully created in the world of the play? Or did you have to make up a lot of information about your character?

If your character was actually on Facebook, how do you think social media might have changed the course of the play?

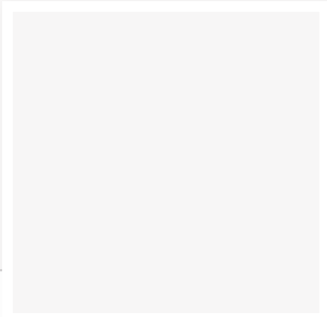
Play a part on Seattle Shakespeare Company’s Facebook page!

Send completed worksheets to michelleb@seattleshakespeare.org and receive a free *Much Ado About Nothing* poster for your classroom.

Our staff will select three worksheets from participating classrooms to be featured on our Facebook page and blog.

Or mail to:

Michelle Burce
Seattle Shakespeare Company
PO Box 19595
Seattle, WA 98109



Timeline

About

Photos

Friends

More

About

Basic Information

Birthday:

Gender:

Relationship Status

Work and Education

Work:

Education:

Contact

Email:

Current City:

Likes

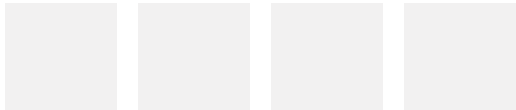
Interests:

Activities:

TV Shows:

Music:

Friends



Status Photo Place Life event





In-school Residencies

Seattle Shakespeare Company offers in-school workshops and residencies to schools and homeschools all over Washington State. We lead students in interactive activities to introduce and encourage greater understanding of classical literature, with special emphasis on Shakespeare's plays.

Sample Residencies:

- 1-Day Shakespeare Introduction
- Multi-Day Residency
 - Introduction Workshop
 - Stage Combat
 - Dance and Dress
 - Scene Study
- Showcase and Performance Residency

Specialty Residencies:

We are happy to put together a specialty residency upon request. Previous specialty residencies have focused on stage combat for a drama class, scene coaching for an English class performing scenes from *Romeo and Juliet*, and an after-school Shakespeare immersion for middle school students. With our specialty residencies, if you can dream it, we can do it!

Cost: \$100 per teaching artist per hour. (Up to 30 students per teaching artist.)

Discounts and cholarship funding is available for qualifying schools. Inquire for details.

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