



# MACBETH

BY WILLIAM SHAKESPEARE  
DIRECTED BY MIKE NEVAREZ

## EDUCATOR RESOURCE GUIDE

# EDUCATIONAL TOUR: MACBETH

## Resource Guide

<b>Welcome Letter</b> .....	1
<b>Plot</b> .....	2
<b>Characters</b> .....	3
<b>Cast</b> .....	4
<b>Biography of William Shakespeare</b> .....	5
<b>Famous Re-Imaginations</b> .....	6
<b>Shakespeare's Genres</b> .....	7
<b>Theatre Audiences: Then &amp; Now</b> .....	8
<b>Pre-Show Reflection</b> .....	9
<b>Post-Show Reflection</b> .....	10
<b>Activities</b>	
Genre-Bending Macbeth.....	11
32-Second Macbeth Script.....	12
Emoji Translation.....	13
<b>Engage, Respect, Enjoy</b> .....	14

Chelsey Sheppard as Malcolm in Ed Tour: *Macbeth* (2024).  
Photo by Giao Nguyen.

## Dear Educators,

This year's production of the Educational Tour is a dynamic interpretation of The Tragedy of *Macbeth*. Whether a production plagued by superstition or cleverly reimagined and retold, the story of *Macbeth* is an exploration of greed and influence. It is a harrowing tale plagued by misfortune, magic, and malevolence.

Fiercely directed by Mike Nevarez, this traditional interpretation of the show is set in the midst of the war in Scotland. Inspired by the bloody history of Scottish ruler, King James VI, Shakespeare weaves a tale of generational woe and strife. In this adaptation, edited by Nevarez, the Weird Sisters appear to control Macbeth, enacting their strange and supernatural will on his life. This gruesome trio of spectators not only taunt Macbeth with promises of power and legacy but suggest that his actions will not only change his life but the life of his future children. Macbeth is entranced and his fate is sealed. The audience is left to wonder if Macbeth's plot would have revealed itself in a tragically similar fashion if not for the Witches. We are asked not only to entertain the "supernatural solicitings" of these prophetic entities but we are implored to consider the power of to look into the cauldron of our own lives and to determine what role jealousy plays. As Banquo in "which seed of grain will grow and which not." Could the mere supposition that our fates could be compassed by the will and opinion of others is enough to derail a life's worth of accomplishment, permanently rupture relationships and damage a reputation?

It is my belief that we turn to classical texts to answer questions about our modern lives. While we may think our troubles are so far removed from those that lived almost 400 years prior (and even more!), we are all still faced with the same fragile, sticky, and human problems. Who are we meant to be? Who will we become? What legacy will we leave behind and what are we willing to do for the ones we love? *Macbeth* offers a series of possible answers. A series of answers that leave in their wake a great deal of destruction, grief, and anger—without resolution. It is here that I am compelled to offer another alternative; one that is rooted in accountability, community, and care. Let *Macbeth* be a lesson in what the world lacks when selfishness and ambition preside over meaningful connection and presence. In your study of this production, I hope you feel inspired to deeply consider the text and at the same time, feel empowered to imagine a world where the story ended differently. What would this alternative universe look and feel like? What would this world contain that the world of *Macbeth* does not? I am excited to share this show with you and imagine the possibilities of a story that ends in triumph over tragedy.

Warmly,

**Tatyana Emery**

School Programs Manager

Production Sponsors





Production still of Ed Tour: *Macbeth* (2024).  
Photo by Giao Nguyen.

## The Plot of *Macbeth*

**Act 1:** Duncan, the king of Scotland, is at war with the king of Norway. As the play opens we hear of Macbeth's bravery in battle against a Scot who sided with Norway. The Thane (lord) of Cawdor is arrested and Duncan gives the title to Macbeth. Two friends, Macbeth and Banquo meet three witches, who prophesize Macbeth's new titles and that he will be king. Finding the first prophecy to be true, Macbeth contemplates the murder of Duncan. Informed in a letter of the weird sister's prophecy, Lady Macbeth prepares for the arrival of Duncan at Inverness. When Macbeth arrives she tells him that she will take care of all the details of Duncan's murder, all Macbeth needs to do is carry it out. Lady Macbeth greets Duncan on his arrival at Inverness. Macbeth is in his room contemplating the murder of Duncan. Lady Macbeth tells him her plan, they will kill him while his drunken servants sleep, and then plant the incriminating evidence on Duncan servants.

**Act 2:** Macbeth has a vision of a bloody dagger before him leading him to Duncan's room. When he hears the bell, a signal that Lady Macbeth's preparations are complete, he goes to kill Duncan in his sleep. Macbeth returns carrying the bloody daggers. Lady Macbeth takes the evidence from him and completes the plan to incriminate Duncan's servants. The Thanes arrive at Inverness to join the king. Macduff discovers Duncan murdered in his bed. Macbeth claims to have killed the King's servants in a fit of rage when they are discovered with the bloody daggers. Shortly thereafter, Macbeth is crowned king of Scotland.

**Act 3:** Macbeth arranges the murder of Banquo to thwart the witches' prophecy that Banquo would father kings. Banquo is killed by the three murderers. Macbeth prepares a feast for the Thanes in the castle. 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 Lords begin to question Macbeth's sanity. Macbeth again visits the three witches to hear more about the future. Macduff and Malcolm meet in England to prepare an army to march on Scotland.

**Act 4:** The witches show Macbeth three 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 this as a prophecy that he is infallible.

**Act 5:** A sleepwalking Lady Macbeth reveals her guilt as she dreams that she cannot wash the stain of 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 hears of her death, and muses on the meaninglessness of life. He reassures himself by remembering the witch's prediction that he will only fall when two seemingly impossible events occur. The English army has reached 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. Witnessing this, Macbeth's servant reports that he has seen something impossible, Birnam Wood seems to be moving toward the castle. Macbeth is shaken 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 mother's womb. Macbeth is stunned but refuses to yield to Macduff. Macbeth is killed and his head is cut off. Macduff is proclaimed the new king of Scotland.



Production still of Ed Tour: *Macbeth* (2024).  
Photo by Giao Nguyen.

## Meet the Characters

### **Duncan – King of Scotland**

Father to Malcolm, Duncan honors Macbeth, for his service in battle by making him the Thane of Cawdor and is rewarded by being assassinated in a power grab by Macbeth and Lady Macbeth.

### **Macbeth – Thane (Lord) of Glamis, to become Thane of Cawdor**

Conspires with Lady Macbeth to become King of Scotland.

### **Lady Macbeth – Wife of Macbeth**

Lady Macbeth is as ambitious as her husband and a co conspirator in the murder of Duncan.

### **Banquo – A general in Duncan’s army**

Banquo is Macbeth’s closest friend. Macbeth arranges the murder of Banquo to thwart the witches’ prophecy that Banquo would father kings.

### **Macduff – A Scottish General**

Macduff suspects Macbeth of killing Duncan. Macbeth has Macduff’s family murdered. Macduff swears vengeance and kills Macbeth.

### **Lady MacDuff - Wife to Macduff**

Lady Macduff wonders about the absence of her husband before she is surprised by murderers who enact Macbeth’s wishes to vanquish Macduff on her and her child.

### **Malcolm – Duncan’s eldest son and heir to the throne of Scotland**

Malcolm flees to England after the assassination of his father.

### **Ross – A cousin to Macduff**

Ross plays the role of messenger bringing news of Macbeth’s victory to Duncan and the news to Macduff of the murder of his family.

### **The Three Witches – Supernatural agents of fate**

The three witches prophesize that Macbeth will become King of Scotland; they also predict his fall.

### **Porter – The gatekeeper to Macbeth’s castle**

Porter drunkenly imagines that he is the keeper of the gates of hell.



## Meet the Cast of *Macbeth*



**Rolando Cardona-Román**  
Macbeth, Murderer



**Jace Tucker**  
Banquo, Porter, Doctor, Messenger, Son of Macduff



**Chelsey Sheppard**  
Duncan, Witch, Malcolm, Lady Macduff



**Elizabeth Wynn**  
Lady Macbeth, Ross, Apparition



**Levi Redmill**  
Macduff, Witch, Messenger, Lord



**Josie Goodman**  
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.

# Famous Macbeth Re-Imaginings!

**“Supernatural Solicitings!”:** See if you can match the description to the Macbeth retellings pictured below. Each of these pieces are modern adaptations of the text that have been performed within the last 100 years—each with their own unique entry point into the tragedy.



## peerless by Jihae Park

A Broadway hit that reimagines Shakespeare’s tragedy as an exploration of the college admission process.



## Voodoo Macbeth

Directed by Orson Welles, the Federal Theatre Project 1936 production that features an all-black cast and reimagines the infamous witchcraft of the Scottish play in the Haitian tradition of vodun. The concept was later turned into a film by the same name, with events of the play taking place in the Caribbean as opposed to Scotland.



## punch drunk’s Sleep No More

An immersive theatre experience at the McKittrick Hotel that explodes into a series of vignettes that audiences witness in fragments in a choose-your-own adventure style of performance.

*Can you think of any other re-imaginings in contemporary media?*



# 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.

## 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.

1) What does it mean to have a legacy? Over the course of Macbeth's story, Shakespeare mentions the impact of the character's decisions on future generations. Consider a legacy:

- How is it first formed?
- How is it maintained?
- How does it change over time?

2) Throughout the play, Macbeth is advised and often persuaded to take a specific course of action. How important are the opinions of others? How much should their words influence your decisions? Do you often accept the counsel of others?

3) Macbeth often feels conflicted as he considers the consequences of his choices and turns to others for help.

- When is it helpful to listen to the advice of others? When is it hurtful? When is it difficult but also necessary?

## Post-Show Reflection Questions

After you have watched or read the play, use these questions to help post-show discussions about the main ideas, challenges and implications of the piece.

- 1) As the story progresses, Macbeth starts to feel more and more conflicted about the choices he has made. He wonders if he will ever be able to change the outcome of his fate. Do you believe that Macbeth had the power to change what happened in the story or was he doomed from the start? Why?
- 2) Why do you think Macbeth ultimately decides to kill King Duncan?
- 3) When Malcolm suggests seeking revenge on Macbeth to Macduff, he tells Macbeth's enemy that he must, "Dispute it like a man." Macduff responds instantly with "I shall do so / But I must also feel it as a man." Why is this line so important? What is Macduff saying about his relationship to masculinity? What does this tell us about Macduff's relationship with his family?
- 4) What kind of influence does Lady Macbeth have on Macbeth? Does she feel guilty about the role she has played in the tragedies of the play? Use evidence from the play to support your answer.
- 5) Historically, Lady Macbeth has been characterized as a villain. She is an incredibly intelligent and thoughtful character but is often described as spiteful and vengeful. Why do you think Lady Macbeth feels motivated to persuade Macbeth to take King Duncan's life? Why might she feel it is necessary?

# Genre-Bending Macbeth

What if we transformed William Shakespeare's infamous, five-act tragedy into a 32 second flurry with all the heartbreak, suspense, betrayal, and witchcraft of five-act play? Break up into groups of 8 and add your own unique spin on this tale of power and greed. The Goal? Create your own unique interpretation of Macbeth and perform it all in 32 seconds!

1) Break up into groups and analyze the text. Next to each line of Shakespeare's, write your own translation in modern English so you can understand what each character is saying.

- Tip: Scan the text in your groups. Highlight or underline words that receive stress in each line and be sure to emphasize these words in your performance.

2) In groups, ask yourselves the following questions. *If you need to, write down all your ideas so you don't forget what you talked about!:*

- **What is Macbeth about?** Decide what you want to say with fast and furious performance. Is this story about greed? Treachery? Power? Or something else? Decide what Macbeth means to you and let that guide you through your production.
- **What time period should your play be set?** The Elizabethan era or the 1980s? It's up to you!
- **What does each character wear?** Do they have a favorite color they like to wear? Do they care about their appearance?
- **What do you need to tell your story?** Do you need pool noodles to use as swords or will Macduff and Macbeth battle with lightsabers? Try making a list of objects you want to see in your story to help the audience understand what's happening in your production.
  - Tip: Try and see what is available to you in your classroom or acting space. Use what you have! You don't need much to create an awesome show, just a vision and some serious commitment!

3) Dream it! Believe it! Be it!

- The audience will only have as much fun as you will when you are on-stage. Be bold in your acting choices. SHOW the audience what you want them to understand about the story and don't be afraid to get creative. Your production is unique because no one else has done it quite like you.
  - Tip: Even if you feel silly, try something new! Confidence and commitment is key!

**Head to the next page for the 32 second Macbeth script!**

## 32 Second Macbeth Script

<b>Actors 1,2,3</b>	<b>Fair is foul and foul is fair</b>
<b>Actor 4</b>	<b>What bloody man is that?</b>
<b>Actor 2</b>	<b>A drum, a drum! Macbeth doth come</b>
<b>Macbeth</b>	<b>So foul and fair a day I have not seen</b>
<b>Actor 3</b>	<b>All hail, Macbeth, that shalt be king hereafter!</b>
<b>Macbeth</b>	<b>If chance will have me king, then chance will crown me</b>
<b>Actor 5</b>	<b>Unsex me here</b>
<b>Macbeth</b>	<b>If it were done when 'tis done</b>
<b>Actor 5</b>	<b>Screw your courage to the sticking place</b>
<b>Macbeth</b>	<b>Is this a dagger that I see before me? (Actor 4 dies)</b>
<b>Actor 5</b>	<b>A little water clears us of this deed.</b>
<b>Actor 6</b>	<b>Fly, good Fleance, fly! (Actor 6 dies)</b>
<b>Macbeth</b>	<b>Blood will have blood</b>
<b>Actors 1, 2, 3</b>	<b>Double, double, toil and trouble!</b>
<b>Actor 7</b>	<b>He has kill'd me, mother! (Actor 7 dies)</b>
<b>Actor 8</b>	<b>Bleed, bleed, poor country!</b>
<b>Actor 5</b>	<b>Out damn'd spot! (Actor 5 dies)</b>
<b>Macbeth</b>	<b>Out, out brief candle!</b>
<b>Actor 8</b>	<b>Turn, hell-hound turn!</b>
<b>Macbeth</b>	<b>Lay on Macduff! (Macbeth dies)</b>
<b>Actor 8</b>	<b>Hail, king of Scotland!</b>

# Emoji Translation

Check your understanding! Using a monologue from *The Tragedy of Macbeth*, translate each line into modern English and then, analyze the text! Afterwards, translate each line into a series of emojis that express the main ideas behind each line.

Start with the words you already know. Look up any words that you haven't learned yet. Ask yourself: Is this character telling the truth? How will their words impact others? What might they be thinking or feeling when they are speaking? Keep a glossary handy so you can look up any unfamiliar words.

Once you have figured out both the literal and figurative meaning behind each line, translate each sentence into emojis!


**Example Monologue:**

LADY MACBETH O, never  
Shall sun that morrow see!

Your face, my thane, is as a book where men  
May read strange matters. To beguile the time,  
Look like the time. Bear welcome in your eye,  
Your hand, your tongue. Look like th' innocent  
flower,

But be the serpent under 't.

**Example Diagram:**

Line:	Modern English:	Interpretation:	Emoji Translation:
<p>"Your face, my thane, is as a book where men  May read strange matters."</p>	<p>Your face, my Lord, is like a book.</p>	<p>If you look and act really obvious, people will definitely know what you are up to!</p>	

**Tip: Having trouble figuring out where to start? Ask yourself, "What is Lady Macbeth really saying here?"**

# 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 Ed Tour: *Macbeth* (2024). Photo by Giao Nguyen.







## 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

### In-School Residencies and Camps

Tatyana Emery, School Programs Manager  
206-733-8228 ext. 251  
tatyanae@seattleshakespeare.org

Anna Klein, Youth and Engagement Manager  
206-733-8228 ext. 251  
annak@seattleshakespeare.org

### Student Matinees

Lorri McGinnis, Box Office Manager  
206-733-8228 ext. 220  
lorrim@seattleshakespeare.org

### General

Ticket office: 206-733-8222  
Administrative offices: 206-733-8228  
Fax: 206-733-8202  
Seattle Shakespeare Company  
PO Box 19595  
Seattle, WA 98109  
seattleshakespeare.org

## 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.