

By William Shakespeare | Directed by Ana María Campoy



Dear Educators,

Touring acting companies already had a long history in Shakespeare's time. Before 1576, there were no theaters in England, and so all actors would travel from town to town to perform their plays. Travel was difficult in Elizabethan England. Not only was the travel slow, but there were dangers of getting attacked by thieves or of catching the plague!

Traveling troupes of actors were sponsored by the nobility, who enjoyed the entertainment they provided. They would need a license from a Bailiff to be able to travel around England performing, and these licenses were only granted to the aristocracy for them to maintain their acting troupes. The actors also needed support from their patrons to be able to wear clothing of the nobility! England's Sumptuary Laws prohibited anyone from wearing clothing above their rank unless they were given to them and approved by their noble patron.

Today, much has changed in how we tour our Shakespearean plays, but there are still many similarities between our tour and those early acting troupes. We travel from town to town across the state of Washington, battling long drives, traffic, and snow in the mountain passes to get there safely and perform for the enjoyment of our audiences. We also could not do this tour without the generous support of our own sponsors, who help underwrite our travel, support scholarships for schools in need, and help us pay for costume and set upgrades. Just like the Elizabethan acting troupes, we could not do it without support from our generous, Shakespeare-loving patrons!

Thank you for booking a Seattle Shakespeare Company touring show at your school. We are thrilled to be able to continue in the tradition of the touring actor troupe, bringing theater to many schools and communities across our state. We hope that you and your students enjoy the show!

Best, Michelle Burce Education Director

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Plot and Characters

Macbeth

Duncan, the king of Scotland, is at war with Norway. Macbeth, a general in Duncan's army, has bravery fought the Thane of Cawdor, a Scottish noble who had joined Norway. The traitor is arrested and Duncan gives his title to Macbeth. Macbeth and his friend Banquo meet three witches, who prophesize Macbeth's new title and say that he will be king. With the first prophecy come true, Macbeth wonders how he will become king while Duncan and his sons are still alive. Informed of the prophecy in a letter, Lady Macbeth prepares for the arrival of Duncan, convinced that he should be killed. When Macbeth arrives she tells him that she will plan details of Duncan's murder, all Macbeth needs to do is carry it out. She plans for Macbeth to kill Duncan while his drunken servants sleep and then plant the incriminating evidence on them.

Macbeth has a vision of a bloody dagger leading him to Duncan's room and goes to kill Duncan. Macbeth returns carrying the bloody daggers. Lady Macbeth scolds him for keeping the weapons and places them on the servants, framing them for the murder. Macbeth imagines that he is now cursed, but Lady Macbeth assures him that no one will know and they will get away with the crime. A group of nobles arrive to join the king. Macduff discovers Duncan murdered in his bed. When the bloody daggers are found on the servants, Macbeth kills them in a fit of rage. Duncan's sons Malcolm and Donalbain, fearing for their lives, flee to England and Ireland. They are now suspected of the murder and Macbeth is crowned king of Scotland.

Macbeth's friend Banquo is suspicious of Macbeth and Macbeth is jealous that Banquo was prophesied to be the father of a line of kings. Macbeth hires murderers to kill Banquo and his son Fleance to prevent this from happening. Banquo is killed by the murderers, but Fleance escapes. Macbeth prepares a feast for the nobles, but the ghost of Banquo appears to Macbeth and sends him into a frenzy of terror. Lady Macbeth tries to cover up his odd behavior, but the party ends as the nobles begin to question Macbeth's sanity. Macbeth leaves to visit the three witches and learn more about the future. Macduff and Malcolm meet in England to prepare an army to march on Scotland.

The three witches show Macbeth apparitions that tell him to fear no man of woman born, and that Macbeth will only fall when Birnam Wood comes to Dunsinane Castle. Macbeth takes comfort in this prophecy, assuming that he is invincible. When he asks the witches if their prophecy about Banquo will come true, they show him a procession of kings, all of whom are Banquo's descendants.

Duncan, King of Scotland

Malcolm, elder son of Duncan

Macbeth, a general in the King's army

Lady Macbeth, Macbeth's wife

Banquo, a general in the King's army

Fleance, Banquo's son

Macduff, a nobleman of Scotland

Lady Macduff, Macduff's wife

Ross, a nobleman of Scotland

Three Witches, Doctor, Porter, Murderers

Lady Macbeth has gone mad and, as she sleepwalks, reveals her guilt by trying to wash Duncan's blood from her hands. Macbeth is too occupied with battle preparations to pay attention to her dreams and is angry with the doctor when he cannot cure her. As the castle is attacked, Lady Macbeth dies, perhaps by her own hand. Macbeth is shaken, but reminds himself of the prophecy that he will only be killed when impossible things happen.

The English army reaches Birnam Wood. To disguise their numbers, Malcolm instructs each man to cut a branch from a tree and hold it in front of him as they march on Dunsinane castle. Seeing this, a servant tells Macbeth that Birnam Wood seems to be moving toward the castle. Macbeth is furious but goes out to fight nonetheless. Macduff challenges Macbeth and as they fight Macduff reveals that he was not "of woman born" but was "untimely ripped" from his mothers womb. Macbeth is stunned but refuses to yield to Macduff. Macbeth is killed and his head is cut off. Malcolm is proclaimed the new king of Scotland.

Romeo and Juliet

The play opens with a brawl between the two feuding families of Verona, the Capulets and the Montagues. The Prince breaks up the fight and threatens death for anyone "who disturbs our streets".

A great celebration is being planned by the Capulets to which everyone in the town is invited except the Montagues. The primary reason for the party is to introduce their young daughter, Juliet, to an influential young lord in the town, Paris, in the hopes that they will marry. Romeo, Benvolio, and Mercutio, three Montagues, decide to attend this party in disguise so that Romeo will get his mind off of Rosaline, an unattainable girl who he is in love with.

From the moment Romeo sees Juliet from across the room, he is enchanted by her and forgets all about Rosaline. He talks with her and she becomes as entranced by him as he is by her, and Juliet forgets all about Paris. Juliet's cousin Tybalt notices that Romeo and his kinsmen are trespassing at the party, but heeds the warning of the prince and does not start a fight. Romeo sneaks back into the garden, where he hears Juliet talking to herself about the danger of loving an enemy. He appears and speaks to Juliet. They exchange vows of love, and plan to marry in secret the next day.

Romeo begs Friar Lawrence to marry him and Juliet. Father Lawrence agrees, hoping that the marriage might end the feud between the families and bring peace to the town. The two lovers are married and go their separate ways, planning to meet again in the secret of the night. That afternoon Tybalt attempts to pick a fight with Romeo. Romeo refuses, knowing that he has married Tybalt's cousin Juliet. Mercutio takes up his sword to return Tybalt's insult. As Romeo tries to break up the fight, he restrains Mercutio. Tybalt takes advantage of this and stabs Mercutio, who is killed. Romeo, enraged at the death of his friend, kills Tybalt and is banished by the prince.

The Nurse tells Juliet that Romeo has been sentenced to banishment for killing Tybalt. Juliet is sad that her kinsman has been killed, but sadder that Romeo is banished. Romeo and Juliet have only one night together after they are married before Romeo must leave the city or be killed. Their parting causes both of them much sadness and they both would rather kill themselves than be apart.

Unaware that Juliet has already married Romeo, the Capulets plan for her to marry Paris. Juliet goes to Friar Lawrence for help. He gives her a sleeping potion that will make her appear dead for two days and tells her to take it the night before her wedding to Paris. The Friar says he will

Romeo, son of Lord and Lady Montague

Abraham, a servant of the Montagues

Mercutio, related to Prince Escalus and a close friend to Romeo

Benvolio, Romeo's cousin and friend

Friar Lawrence, a Franciscan friar and close friend to Romeo

Lady Capulet, the head of the house of Capulet, she is Juliet's mother and enemy of the Montagues

Sampson, servant of the Capulets

Gregory, servant of the Capulets

Juliet, daughter of Lord and Lady Capulet

Nurse, Juliet's nurse

Peter, servant to the nurse and Juliet

Tybalt, Juliet's cousin

Paris, a relative of Prince Escalus and Lady Capulet's choice of husband for Juliet

Prince Escalus, the prince of Verona, he is related to Mercutio and Paris

send a message to Romeo letting him know of the plan so that he can find her in the tomb and they will be reunited when she awakes.

However, Romeo hears about Juliet's death not through the Friar's messenger, but from his servant. In grief, Romeo returns to the city determined to be with Juliet in her death. He goes to the apothecary and buys poison, then goes to Juliet's tomb. There, he finds Paris who challenges him to a duel. Romeo kills Paris, then takes the poison and kills himself. Juliet awakens too late to stop him, and sees her love dead beside her. Using Romeo's dagger, she takes her own life. Father Lawrence arrives at the scene too late to prevent the tragedy.

The two families find Romeo and Juliet dead together in the tomb and realize that they should put their feud behind them.

Why Bilingual Shakespeare?

The first Shakespeare production I saw that featured Latinx actors and Spanish asides at its center was Oregon Shakespeare Festival's Romeo and Juliet. One of my favorite moments as an audience member was hearing the reactions from the bilingual audience and the slightly delayed response of their family and friends that they would whisper a translation to — it was alive, electric, and exiting. It made a play that had lived with me for over a decade new again. So when George Mount approached me in 2017 about whether I would be interested in developing a bilingual script of The Taming of the Screw with director Erin Murray, I jumped at the chance. Here was an opportunity to create the magic I experienced in that dark theatre, but to push to into a whole new level: to have the Spanish language and Latinx culture integrated into the classical text, not just in the moments in between.

As someone who travels through her world code-switching (alternating between two or more languages and/or cultures) on a daily basis, I have always had a deep love for language. I love jumping back and forth between rolling my r's in Spanish and my English iambic pentameter. To be bilingual often means that you are always searching for the perfect word or phrase to express yourself or to connect with someone. Language defines so much of how you see your world and how you define it — much like the characters of Shakespeare's imagination. Characters who love language so much that they invent words to fill their ideas and emotions with meaning. The idea of always desiring to connect, to fully express oneself, or to further understand a feeling, has been at the root our process in developing a bilingual Shakespeare script. How does this word or phrase not only motivate a character when it is said in Spanish, but how does this impact a bilingual actor on deeper level? How can we truly hold the mirror up to nature?

One unique thing about the Spanish language is that its evolution has not been as drastic as English—meaning that we are closer to speaking the same language of Cervantes than Shakespeare. Delving into various scholars' translations of Shakespeare's work help me identify with characters in ways that I had never done so before. A simple example would be the use of the formal and informal with Shakespeare's you and thou, the separation of the two uses no longer part of the English vernacular. However, in Spanish the use of tu versus usted, is still very present and defining in how people address each other across relationships, class, and power. The one evolution of the Spanish language that does keep popping up is the differences of translations due to national dialects. Within that truth holds the beauty of diversity and ugliness of colonization that Latinx people across Latin America have endured throughout centuries.



Arjun Pande and Sophie Franco in Seattle Shakespeare Company's 2017 bilingual touring production of *The Taming of the Shrew*.

When others ask me, "Why bilingual Shakespeare?" my answer has not changed. It is not because it's trendy or cool — it is because this is already who we are.

Shakespeare has always been a celebration of words. "He is translated into over 40 languages!" every language arts teacher and English professor tells us . . . why not hear it?

We have always been a country of multiple languages. From the hundreds of Native languages that have fought to survive (a toast to the Diné with whom we owe thanks for their service as code talkers during both World Wars), to the immigrants that came here looking for new beginnings from every corner of the globe, to the Mexican-Americans that have lived throughout the Southwest since Spanish reign. The fluidity of languages existing in the same space is not only American, but human. It is us. It is the future. Seattle Public Schools has over 20 represented languages, and 49% of students across Washington state speak another language besides English. To quote my collaborator, and last year's tour director, Erin Murray, "We are telling Shakespeare's story while treating the script as a living document." Aquí estamos y no nos vamos. Adelante.

Ana María Compoy, Director

Biography: William Shakespeare

William Shakespeare, widely regarded as the greatest dramatist in the English language, was born in the month of April of 1564 to John Shakespeare, a city councilman and glovemaker, and Mary Arden. He was the eldest son in a family of eight.

Not much is known about William's childhood or education. The local school in Stratford would have provided him with a foundation in classical Latin authors, as was standard in Elizabethan curriculum. In 1582, at eighteen years old, William was married to Anne Hathaway. The marriage was apparently a hasty one, as Anne gave birth to a daughter, Susanna, six months later. Two years later the couple had twins, a son Hamnet and a daughter Judith. After the birth of the twins, records of William cease for several years. These "lost years" have caused speculation among historians and suggestions about his vocation during this time vary greatly. Some say William began his theatrical career minding the horses at the theatre's stables. Regardless of what he was doing, William must have been honing his skills as a writer. No one knows when he began writing exactly, but we do know when people began to take notice.





Above: William's birthplace in Stratford.

Left: Ancient oaks were common in the forrest of Arden near where William grew up. Some still alive today would have been 600 years old during William's lifetime.

Below: King Edward VI Grammar School.



In 1592, theatre records show that William Shakespeare's plays started being performed in London. William joined an acting company called Lord Chamberlain's Men. This company, co-owned by William and several other actors, became a favorite of Queen Elizabeth I and of her successor, James I. Records from the period show that William acted in his own plays, usually as minor characters, as well as in other productions. William Shakespeare's earliest plays were largely comedies and histories. In 1596, William's son, Hamnet, died of an unknown illness.

In 1599, the Lord Chamberlain's Men had gained enough success to fund the construction of their own theater venue, the Globe Theatre. As Shakespeare's career grew, the Lord Chamberlain's Men became one of the most popular theatre groups in London. William's writing also matured as he began writing his great tragedies.

In 1603, with James I's succession to the throne following the death of Elizabeth I, the new king became the official patron of the Lord Chamberlain's Men and the group changed their name to the King's Men. In 1608, the King's Men expanded to purchase the indoor Blackfriars theatre. Shakespeare himself became quite wealthy due to his career success; he made numerous property purchases, including New Place, the second largest house in his hometown of Stratford. He divided his time between London and Stratford, eventually retiring to Stratford. Shakespeare died on April 23rd, 1616. The cause of his death is unknown.





Left: William Shakespeare's plays were performed for Queen Elizabeth I multiple times during her lifetime.

Right: Soon after his coronation, King James I became the official patron of William's theatre company. The interests of the new king are reflected in several of William Shake-speare's plays from that period.

Theater Audiences: Then & Now

Audiences in Shakespeare's time behaved much differently than what we think of today when we go to the theater. In general, audiences were much more rowdy and directly involved in the show than modern audiences.

London theaters like the Globe could accommodate up to 3,000 people watching popular plays. With theaters running most afternoons, that could mean as many as 10,000–20,000 people could see a play every week! Shakespeare's audience included the very rich, the upper-middle class, and the lower-middle class. People sought entertainment just as we do today and could afford to spend money going to the theater. Royalty might attend the theater in a private gallery or summon the players to perform at their court, as Elizabeth I and James I did.

To get into the Globe Theatre cost a penny. In Elizabethan England, one penny would buy a loaf of bread, a pint of ale, or a ticket to the theater. Those who paid just one penny were known as "groundlings," because they stood on the ground in what was known as "the yard," which is the area closest to the stage. For another penny, they could sit on a bench just behind the yard. For a penny more, they could sit more comfortably on a cushion. To get into the upper galleries, which were covered and had seats, cost would start at 6 pence.

Since there was no electricity, both the stage and the audience were in broad daylight, allowing actors and audience members to see each other and interact. Shakespeare's soliloquies would be spoken directly to the audience, who could potentially answer back! The audience would move around, buy food and ale in the theater, clap for the hero, boo the villain, and cheer for the special effects. The audience might dance at the end of a comedy along with the characters onstage. If an audience didn't like a play, they might even throw furniture and damage the theater!

Shakespeare used several tricks to gain and hold his audience's attention. His plays rarely begin with main characters onstage; instead a minor character typically begins the first scene. Without lights to dim at beginning of a play, the play simply started when actors walked onstage and started to speak, usually over the audience's noise, as they settled in to watch. The first scene would usually set the mood of the play, but the opening dialogue wasn't vital because it might not be heard.

Another trick that Shakespeare used was to break up the main action of the play with clowning. In most of his plays, there is comic relief in the form of "clown" or "fool" characters sprinkled throughout the show, making jokes or clowning around onstage. This ensured that even during a 3-hour history play, there would be something that appealed to everyone.



A performance of King Lear at the new Globe Theatre in London.

Audiences today can learn from Elizabethan audiences about how to watch a Shakespeare play. Here are some tips:

- Remind yourself that the first scene mostly sets the mood of the play and rarely has vital dialogue, so if you miss some of the words at the beginning, that is okay. It can take a couple minutes to adjust to Shakespeare's unusual language. It's a little bit like listening to a friend with a heavy accent speak; at first it can be difficult to understand, but after a minute or two it's easy. Our actors are professionally trained to make sure that you understand the words, so you'll catch on quickly!
- Enjoy the play and feel free to express your enjoyment.
 Laugh at the clowns, clap for the heroes, gasp at important revelations, and applaud for the actors at the end to thank them for their work. This will keep you engaged in the show and help let the actors know that the audience is paying attention and enjoying the play.
- Remember that in a play, unlike in a movie, the actors can see and hear you too! Even with more sophisticated theater lighting that keeps the stage lit and the audience dim, the actors are often very close to the first few rows, and they can definitely hear the audience. That means please don't talk to your neighbor during the show, don't allow your phone to make noise, and don't text (it lights up your face!) — these can all be very distracting.
- And finally, remember that the theater is for everyone.
 In Shakespeare's day it was a very affordable form of entertainment that appealed to everyone. Theater is not meant to be only for the upper class, only for college graduates, or only for older people. Shakespeare's plays can speak to you whether you have seen lots of plays or no plays at all, if you're rich, poor, young, old, or if you enjoy cheap jokes, amazing speeches, or action sequences. Shakespeare wrote his plays to be for everyone and that still shows through today.

Modern Shakespeare Adaptations

Although Shakespeare's plays were written 400 years ago, they contain themes that have resonated with people over time, and that continue to inspire modern film makers to adapt his plays into movies and television shows. As his plays get re-told over the years, their versatility becomes apparent. Whether reimagined as a film about high school teens or zombies in the not-so-distant future, contemporary artists and entertainers have found numerous ways to make them feel fresh and relevant to modern audiences.

Romeo + Juliet

A 1996 modernization of the story, directed by Baz Luhrmann, starring Leonardo DiCaprio and Claire Danes, and set in



Verona Beach, California. Shakespeare's language is retained throughout the movie, but all of the settings and costumes are updated, and the swords and daggers are replaced with guns.

Scotland, PA

A 2001 dark comedy adaptation of *Macbeth* set during the 1970s in the fictional town of Scotland, Pennsylvania. The "kingdom" at stake is



reimagined as a successful burger joint, the witches as hippie hallucinations, and Macduff as a kindly vegetarian homocide detective.

10 Things I Hate About You

A 1999 film adaptation of *The Taming of the Shrew*, the movie takes Shakespeare's play and



puts it in a high school. A number of similar films followed, such as *She's The Man (Twelfth Night)* and *O (Othello)*.

Warm Bodies

A 2012 book and 2013 film adaptation of *Romeo* and *Juliet, Warm Bodies* re-casts the Montagues as zombies and the Capulets as humans fighting to stay



alive. A zombie named "R" falls in love with a human named "Julie," and they struggle to find a way to be together.

Ram-Leela

A 2013 Bollywood adaptation of *Romeo and Juliet* takes place in the fictional gun manufacturing town of Ranjaar, where two rival clans have carried a



fued for 500 years. Ram and Leela meet during the festival of Holi and test whether love can escape the trap of hatred.

Sons of Anarchy

A television series about motorcycle gangs, the series shows influence of several Shakespeare plays. Executive Producer Kurt Sutter used *Hamlet* as an outline, but there are elements of *Henry IV* and *Macbeth* as well.



Throne of Blood, Ran

The famous Japanese director Akira Kurasawa adapted Shakespeare's works and transferred them to medieval Japan. *Throne of Blood* is a 1957 adaptation of *Macbeth* and *Ran* is *King Lear*. Kurasawa did not strictly adhere to



Shakespeare stories, but the films show that Shakespeare's influence did not stop with English speaking countries.

Macbeth

Pre-Show Reflection

These questions will help students to think about some of the big ideas behind the play before watching it.

Do you believe in fortune-telling, astrology, or signs from nature? Have you ever changed your behavior based on one of these signs (for example, "Don't sign a contract while Mercury is in retrograde")? Is ambition a good thing? Can it be a bad thing? What is the difference between healthy ambition and unhealthy ambition?

Have you ever been pressured by a friend to do something you didn't want to do? Did you do it? How did you feel afterward?

Think about world politics — can a violent coup lead to a period of peace under a new ruler? Or do you think violence always leads back to violence?

Post-Show Discussion

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.

Is there a time that Macbeth could have stopped the cycle of violence and ruled in peace? At what point were things put in motion and unable to be stopped?

- Macbeth should have stopped before killing Macduff's family. That incited Macduff's fury, as the only person who could have killed Macbeth.
- Macbeth could have stopped before killing Banquo. It was only his paranoia that led to the additional killings after he became king.
- Once Macbeth killed King Duncan, it was already too late to change course.

Who caused most of the bad actions in the play?

- Macbeth he killed the king, Banquo, Macduff's family, and lots of people in the final battle. Macbeth directly caused everything from the beginning.
- Lady Macbeth she was the one who pushed Macbeth to do the terrible things he did. If she hadn't pushed him so hard to become king, he would not have killed Duncan.
- •The Witches they planted the seed of becoming king into Macbeth's brain, and from there he could not get rid of the thought.

There is a lot of discussion in this play about what it means to be a man, and what it is appropriate for each gender to do. What are some of the perspectives in Macbeth about gender?

- Lady Macbeth asks to "unsex me here" to fill her with cruelty. She implies that cruelty is the realm of men.
- Lady Macbeth tells her husband that once he kills Duncan, then he is a man. She is saying that men should do the action and take what power they can.
- When Macduff finds that his family has been killed, his fellow men say he should avenge it "like a man," but Macduff insists he must also feel it "like a man." He believes that men should also feel their emotions, not just take action.

What makes someone a legitimate monarch of a country? What made Duncan a good king? What makes Macbeth a bad king? Will Malcom be a good monarch due to being Duncan's direct heir? Can someone usurp the throne, but still be a good king?

• (Answers may vary.)

Romeo and Juliet

Pre-Show Reflection

These questions will help students to think about some of the big ideas behind the play before watching it.

In this play, Juliet is the only daughter of the Capulet family, and her parents expect her to marry a wealthy, powerful man. Think of a time in your life when your parents set out expectations for you, either explicit or implied. Was the expectation reasonable for them to ask? Was it something you were willing to do?

Family rivalry is a major theme in *Romeo and Juliet*. Can you think of a time when you were in a rivalry with another person or group of people? What about a rivalry between schools? Between cities? Between countries? What causes these rivalries?

Have you ever kept a big secret from your friends? Your family? Why did you keep that secret? How did it make you feel to leave your friends or family in the dark about something?

Post-Show Discussion

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.

If Romeo and Juliet had lived, do you think they would have been a happy couple? Why or why not?

- Yes! They were both young, kind individuals. They would have tried very hard to make each other happy for a long time.
- Yes. Their families were both very wealthy, so if their marriage had forged a peace they would have lived very comfortably.
- Probably not. Their families hated each other, so they would probably face a lot of challenges around their secret marriage when it was finally revealed. Juliet might have even been disowned for marrying Tybalt's killer.
- Definitely not! Romeo and Juliet don't even know each other! They rushed right into marriage, and that's a recipe for disaster.

The Nurse and Mercutio, played by the same actor in our production, are both bad news in the lives of Romeo and Juliet. How do each of them push the story toward its final tragic ending?

- The Nurse helps Juliet get together with Romeo, but in the final test she refuses to help Juliet get out of her engagement to Paris, and won't stand up to Juliet's parents.
- Mercutio also gives Romeo such a hard time about love, that he does not want to talk to his friends about Juliet.
 Mercutio fights Tybalt when Romeo would not, and further widens the divide between the two families with his posturing, insults, and ultimate death.

Images of light and darkness run throughout the play. Think about all of the references to night, dawn, sun, moon, torches and lightning in the play. Why do you think Shakespeare included this motif in the play? How does it add to the story?

- Light and darkness could represent openness and secrecy, hiding things from other people in darkness, and "shedding light" on the truth.
- Light and darkness could also be a metaphor for the good and bad things that happen. Darkness could be Mercutio's death, Romeo's banishment, and the ongoing feud.
- Light represents the good, young, idealistic characters like Romeo and Juliet. They talk about light, and believe that the light will never fade.

Who is/are the "villain(s)" of the story? Who is responsible for all of the tragic events?

- The villain is Tybalt. He incites Romeo and Mercutio to violence. Even after death, he still keeps Romeo and Juliet apart.
- The villain is Lady Capulet. If she wasn't so intent on getting Juliet married off — at the threat of disowning her — she and Romeo might have ended up all right. Her feud with the Montagues also kept the lovers apart.
- Even though he's not really a villain, Romeo is responsible for the tragic events. If he hadn't been in such a hurry and so hot-headed, they probably could have figured out a way to live happily ever after.
- He's not quite a villain, but the Friar is responsible for the ultimate tragedy and deaths. He married Romeo and Juliet in secret, then gave Juliet a sleeping drug and failed to let Romeo know what happened!

Placing the Production

Macbeth

Director Ana Maria Campoy is setting our production of Macbeth in the mid-20th century in South America, specifically modeling Macbeth and Lady Macbeth after Juan and Eva Peron from Argentina. The costumes of Macbeth reflects his status as a general in the army before being elevated to king, while Lady Macbeth will begin wearing glamorous dresses when Macbeth takes over.

The Weird Sisters, or witches, will be presented in the style of shamans of indigenous people of Argentina and Chile — the Mapuche. The Mapuche's religion surrounds the idea of a creator who splits into four components (old man and woman, young man and woman) and that the natural world works and exists peacefully along the spiritual one. Their shaman, machi, are typically women and they use herbs, animals, and stones to help cure diseases, ward off evil, or to influence social interactions, the weather, harvests, or dreams.

During the course of the play, several characters will be abducted, and (presumably) killed offstage. This references Los Desaparecidos, or "the disappeared," people who were either imprisoned or killed through secret abduction done by the state during this time period. Mothers and Grandmothers of the Plaza de Mayo were two groups formed to protest the disappearances, and they would wear white scarves on their heads, sometimes with the names of their relatives and loved ones who had disappeared.





Placing the Production

Romeo and Juliet

The time period of Romeo and Juliet is not specifically stated in the play. In Shakespeare's time it was common for their acting troupe to perform plays set in the contemporary era, sometimes with minor characters wearing their own clothing to save on costume budgets. This tradition continued for many years, with performers routinely setting Shakespeare's play in "the present day," whether that was the 1600's or the 1760's — imagine performing Shakespeare in a restorationstyle powdered wig! It was not until the Victorian era that the idea of performing Shakespeare in original dress really came into vogue. Through the late 19th and mid 20th centuries, many productions of Shakespeare were peormed in Elizabethan dress, including some very popular movies by Lawrence Olivier. It is from these productions and movies that we get the idea that there is a "correct" way to stage Shakespeare, when in fact it is just one of many ways that Shakespeare has been produced through history.

For this touring production of *Romeo and Juliet*, we have chosen to set the play in Shakespeare's time as a teaching tool, so that students can get an idea of what Shakespeare's time looked like, and how his time and circumstances affected the way that he wrote the play. We have set the play in the Elizabethan era, and have included costumes and props that reflect the time.

The men in our Elizabethan setting wear doublets over their shirts, and breeches. These would be standard for upper-class men of that time. They also wear tights — or hosen — as their base layer, with their shorter breeches and tight-fitting hosen showing off shapely calves of the men, as was the fashion. The women wear a base layer of a chemise, or loose-fitting dress, with a gown over the top, and a crescent cap with a veil on their heads. Costume can also indicate status, as Peter, a Capulet servant, is dressed somewhat differently than everyone else in the show, since most other characters are part of high-status families.

Our set is designed to look like the Renaissance city of Verona, with stone construction that can act as the city streets, Juliet's balcony, the Friar's chambers, and the Capulet tomb. Our set is somewhat abstract and flexible, which would be relatively consistent with the way Shakespeare's plays would have been produced. Theaters like Shakespeare's Globe would have had one permanent configuration, and it was simple enough for the actors to play many different locations on the same stage. There would not have been scene shifts or elaborate set pieces in Shakespeare's time.













Cross the Line: Quotes

Objectives:

- To introduce Shakespeare into daily lives of students
- Provide a low-stakes physical warm-up

Time: 5 minutes

Student Skills:

- · Following directions
- Identifying quotes and phrases

To Prepare

Ask your students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving furniture.

Instructions

- Push all the desks to the periphery of the room. Have students create two rows facing one another, with about 5 to 7 feet between them. Let the students know that this is a game to be played without talking.
- Tell the students that you will be saying a series of quotes/ lines that start with the phrase "Cross the line if you have ever heard . . " If they have heard the phrase, they should silently cross the line, without making comments about other student's choices. It is up to the individual to decide if they want to cross the line.
- Feel free to pick and choose from the list, or to reorder the list to suit the class.
- **Variation:** This can be changed by instructing them how to move (slink, hop, run, glide, etc).
- Ask for observations. Tie what they have seen to their perceptions of what they know about Shakespeare.

Cross the line if you have ever heard . . .

To be or not to be — Hamlet

Romeo, Romeo, wherefore art thou Romeo? — Romeo and Juliet

Out! Out! Damned spot! — Macbeth

Fair is foul and foul is fair — Macbeth

There is something rotten in the state of Denmark — Hamlet

Friends, Romans, Countrymen, lend me your ears
— Julius Caesar

Double, double, toil and trouble, fire burn, and cauldron bubble — *Macbeth*

A dish fit for the gods — Julius Caesar

A horse, a horse, my kingdom for a horse — Richard III

A plague on both your houses — Romeo and Juliet

A rose by any other name would smell as sweet

— Romeo and Juliet

Alas, poor Yorick! I knew him, Horatio — Hamlet

All that glisters is not gold — *The Merchant of Venice*

All the world's a stage, and all the men and women merely players — As You Like It

All's well that ends well — All's Well That Ends Well

And thereby hangs a tale — As You Like It

As dead as a doornail — King Henry VI

As good luck would have it — The Merry Wives of Windsor

Beware the ides of March — *Julius Caesar*

But screw your courage to the sticking-place — Macbeth

But, for my own part, it was Greek to me — Julius Caesar

Discretion is the better part of valour — *Henry IV, Part One*

Eaten out of house and home — *Henry V Part2*

Et tu, Brute — Julius Caesar

Eye of newt and toe of frog, wool of bat and tongue of dog

— Macbeth

Fie, foh, and fum, I smell the blood of a British man — King Lear

Flesh and blood — Hamlet

Frailty, thy name is woman — *Hamlet*

For ever and a day — As You Like It

Foul play — *Pericles*

His beard was as white as snow — Hamlet

I have not slept one wink — Cymbeline

I will wear my heart upon my sleeve — Othello

In a pickle — The Tempest

Love is blind — The Merchant of Venice

Much Ado about Nothing — *Much Ado about Nothing*

Neither a borrower nor a lender be — Hamlet

Now is the winter of our discontent — Richard III

Off with his head — Richard III

Pound of flesh — *Merchant of Venice*

Shall I compare thee to a summer's day? — Sonnet

Some are born great, some achieve greatness, and some have greatness thrust upon 'em — Twelfth Night

The course of true love never did run smooth

— A Midsummer Night's Dream

The slings and arrows of outrageous fortune — Hamlet

To sleep: perchance to dream: ay, there's the rub — Hamlet

We few, we happy few, we band of brothers — Henry V

What a piece of work is man — Hamlet

Compliments and Insults

Objectives:

- Help students approach Shakespeare's language as fun and understandable
- Provide a low-stakes physical warm-up

Time: 5–10 minutes

Student Skills:

- Determine the meaning of words and phrases
- Present to the class, speaking clearly

Opening Phrases

"You are my..."

"Halt! Thou..."

"Never did I see a more..."

"What, ho...?"

To Prepare

Ask your students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving desks and chairs.

instructions

- Have students pair up and look through the list of
 insults and compliments. They should work together to
 decide what they might mean are they insulting or
 complimentary? and choose their favorite way to address
 each other. Then go around the room and hear everyone's
 lines. Students should stand up to address each other and
 use their biggest, broadest acting voices!
- Help students reason out what each of the insults or compliments mean. For example, what might it mean if someone was called "unmuzzled"?
 What about "eye-offending"?

Column A	Column B	Column C
divine	honey-tongued	cuckoo-bud
sweet	well-wishing	toast
fruitful	fair-faced	nose-herb
gentle	best-tempered	wafer-cake
sugared	tender-hearted	pigeon-egg
flowering	tiger-booted	welsh cheese
precious	smooth-faced	valentine
gallant	thunder-darting	true-penny
delicate	sweet- suggesting	song
celestial	young-eyed	dogfish
unmuzzled	angel-haired	maypole
greasy	eye-offending	hedge-pig
saucy	dim-witted	pirate
bawdy	onion-eyed	minimus
vacant	rug-headed	egg-shell
peevish	empty-hearted	buzzard
impish	mad-brained	ruffian

Adapted from activities from Folger Shakespeare

Cross the Line: Themes

Objectives:

- Identify themes
- Relate stories to students' own lives

Time: 10 minutes Student Skills:

- Listening
- · Choice-making
- Observation

Diary / Blog

Objectives:

 Use context from the story to expand a character's inner life

Time: 15 minutes Student Skills:

- Inferring information from reading
- · Creative writing

To Prepare

Ask students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving furniture.

Instructions

- Push all the desks to the periphery of the room. Have students create two rows facing one another, with 7–10 feet between them. Point out that there is an imaginary line in the middle, between the two rows. Tell the students that this is a game to be played without talking.
- Tell the students that you are going to be saying a series of quotes/phrases that start with the instruction phrase, "Cross the line if . . ."
- Ask for observations. What did the students find surprising?

Cross the line if . . .

(Romeo and Juliet)

- ... if you have ever been confused at why two groups of people hated each other
- ... if you have ever liked someone you weren't supposed to like
- ... if you have had friends who fought with each other
- ... if you have gotten conflicting advice from authority figures
- ... if you have felt unsupported by the adults in your life
- ... if you have gotten into a situation that seemed like it had no way out

(For Macbeth)

- ... if you have seen famous people do bad things in order to get ahead.
- ... if you have ever had your fortune told.
- ... if you have ever seen your best friend as a rival.
- ... if you have ever felt like one small lie spiraled out of control.
- ... if you have ever been pushed by a friend to do something that seemed like a bad idea.

Instructions

Have each student choose an important moment in the play: Romeo and Juliet's first meeting, their marriage, Tybalt's death, Romeo's banishment, Juliet planning her "death", Romeo hearing about Juliet's death, etc. Then have each student write a diary or blog entry as either Romeo or Juliet. What happened that day? How do they feel about it? What do they need to hide from their friends and parents?

oom) to write the diary/blog entry:		

Lesson expansion: Have students "comment" on each others' blog entries. They can pretend to be Romeo and Juliet's parents, their friends, their scorned loves (Rosaline or Paris), or they can be anonymous.

The Art of Tableaux

Objectives:

- Physicalize Shakespeare's stories
- Identify key characters in a frozen moment

Time: 30 minutes Student Skills:

- Listening
- Taking direction
- · Working together

Definition

A tableau is a frozen picture of people in motion.

Partner Tableaux — 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 acts as the sculptor, Student 2 acts as the clay. Student 1 then "sculpts" student 2 into an image on the theme of LOVE (Romeo and Juliet) or AMBITION (Macbeth). This should take no more than two minutes.
- When all pairs have finished, have all of students 1 cross to the other side to observe their work as a whole. Students 2 stay frozen.
- Ask for feedback from the sculptors: What do they see?
- · What could make a stronger picture?
- The 2 students then have their turn sculpting the 1 students.
 This time have students create a statue on the theme of DESPAIR (Romeo and Juliet / Macbeth).
- When all students 1 have been sculpted, have all of students 2 cross to the other side to observe their work as a whole. Students 1 stay frozen.
- Again ask the sculptors to observe each others' work and discuss what they see.

Group Tableaux — the physical 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 Romeo and Juliet or Macbeth. 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.
- Explain to your students 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.
- · Assign each group a specific moment in the play.
- When these are shared, please do the tableaux in chronological order, as they appear in the play.

Scenes from Romeo and Juliet

- The Capulets and Montagues hate each other and are constantly fighting.
- Romeo meets Juliet at a party, and finds out from the Nurse that she is a Capulet.
- Tybalt challenge Romeo to a fight. When Romeo refuses, Mercutio fights and gets killed.
- While Romeo is banished, Juliet's family orders her to marry Paris. The Nurse advises her to go through with it.
- Romeo returns to find Juliet in her tomb. He kills Paris, and the Friar and families arrive too late to stop Romeo and Juliet's deaths.

Scenes from Macbeth

- Three witches tell Macbeth and Banquo their fortunes.
- Macbeth and Lady Macbeth plan and carry out a plot to kill King Duncan.
- Banquo is suspicious of Macbeth's sudden promotion to king, so Macbeth hires murderers to kill him.
- The ghost of Banquo appears to Macbeth, and he looks like he has gone mad. Lady Macbeth begins to go mad.
- Macduff raises an army with the help of Malcom, and they storm the castle and kill Macbeth.

Discussion Questions

As each group shows their tableau, discuss the following questions:

- Who are the characters in this scene? How can you tell?
- · How does each character feel about this moment?
- What do you think is about to happen, if we pressed "play" on this frozen picture?

Shakesbook Romeo & Juliet

(1/2)

Objective:

Have students draw on information they know about characters, and infer additional information based on what they know.

Time: 30 minutes

Student Skills:

- Cite textual evidence to support analysis of what text says explicitly, as well as inferences drawn from the text.
- Produce writing in which the style is appropriate to purpose and audience.
- Make strategic use of digital media.

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

- 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 Romeo and Juliet and create a profile page for them. Possible choices include: Romeo, Juliet, Benvolio, Tybalt, Mercutio, Friar, Nurse.
- 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 (Mercutio is a trickster and can be unpredictable) and imagine additional information that fits with what they already know (Mercutio lists "Saturday Night Live" and "pranking people" in his likes).
 - Name
 - · Basic Information
 - · Education and Networks
 - Likes
 - Friends (at least four)
- 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.

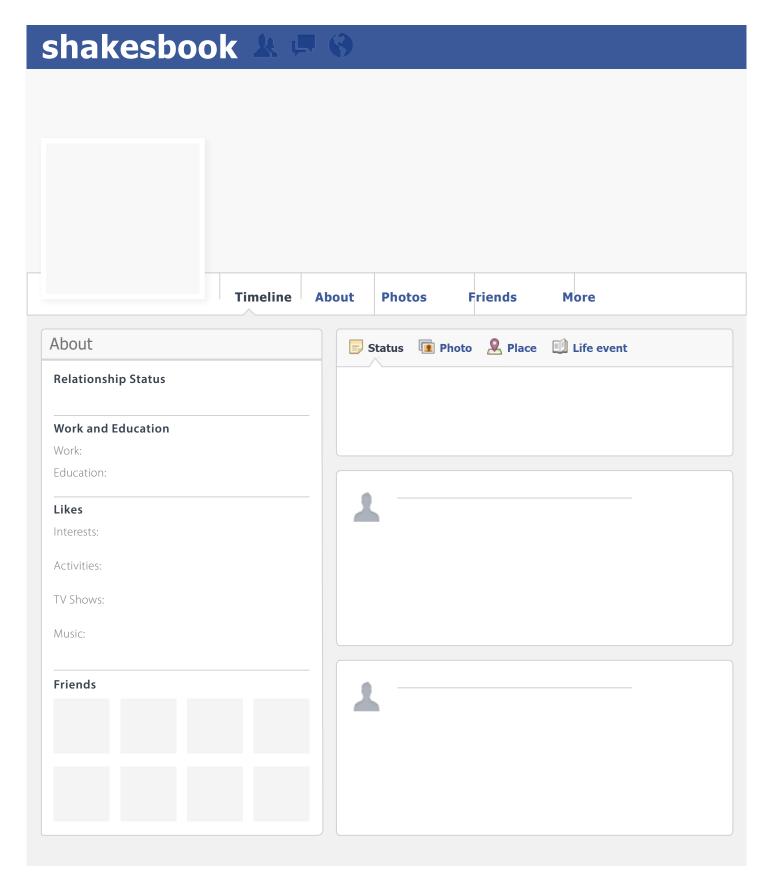
- Fill in the character's wall with at least four updates.
 These can be:
 - · Status updates by the character
 - · Articles shared by the character
 - · Messages left by a different character
 - · Photos or albums posted by the character
 - · Photos that the character is tagged in
- Post these "Shakesbook" 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?

Shakesbook Romeo & Juliet

(2/2)



Re-Setting the Story Macbeth (1/2)

Directors choose to update the setting of Shakespearean plays for many reasons. Sometimes they feel that the original setting, particularly if it is long ago or far away, is not accessible to the audience, so they choose a more modern or local setting. Sometimes they feel that the themes in the play are analogous to themes at some point in the historical past, and so they change the setting to that time period. Other times, they choose a more fantastical setting where the characters can be large and memorable to modern audiences.

The story of *Macbeth* is based on a collection of stories from Scottish history, though they are not historically accurate. Most productions update the setting of *Macbeth* to be Elizabethan, modern, or another setting in another place and time. Even Shakespeare himself plays fast and loose with the story of *Macbeth*, combining some events of the historical Macbeth — who lived in the 11th century — with the stories of King Duff and King Duncan from other parts of Scottish history.

In this activity, students will be taking the basic story of *Macbeth* and updating it to another time and/or location besides medieval Scotland. Below are the instructions for this activity. On the opposite page is a sample of how students might go about this activity.

Instructions

- Break students into small groups of 4 or 5. Review the synopsis of *Macbeth*, and have students make a list of the 5–10 most important plot points in the play. For younger students or those less familiar with the play, you can provide them with the list.
- 2. Either in a large group or as small groups, have students suggest major motifs and themes that are present in *Macbeth*.
- 3. Have each group choose a theme or motif (or several) that they want to base their play around. Then they should think of another setting, place and time, where that theme or motif could be important. Helping individual groups brainstorm is valuable during this step.
- 4. Once groups have chosen their setting, students should choose 3–6 of their major plot points, and write down what that scene would look like in their version of the play.
- 5. (optional) Students should then design a poster for their production of *Macbeth*. It should indicate to the viewer where and when the production is set.
- 6. Once all students have completed this activity, have groups give a 5-minute presentation about their production. Remember — it's ok to have the same basic setting as another group!

Example of this Activity

1. Make a list of the important plot points:

- 1. Macbeth and Banquo get a prophecy from the three witches.
- 2. Lady Macbeth convinces Macbeth to murder King Duncan.
- 3. King Macbeth hires murderers to kill Banquo, but Fleance escapes.
- 4. The ghost of Banquo appears at a banquet to drive Macbeth mad.
- 5. Macbeth gets a new prophecy from the witches.
- Macduff flees to England to help Malcom, and Macbeth murders his family.
- 7. Lady Macbeth goes mad, and walks and talks in her sleep.
- 8. Malcom leads the English army against Scotland, using trees as cover.
- 9. Macduff fights and kills Macbeth, and Malcom is crowned king.

2. Make a list of motifs and themes in the play:

- Ambition
- Being "a man"
- Tyranny and the cycle of violence
- Fate and free will
- The natural and unnatural
- Fair appearances masking foul deeds
- Sleep

3. Choose a motif or theme, and a setting that corresponds to that motif or theme:

 Ambition: The setting will be a high school, with our main characters in their senior year. They will be vying for student body present, prom king, and the other accolades that seniors in high school get.

Re-Setting the Story Macbeth (2/2)

4. Choose 3–6 plot points and describe how they look in this production:

1. Macbeth and Banquo get a prophecy from the three witches:

Macbeth, the star quarterback and captain of the football team, is told by his admirers that he would make a great student body president, even though he had never considered running for student council. When Banquo, the top cheerleader, seems upset, they tell Banquo that she'll be prom queen, even though Macbeth is hoping that he and his girlfriend Lady will be prom king and queen.

2. King Macbeth hires murderers to kill Banquo, but Fleance escapes.

After becoming student body president, Macbeth frames Banquo for using drugs on campus, and gets her suspended just before prom. However, Banquo's boyfriend Malcom is still at school, and he is allowed to bring her to prom.

3. Macduff fights and kills Macbeth, and Malcom is crowned king.

Macbeth is caught trying to also frame Macduff, and is kicked off the football team and student council. Malcom takes over as captain of the team and is voted prom king, with Banquo as prom queen.

5. (optional) Design a poster for your production.

Because our production is set in a high school, the poster should look like a high school movie poster, with a group of students in their sports uniforms, fighting over the prom king crown.

Decision Alley Macbeth

Adapted from Cambridge University's European Theatre Group There are many important decisions that characters must make in this play. Sometimes they make what we, the audience, can see is a good decision, and sometimes they make one that leads to their ruin. But there are reasons in favor and against just about every decision. In this activity, students will be coming up with many arguments on both sides of several big decisions in the play.

Instructions

- Have students line up shoulder-to-shoulder in two equal lines facing each other. The gap in between the lines will be known as "Decision Alley," and should be wide enough for someone to walk comfortably down the alley.
- 2. In turn, have students choose a character from the play facing a big decision. Have them ask their question out loud, and then begin to slowly walk down the alley.
- 3. Assign each side of the alley as "Yes" or "No." As the decision-maker walks down the alley, those nearest have the opportunity to shout out a reason in favor of or against the decision. Remember those at the end must wait until the decision-maker is approaching them to speak, so that not everyone is talking at once (but there will be lots of overlap).
- 4. Once the decision-maker gets to the end of the alley, they should make a decision, and join the side that they agreed with. Then a new decision-maker should start over from the beginning with a new question. Note: The decisions these characters make do not need to be the same as the ones made in the play.
- 5. (optional) Have the decision-maker identify which one or two arguments were most persuasive when they made their decision.

Examples of decisions that characters must make in the play:

- Macbeth: Should I kill Duncan so that I can become king as the Witches said I would?
- Banquo: Should I reveal what I know about the Witches after Duncan is killed?
- Malcom: Should I flee the country instead of taking over the throne?
- Macbeth: Should I kill Banguo?
- Lady Macbeth: Should I let Macbeth go back to the Witches?
- Macduff: Should I stay in Scotland?

There are many more — have students come up with their own!

SEATTLE SHAKESPEARE COMPANY

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.

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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 activites, 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.