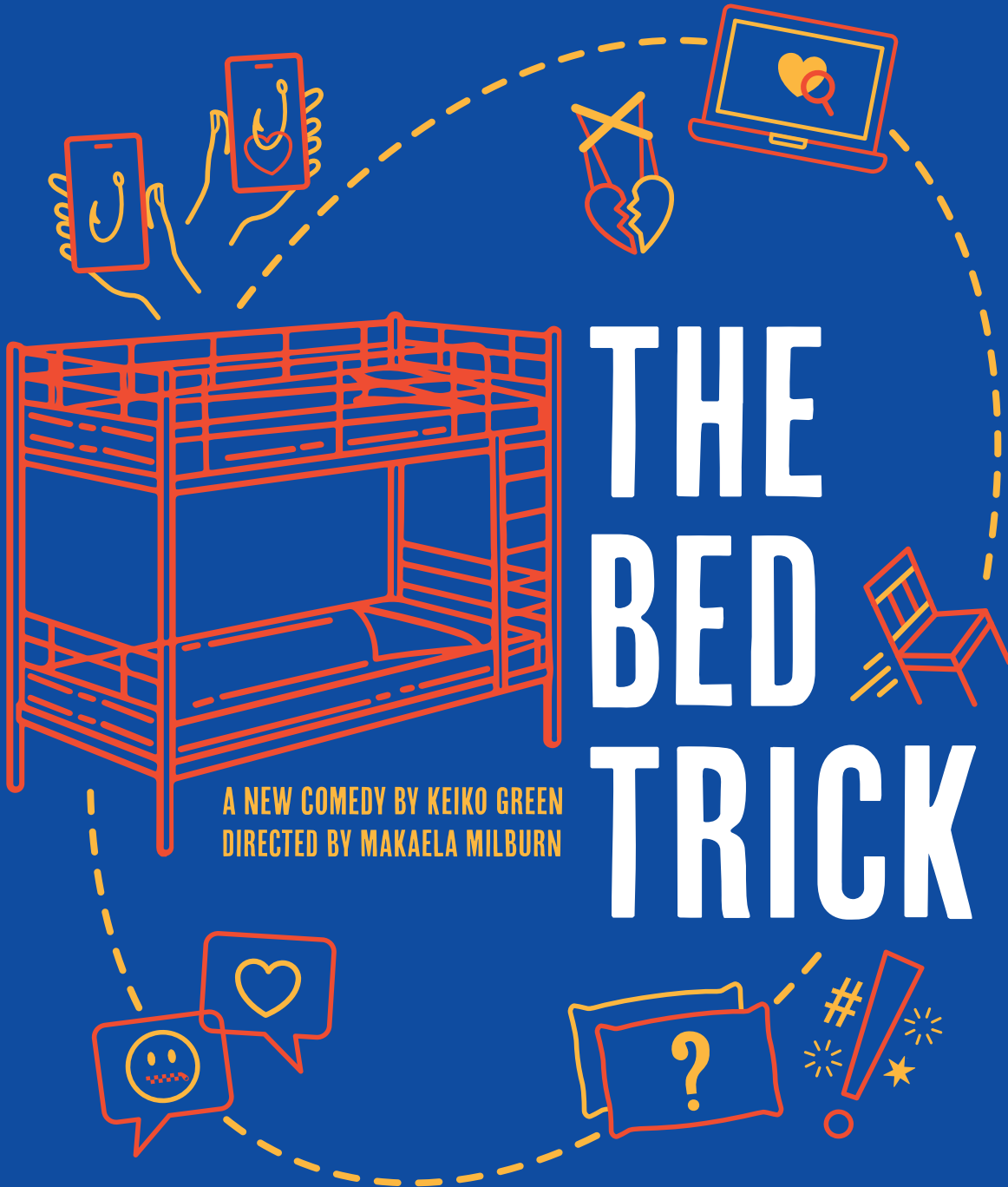




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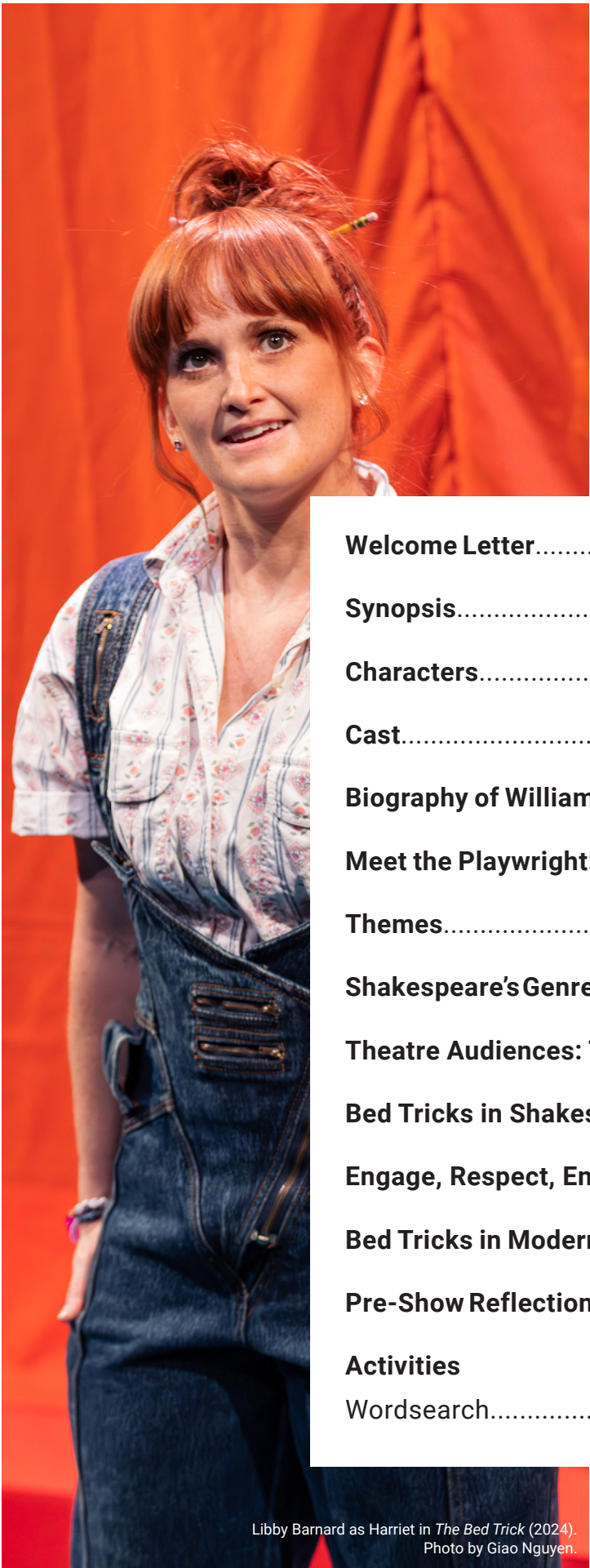
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A NEW COMEDY BY KEIKO GREEN  
DIRECTED BY MAKAE LA MILBURN

# THE BED TRICK

## EDUCATOR RESOURCE GUIDE



# THE BED TRICK

## Resource Guide

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Libby Barnard as Harriet in *The Bed Trick* (2024).  
Photo by Giao Nguyen.

## Dear Educators,

Have you ever found yourself engaged in conversation at a dimly lit event, only to realize that the person you're speaking to isn't who you thought they were? Or perhaps you've experienced the childhood embarrassment of mistaking a stranger for your mother in a grocery store? It's possible, even, that you've been catfished on the internet, falling in love with a gorgeous underwear model, and later finding out they're actually a smelly fisherman in Minnesota. We've all been deceived in one way or another. A bed trick embodies this deception, taken to an extreme and somewhat violating degree.

A bed trick is a dramatic device where one character substitutes for another character in bed, and tricking another into sleeping with them under false pretenses.

The bed trick isn't a revolutionary plot device. In fact, it's downright biblical. It can be found in Chapter 29 of Genesis book in the Old Testament where Laban substitutes Leah for Rachel on Jacob's wedding night, only for Jacob to discover the deceit the following morning. You'll also find it in Greek mythology, where Zeus, disguised as Amphitryon, sleeps with Amphitryon's wife, Alcmena, resulting in the birth of Hercules. However, it is thanks to Shakespeare, our favorite plot "adapter," that the bed trick became popularized in English Renaissance drama, notably in *All's Well That Ends Well* and *Measure for Measure*.

In *All's Well That Ends Well*, the main character, Helena, is in love with Bertram, a nobleman who is decidedly not interested in her due to their differing social statuses. However, Helena uses her skills as a physician to cure the king of France, who grants her permission to marry anyone in his court. Helena (as a surprise to absolutely nobody) chooses Bertram, but he rejects her and leaves for war. Helena learns that Bertram has vowed that he will only be wed to a woman who has his family ring and is pregnant with his child. Armed with this knowledge and determined to win him over, Helena follows him. She seizes the happy coincidence that while he's been away Bertram has fallen for a woman named Diana who, in the right light could very well be mistaken for Helena. Helena solicits the help of Diana and, disguised, she takes Diana's place in bed. During the night, Bertram gives Helen his ring (thinking that she is Diana), and they conceive a child. Through this deception, Helena manages to fulfill the conditions of Bertram's promise and eventually wins his love and respect, leading to a resolution of the play's conflicts. Romantic? Not quite.

Shakespeare likely borrowed (ahem, plagiarized) *All's Well That Ends Well* from Giovanni Boccaccio's *The Decameron*, where a girl named Gilette is in an unrequited love affair with Bertrand and cures the king in order to marry him, but then must pretend to be Count Bertrand's lover, sleeping with him and consequently getting pregnant. Sound familiar?

Shakespeare's other famous instance of the bed trick is found in *Measure for Measure*. Angelo expects to have sex with the chaste Isabella— who has renounced a sexual life in order to become a nun of the religious order of St. Clare— in exchange for her brother's pardon from execution. However, the [disguised] Duke substitutes Mariana, the woman Angelo had engaged to marry but abandoned, in order to preserve Isabella's virginity (however, after everything, the Duke still proposes to Isabella, so I think the point was missed).

*Measure for Measure* is unique in that the bed trick substitutes its traditional role as a comedic device to be power play orchestrated by the Duke. Many scholars will argue that the bed trick here actually symbolizes the state's control over feminine sexuality, citing that scheme reduces all the women involved into a singular object of male desire, offering an illusion of female empowerment instead of allowing the women to actually be empowered.

Despite its centuries-old origins, the bed trick persists in modern literature and media. Even Roald Dahl uses the bed trick in *The Great Switcheroo*, and the character Frank-N-Furter does it twice in *The Rocky Horror Picture Show*.

Deception is a universal experience, and at its core, that's precisely what a bed trick is. It's deception taken to an extreme, blurring the lines of morality. Take Angelo, for example, blackmailing Isabella into sex by threatening her brother's life. Are Isabella's actions justified by Angelo's abuse of power? Conversely, the scheme to substitute Mariana in bed raises questions about consent. Was it immoral to put Angelo in a position when his sexual autonomy was stripped from him? And what about Helena, who deceives Bertram into sex, albeit with a seemingly happy outcome? The moral compass spins wildly in these scenarios.

I won't pretend to have all the answers, but perhaps exploring these ethical dilemmas within the safety of the theatre will help you come to some of your own. Enjoy the show!

Warmly,  
Anna Klein

Youth and Engagement Manager

#### Production Sponsors







Sophia Franzella, Rachel Guyer-Mafune, and Libby Barnard as Marianne, Lulu, and Harriet in *The Bed Trick* (2024). Photo by Giao Nguyen.

## The Plot of *The Bed Trick*

Lulu and Marianne are best friends and roommates testing their limits as they party through their first year of college. Sheltered Marianne is reeling from her parents' divorce, while Lulu worries about a new distance between her and Willis, her long-time boyfriend.

Their dorm's third resident, drama-nerd Harriet, brings in baggage from a student production of *All's Well That Ends Well*, while Marianne's parents--Benny and Anna--come to terms with their past. Ideas of consent and manipulation start to seep into all their lives until they reach a truly Shakespearean conclusion.



Ricky Spaulding and Libby Barnard as Willis and Harriet in *The Bed Trick* (2024). Photo by Giao Nguyen.



Sophia Franzella, Rachel Guyer-Mafune, and Libby Barnard as Marianne, Lulu, and Harriet in *The Bed Trick* (2024). Photo by Giao Nguyen.



## Meet the Characters

### **Marianne:**

Just turned 18, in college, and discovering life. She's sweet, but her reality is shaken when she learns about her conception through a bed trick. As she navigates the aftermath, she finds herself caught up in the manipulation of others, all while grappling with the recent divorce of her parents, which has left her questioning her understanding of love.

### **Lulu:**

Marianne's best friend, also 18. She's the more experienced one of the duo and starts catfishing her boyfriend Willis after discovering his online dating profiles. Despite her sometimes cruel actions, Lulu has a secret tender heart that easily gets hurt.

### **Harriet:**

Another 18-year-old, who happens to be Marianne and Lulu's randomly assigned roommate. Harriet is the odd one out, a drama kid who's super awkward but easily swayed by others. Harriet finds herself performing the lead in a school production of *All's Well That Ends Well*, left with mixed feelings on who the real hero of the story is... Or if there even is one.

### **Willis:**

Also 18, he's Lulu's boyfriend since middle school, but his eyes have started wandering. He's exploring his identity, somewhere between a frat guy and a burnout. Recently, he's created online dating profiles to see what's out there, unaware that Lulu would find out.

### **Benny:**

Marianne's dad. He's a professor at the University where Marianne studies, teaching technical writing. Recently divorced, Benny is sweet but struggles with trust issues. The divorce has freed him from feeling trapped in his marriage to Anna, Marianne's mom.

### **Anna:**

Marianne's mom. She carries immense guilt for manipulating Benny when they were teenagers. Now, she's determined to make things right in their lives and repair the damage caused by their past.





**Sophia Franzella**  
Marianne



**Rachel Guyer-Mafune**  
Lulu



**Libby Barnard**  
Harriet



**MJ Sieber**  
Benny



**Alexandra Tavares**  
Anna



**Ricky Spaulding**  
Willis



**Lindsay Merino**  
Full Cast Understudy



## Biography of 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 glove maker, 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 (not the same one from *The Princess Diaries*). 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.

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.

"Richard Brinsley Sheridan" Encyclopædia Britannica. 03 July, 2018. <<https://www.britannica.com/biography/Richard-Brinsley-Sheridan>> Encyclopedia Britannica, 11th Edition, Volume XXIV. John George Robertson. Cambridge: University Press, 1911. pp. 845-7.





## Meet the Playwright: Keiko Green

Keiko Green is a playwright, screenwriter, and performer based in Los Angeles and Seattle. She is a Core Company Member at ACT, the 2023 Resident Playwright at Orange County's Chance Theatre, and previously part of Seattle Repertory Theatre's Writers Group and Theatre Mu's New Play Incubator.

As an actor, she has performed at Seattle Shakespeare Company in *Othello*, *A Midsummer Night's Dream*, *All's Well That Ends Well*, *Bring Down the House Pts 1 & 2*, as well as *Love's Labours Lost* and *Much Ado About Nothing* with Wooden O.

As a playwright, her plays have been developed/produced by the O'Neill National Playwrights

Conference, the Old Globe, the Kennedy Center, the National New Play Network, Playwrights Realm, Ensemble Studio Theatre, and Atlantic Theatre Company.

Seattle productions include: *Hometown Boy* (Seattle Public Theater), a virtual production of *Wad* (ACT), and *Nadeshiko* (Sound Theatre Company) – which received the Gregory Award for Outstanding New Play. She is currently working on commissions from MTC/Sloan Foundation, the Old Globe, and Seattle Shakespeare Company. As a screenwriter, she wrote on Hulu's upcoming *Interior Chinatown* and is developing a sci-fi thriller with Hillman Grad.

She received her BFA from New York University Drama – Experimental Theatre Wing, and her MFA from the University of California San Diego Playwrighting program.



Production still of Keiko Green in *All's Well That Ends Well* (2019).  
Photo by John Ulman.



Production still of Keiko Green in *Bring Down the House Pts 1 & 2*.  
Photo by John Ulman.



# Themes in *The Bed Trick*



Sophia Franzella, Rachel Guyer-Mafune, and Ricky Spaulding as Marianne, Lulu, and Willis in *The Bed Trick* (2024). Photo by Giao Nguyen.

### Friendship and Camaraderie

Friendship and camaraderie are like the heartbeats of a great story—they pulse with the rhythm of human connection and shared experiences. If friendship fails, what does that do to a relationship? How does that influence your world?

The play centers around the newfound friendship between Marianne and Lulu, the kind of instant connection you can find in workplaces or dorm rooms when you're thrown together into a sea of uncertainty. But when feelings and deception rear their ugly heads, trust becomes a fragile thread holding their friendship together. And with Harriet as the odd one out, tensions rise and bonds are put to the ultimate test.

### Morality and Consent

Ah, the themes of morality and consent, diving deep into the ethical seas of human behavior and decision-making.

Morality, that age-old compass guiding us through the murky waters of right and wrong, often pits characters against moral dilemmas that make us question our very values. Consent, on the other hand, is all about respecting individual autonomy and the sacred right to say “yes” or “no” without any shady strings attached.

When these themes collide in storytelling, we're in for a wild ride. Picture characters wrestling with tough choices that test their moral fiber, while others navigate the delicate dance of boundaries and mutual agreement in their relationships. It's a journey that delves into the complexities of human nature, where right and wrong aren't always black and white.

In the context of a bed trick, which has major moral and ethical implications within the universe of a story, characters might justify their sneaky antics with some twisted moral logic. But let's face it, deceiving someone to get what you want doesn't exactly scream integrity, does it? And when it comes to consent, well, a bed trick is basically the epitome of crossing boundaries without a permission slip.

This play is called *The Bed Trick*, a title that hits the topic squarely on the nose, and is meant to make you question everything you thought you knew about right and wrong.

### Family and Commitment

Family can mean a lot of things. It can be blood ties and shared DNA, or the deepest connections you forge in your life. And commitment? Well, that's the glue that holds it all together. It's the promise we make to stand by each other, come hell or high water. As our characters navigate the ups and downs of life, they'll grapple with the complexities of loyalty, sacrifice, and love, and be forced to confront the unstable foundation their family was built upon.



Alexandra Tavares as Anna and MJ Sieber as Benny in *The Bed Trick* (2024). Photo by Giao Nguyen.

# Shakespeare's Genres

While occasionally dissected further, Shakespeare's plays are typically divided into three categories: **Comedy, Tragedy, and History**.

**COMEDY:** A Shakespearean comedy is not necessarily what a modern audience would expect when they hear "comedy". Whilst there may be some laugh-out-loud moments, the most commonly identifiable traits of a Shakespearean comedy are:

- Young lovers struggling to overcome problems (often thanks to their strict elders)
- Mistaken identities, often involving disguise
- Complex, interwoven plot-lines
- Frequent use of puns
- A happy ending (often involving a wedding)



Actors in Seattle Shakespeare's Wooden O production of *The Comedy of Errors* (2021). Photo by John Ullman.



Gretchen Hahn and Stephanie Roman as Friar Lawrence and Romeo in Seattle Shakespeare's educational tour production of *Romeo and Juliet* (2023). Photo by Giao Nguyen

**HISTORY:** Shakespeare's histories are focused on English monarchs, and were often used to perpetuate Elizabethan propaganda, and influence the perception of royalty. Many historians have suggested there are inaccuracies in the depictions, but the plays have proved influential for centuries in shaping how we view these historical figures.

**TRAGEDY:** While they may feature comedic moments, Shakespearean tragedies boast high-stakes storylines that often involve the death of main characters. The main features of a Shakespearean tragedy are that:

- Characters are impacted heavily by social or societal turmoil
- Themes of inescapable doom
- A noble, but flawed central character that suffers a terrible downfall
- Ends in death



Kathy Hsieh, Rhys Daly, and Rachel Guyer-Mafune as King Henry IV, Prince Hal, and Poins in Seattle Shakespeare's production of *Henry IV* (2023). Photo by Robert Wade



# Shakespeare's Audiences

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

Shakespeare is often associated with the Globe Theatre in London, which was a wooden stage constructed in 1599, and hosted many of Shakespeare's world premieres, including *As You Like It*; *Hamlet*; *Othello* and *Macbeth*. On June 29th, 1613, the Globe Theatre went up in flames during a performance of *Henry VIII*. A modern reconstruction of the theatre, named "Shakespeare's Globe", opened in 1997, and is located approximately 750 feet from the site of the original theatre.

London theatres like the Globe could accommodate up to 3,000 people watching popular plays. With theatres running most afternoons, that could mean as many as 10,000–20,000 people could see a play every week! Shakespeare's audiences 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 theatre. 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 theatre. 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 performances took place 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 clap for the hero, boo the villain, and cheer for the special effects. They might even dance at the end of a comedy along with the characters onstage. However, in the case where an audience didn't like a play, they caused a ruckus, and had been known to throw furniture and damage the theatre.

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 the beginning of a play, the performance simply started when actors walked onstage and started to speak, usually over the noise made by the audience. Because of this, 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 comedy. 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 someone with a heavy accent; at first it can be difficult to understand, but after a minute or two it becomes easier. Don't be discouraged if it doesn't make sense right away. Our actors are professionally trained to make sure that you understand the words, so you'll catch on!
- 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 theatre 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, and keep your phones silent and away for the duration of the performance (it lights up your face!) — these can all be very distracting to the performers and your fellow audience members.
- And finally, remember that the theatre exists for everyone. Theatre is not meant to be only for the upper class, college graduates, and old people. In Shakespeare's day theatre was an affordable form of entertainment that had something any person could enjoy. Shakespeare's plays have something for you, whether you have seen one hundred plays or no plays at all, if you're rich, poor, young, old, or if you enjoy jokes, speeches, banter, or battles. Shakespeare wrote his plays with a diverse audience in mind, and that is part of the reason they are still significant today.

# Bed Tricks in Shakespeare

## *All's Well That Ends Well*

In *All's Well That Ends Well*, Helena finds herself deeply in love with Bertram, a nobleman who seems unattainable due to their differing social statuses. However, when Helena successfully cures the king of France, she is granted the opportunity to marry anyone in his court. Without hesitation, she chooses Bertram, only to face rejection as he leaves for war. Determined to win Bertram's affection, Helena discovers his condition for marriage: a woman must possess his family ring and be pregnant with his child. Seizing an opportunity, Helena learns that Bertram has become enamored with a woman named Diana. With a plan in mind, Helena enlists Diana's help and assumes her identity in bed with Bertram. This ruse leads to the conception of a child and fulfills Bertram's conditions.



Production still of Keiko Green as Helena in *All's Well That Ends Well* (2019).  
Photo by John Ulman.



Production still of *Measure for Measure* (2015).

## *Measure for Measure*

In *Measure for Measure*, the Duke of Vienna decides to temporarily step down from power, leaving the strict Angelo in charge. Under Angelo's rule, the city undergoes a crackdown on immorality, with severe punishments for those who transgress the laws. However, Angelo's own moral integrity is called into question when he propositions Isabella, a novice nun who has devoted herself to a life of celibacy as a nun of the religious order of St. Clare in exchange for her brother's pardon from execution. Isabella faces a moral dilemma, torn between saving her brother and preserving her chastity. Amidst these conflicts, the Duke, disguised as a friar, intervenes to manipulate the situation. He orchestrates a bed trick involving Mariana, a woman who was previously engaged to Angelo but abandoned by him. Through this deception, the Duke seeks to expose Angelo's hypocrisy. In the end, the Duke reveals his true identity and returns to power. He pardons Claudio, Isabella's brother, and offers to marry Isabella himself. *Measure for Measure* delves into complex themes of justice, morality, and the abuse of power. It challenges notions of virtue and vice, revealing the intricacies of human nature and the consequences of moral ambiguity.



# Engage, Respect, Enjoy

## Welcome Back to the Theatre!

Welcome! Seattle Shakespeare Company is thrilled to have you here! For many of you, it's been a long time since you've been in a shared theatre space! Here are some helpful tips to get you reacquainted with Seattle Shakespeare, and theatre going in general!

**Listen:** To the talented actors sharing their story with you today. They're eager for you to hear it! To instructions from our staff. We're here to ensure everyone has a great time. Sometimes, we'll guide you on seating or movement to make the experience smoother for all.

**Participate:** You're part of the experience! Laugh, applaud, and listen closely to enrich the show for everyone. Remember, respect is key. Playwright Dominique Morrisseau reminds us, "This is [also] live theater, and the actors need you to engage with them, not distract or thwart their performance."

**Care:** The actors can see and hear you. Be the kind of audience member you'd enjoy sitting next to. Before you leave, check around to ensure you haven't left anything behind.

**Phones:** Keep them in your backpack or pocket, preferably on airplane mode. Share your experience with friends after the show, and enjoy the performance distraction-free. If you pull out your phone during intermission, be sure it goes back off before the show begins again!

**Aisles:** Actors may move throughout the theater, so keep aisles clear for their safety and yours.

**Bathrooms:** Located across from the theater entrance near the water fountains. If you need to use them during the show, exit mindfully to avoid disrupting the performance.

Thank you for being here with us! Enjoy the show!



Production stills of *The Bed Trick* (2024). Photo by Giao Nguyen.





## Bed Tricks in Modern Media (or *Bed Trick* Adjacent Content)

### Music

- Escape (The Piña Colada Song) by Rupert Holmes
- Mastermind by Taylor Swift
- Catfish by Tamar Braxton
- Don't Trust Me by 3OH!3
- Catfish Blues by Jimi Hendrix



### Movies

- "Just Go with It" (2011)
- "Overboard" (2018)
- "The Other Zoey" (2023)
- "Tootsie" (1982)
- "The Princess Switch" (2018)



### Television

- Catfish: The TV Show
- Grey's Anatomy (Season 6, Episode 19)  
"Sympathy for the Parents"
- Scandal (Season 2, Episode 13)  
"Nobody Likes Babies"
- Friends (Season 1, Episode 21)  
"The One with the Fake Monica"
- How I Met Your Mother (Season 4, Episode 9)  
"The Naked Man"



Can you think of any  
other *bed tricks* in  
modern media?

## Pre-Show Reflection Questions

These questions will help students to think about some of the big ideas behind the play before watching it. Have students discuss these questions in partners or small groups, or write journal entries based on these prompts.

**Thinking back on your college years or other periods of transition, how did you navigate the tension between embracing the freedom and excitement of newfound independence while also confronting the responsibilities and expectations of adulthood? How do you reconcile the desire for fun and excitement with the deeper questions and challenges that arise along the way?**

**Considering the themes of loyalty and friendship explored in the play, how have your own friendships evolved over time, particularly during periods of change or growth in your life?**

**How do you think the characters' experiences with bed tricks will impact their relationships and perceptions of love? How might the characters' youth and inexperience influence their decisions and reactions to the bed tricks they encounter?**

**Have there been moments in your life when unexpected challenges or external influences have prompted deeper introspection and self-examination? How did you respond to those moments, and what did you discover about yourself in the process?**

**Can a bed trick ever be moral or ethically right?**

**Reflecting on your past experiences, have you ever encountered situations where the concepts of consent and manipulation intersected in your personal relationships or interactions? How did you navigate those challenges, and what did you learn from them?**

**How do you think the portrayal of bed tricks in the play will challenge or reinforce societal norms and expectations surrounding relationships and sexuality?**

# Activity: Word Search



# WORD SEARCH



X	H	C	S	L	K	C	H	A	R	R	I	E	T	T
P	I	L	J	H	O	F	W	T	L	U	J	I	L	W
I	N	U	Y	J	A	V	Q	I	R	L	Y	F	Y	C
N	N	B	R	E	P	K	E	O	L	U	H	L	R	A
A	O	V	Z	V	A	P	E	U	C	L	W	G	S	T
C	C	D	A	T	I	N	G	S	I	U	I	X	S	F
O	E	A	E	T	R	S	L	B	P	U	A	S	E	I
L	N	Q	N	Q	R	Z	M	E	E	E	L	C	X	S
A	T	K	P	N	B	C	U	R	M	N	A	F	Y	H
D	D	P	C	X	A	T	O	D	Y	Z	N	R	P	S
A	L	T	B	E	V	P	J	N	W	O	N	Y	E	C
S	H	W	P	R	A	N	K	S	S	A	U	D	X	H
K	B	P	G	H	B	D	G	D	C	E	W	N	H	O
Z	U	M	R	V	Y	U	Z	A	K	W	N	J	G	O
K	C	W	M	A	R	I	A	N	N	E	S	T	F	L

Can you find these bed trick themed words?

- |                |               |                    |               |                 |                    |             |              |
|----------------|---------------|--------------------|---------------|-----------------|--------------------|-------------|--------------|
| <i>Harriet</i> | <i>Willis</i> | <i>Marianne</i>    | <i>Pranks</i> | <i>Benny</i>    | <i>Lulu</i>        | <i>Anna</i> | <i>Young</i> |
| <i>Sex</i>     | <i>Dating</i> | <i>Shakespeare</i> | <i>Club</i>   | <i>Consent</i>  | <i>Pinacoladas</i> |             |              |
| <i>School</i>  |               | <i>Love</i>        | <i>Vape</i>   | <i>Innocent</i> | <i>Catfish</i>     |             |              |

## MISSION STATEMENT

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

## ABOUT US

Seattle Shakespeare Company is the Puget Sound region's year-round, professional, classical theatre. The company's growing success stems from a deep belief in the power and vibrancy of the time-tested words and ideas of Shakespeare and other classical playwrights along with a commitment to artistic excellence on stage. The results have been provocative performances that both challenge and delight audiences while fostering an appreciation for great stage works. Our combined programs — which include indoor performances, free outdoor productions, regional tours, educator and youth programs — reach across barriers of income, geography, and education to bring classical theatre to Washington State.

## EDUCATION STAFF CONTACTS

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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 activities, and insights into direction and design choices of our specific production.

### Touring Productions

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

### Camps and Classes

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