



SEATTLE
SHAKESPEARE

JULIUS CAESAR

By William Shakespeare | Directed by George Mount

EDUCATOR RESOURCE GUIDE

WELCOME

Dear Educators,

Welcome to our new season at Seattle Shakespeare Company. We've got a great lineup scheduled, and I hope you'll join us for several shows this year, whether for student matinees or our free teaching previews. Coming up after **Julius Caesar** is Gogol's farce, **The Government Inspector**, a story about bureaucracy and buffoonery, with everyone on the hook for corruption of one kind or another. In the winter we will be producing **Timon of Athens**, followed by **The Merchant of Venice**, which is probably best known for its complex treatment of the character Shylock and the conflict between the Jewish and Christian characters in the play. Finally in the spring we will perform **Shakespeare in Love**, which will be a school-appropriate version of the story from the movie.

We still study Shakespeare after 400 years because of the continued relevance of his plays. This season, filled with politics, intolerance, and corruption, might feel especially relevant. In our first show of the season, *Julius Caesar*, we'll be examining the danger of ambition and power, and how the conspiracy and division within a government can lead to the regression of a society. Our production literally turns back the clock, taking the production back in time as the sophisticated and advanced Roman Republic falls into civil war.

Thank you for bringing your students to our shows. As always, we hope that our performances spark relevant conversations about the themes in these timeless stories, and how they relate to the world we live in today.

Best,
Michelle Burce
Education Director

seattleshakespeare.org/education
206-733-8228 ext. 251 or education@seattleshakespeare.org

PRODUCTION SPONSORS



A DSQUARED COMPANY

CONTENTS

Plot Synopsis	1
Character List	2
Shakespeare’s Rome	2
What did Shakespeare know about Ancient Rome when he wrote <i>Julius Caesar</i> ?	
Placing the Production	3–4
Take a look inside the director’s inspiration and thoughts for the production	
The Rise of Caesar	5
How did Julius Caesar become the most powerful citizen in Rome?	
Reflection and Discussion Questions	6
Students consider themes in pre-show reflection questions, and think about the production in post-show discussion questions	

ACTIVITIES

The Power of Persuasion	7–9
Students persuade one another to come over to both Brutus’s side and Mark Antony’s side after the assassination of Caesar.	

PLOT SYNOPSIS



Seattle Shakespeare Company's 2013 educational tour of *Julius Caesar*.

After a prolonged civil war, the brilliant military leader Julius Caesar returns to Rome having defeated the final opposing forces of his rival Pompey. The citizens of Rome, once loyal to Pompey have rallied behind Caesar and his victorious forces. However, there are factions in the Roman Republic that fear Caesar's power may grow too great and that he will seize control of the government and become a tyrant. Among those opposed to Caesar's perceived ambitions are Casca, Cinna, Trebonius, and, chiefly, Cassius.

During a celebratory event to herald Caesar's triumph, a soothsayer warns Caesar to "beware the ides of March," a warning about the 15th day of March. Caesar dismisses the prophecy and goes on with the festival.

Meanwhile, Cassius convinces Brutus, a well respected Roman Senator and friend to Caesar, to turn against the power hungry general. During Cassius' persuading of Brutus, cheers from the crowd in the distance are heard. Casca enters to tell Brutus and Cassius, that Mark Antony, Caesar's loyal supporter, had offered Caesar a crown, which Caesar refused three times before succumbing to a fit of epilepsy.

Later in the midst of a fierce and almost supernatural storm, Cassius, Casca and other conspirators arrange to meet with Brutus and finalize the plans for Caesar's assassination. Brutus continues to wrestle with his thoughts of killing Caesar for the good of the Roman Republic. Brutus's wife, Portia, has become aware of his unease and pleads with her husband to take her into his confidence and reveal what weighs so heavily on his mind. Before they can satisfactorily resolve their differences, Cassius and the other conspirators arrive. They agree to kill Caesar in the Senate but not harm the loyal Mark Antony.

The ides of March arrives and a raging storm alarms Caesar's wife Calpurnia, who pleads with Caesar not to go forth from his house. She cites an ominous dream she has had, and briefly Caesar relents. When the conspirators arrive to escort Caesar to the Senate, they are able to reinterpret Calpurnia's dream from one of dire warning into a promise of blessing to Caesar and Rome if he goes forth. Antony arrives and he, together with Caesar, Brutus, Cassius, and the others, goes to the Senate.

At the Senate the trap is set. Caesar is set upon by the conspirators and falls beneath their swords. His last words as he looks on the face of Brutus, the man who betrayed him, are "Et tu, Brute?" Chaos and fear sweep the masses and the conspirators do their best to calm the panicked. Antony arrives on the scene to find the bloodied body of the fallen Caesar. Not knowing what fate awaits him from the conspirators, he gives himself over to their mercy. Sensing an opportunity to justify their assassination to the public and show the justice of their cause, Brutus spares Antony's life and allows him to speak an oration at Caesar's funeral after Brutus has addressed the crowd.

Brutus' speech before the angry throng of Roman citizens has the effect of swaying them to his position: that Caesar was a tyrant and an immediate threat to the future of the Republic, and therefore had to be eliminated. Antony arrives at the funeral with the body of the slain Caesar. The crowd, convinced by Brutus of Caesar's tyranny, is hostile to Antony, an avowed loyalist to Caesar. In a remarkable feat of rhetoric and persuasive speech, Antony turns the anger of the crowd to sorrow and incenses them against Brutus, Cassius, and the other conspirators. Chaos ensues and the crowd riots. In their fervor for revenge, the mob even attacks innocent citizens whose names are similar to those of the conspirators.

Antony prepares for the ensuing civil war by forming a triumvirate of power with Octavius, Julius Caesar's nephew and adoptive heir, and Lepidus, a general and statesman Antony has enlisted for political and military strength.

Brutus and Cassius also prepare for battle, but internal squabbles and power struggles threaten to tear apart their coalition. As the battle draws near, Brutus is haunted by the spirit of Caesar who prophesies that Brutus will be defeated in the ensuing conflict. Brutus is also personally troubled by news from home relating the horrendous suicide of his wife, Portia.

As the armies clash, Brutus' and Cassius' personal animosities conflate and their armies are defeated. Not wanting to be lead in defeat back through the gates of Rome, both men choose suicide over capture. As the battle subsides, Antony and Octavius find the lifeless Brutus and order him buried with full honors.

CHARACTER LIST

Caesar and his supporters

Julius Caesar, a overly powerful general and politician.

Calpurnia, Julius Caesar's wife.

Octavius, Julius Caesar's great nephew and adopted son. A politician after Caesar's death.

Mark Antony, a Roman general, politician, and supporter of Julius Caesar.

Lepidus, a Roman military leader, politician, and supporter of Julius Caesar.

Conspirators against Caesar

Cassius, a politician.

Pindarus, Cassius' slave.

Brutus, a politician.

Portia, Brutus' wife.

Lucius, Brutus' attendant.

Dardanius, a soldier in Brutus' army.

Clitus, a soldier in Brutus' army.

Trebonius, a politician.

Casca, a politician.

Metellus, a politician.

Decius, a politician and general.

Cinna, a politician.

Others

Artimedorus, a fortune teller.

Cicero, a popular politician and writer.

Cinna the Poet, an avant-garde poet.

Flavius, a politician.

Marullus, a politician.

Popilius, a politician.

Soothsayer, a fortune teller.

SHAKESPEARE'S ROME

When Julius Caesar was assassinated, he had already become a larger-than-life public figure and his death created a vacuum of power that would only be resolved after more than a decade of civil and international war.

These grand and terrible episodes from the pages of history capture our imaginations because they are genuinely personal. The power struggles, betrayals, and loyalties in *Julius Caesar* and *Antony and Cleopatra* play out between a web of friends, relatives, and longtime colleagues are so intricately tangled that it confounds the mind. But these particular pages of history were silent for centuries.

Newly broadened access to Roman texts, art, and architecture played a major role in the European Renaissance. After spending more than 1,400 years preserved in Latin under the care of Catholic clergy, the works of Plutarch were made available to the public in French in 1559 and English in 1579. The new pride for a glorified Roman past altered Europe's literature, art, architecture, and even cuisine. Shakespeare used Plutarch's *Parallel Lives* as the primary biographical source for *Julius Caesar*, *Coriolanus*, and *Antony and Cleopatra* — pulling some passages directly from the 1579 translation.

But even Plutarch, writing a century after the events of *Julius Caesar*, was working on the barest of original sources. After finally defeating Mark Antony and Cleopatra, Octavius placed a ban on travel between Egypt and Rome and a massive collection of correspondences and literary work was burned, including writing by Julius Caesar himself.

In recent decades, there has been a wealth of scholarly investigation into this fascinating period of history using newly discovered evidence and critically reassessing existing sources.

For instance, Shakespeare did not know that Cleopatra had lived in one of Julius Caesar's estates near Rome with their son, Caesarion, for more than year at the time of his assassination. Or that he drafted and attempted to pass a law that would allow Rome's rulers to enter more than one legal marriage — a law that would have legitimized Caesarion as Julius Caesar's heir instead of his grand-nephew, Octavius, who ultimately followed him as Emperor of Rome.

PLACING THE PRODUCTION

In our production of *Julius Caesar*, director George Mount has decided to begin the play in a contemporary time period. As the play progresses through Caesar's assassination and the war that follows, the world flickers, then lurches, back through time to the 1st century BCE. We get to watch the advanced Roman Republic fall apart into Roman ruins.

The Set

Scenic designer Craig Wollam's set for *Julius Caesar* is steeped in Greco-Roman architecture similar to the capitol buildings across our nation. The challenge was to create a space that echoed themes found in the play. When the Roman Republic starts to fall apart, that action gets reflected on the stage. As we move backward in time, look for the columned building to become more like today's Roman ruins.

The Costumes

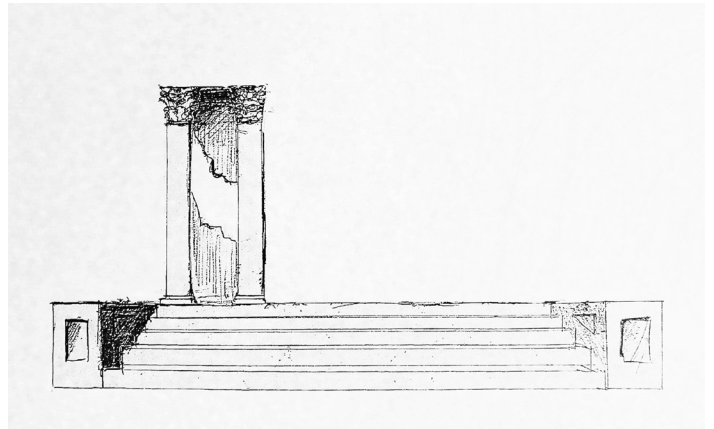
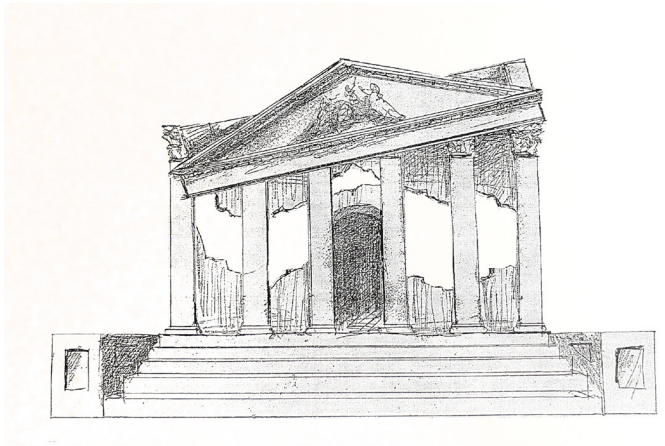
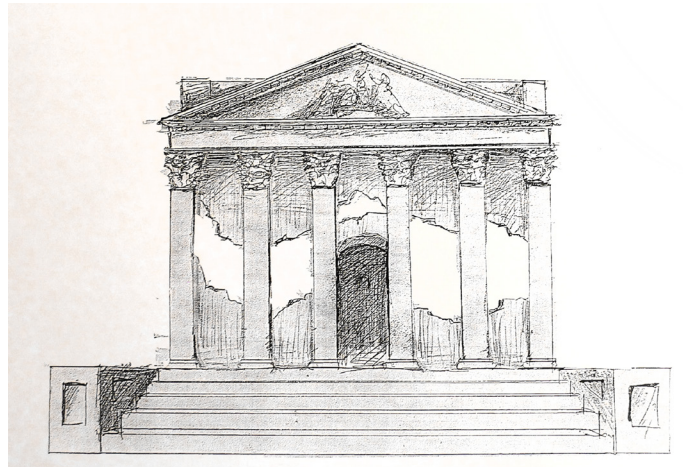
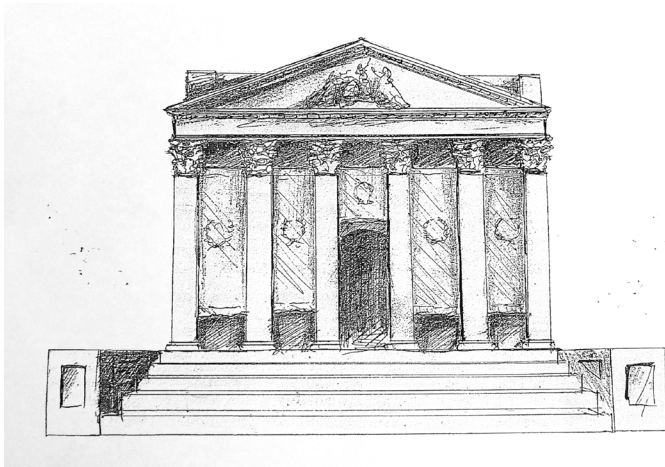
Costume designer Doris Black has the task of transitioning 21st century clothing to 1st century BC attire. We start the play in a modern political arena with costumes that are very similar to our contemporary world. Power suits mix with military uniforms as politicians, political wives, aides, press, civilians, supporters, protestors, and security gather at the capitol. You'll see an occasional nod to Roman design in a robe during more casual moments. Anachronistic elements start to enter into the story at a key moment, blending and overlapping with modern dress. Soon suits give way to breastplates and armor, swords and helmets replace cellphones and briefcases.

The Characters

As Shakespeare tells this story, several characters we get to know in the first half of the play go missing in the second half when war breaks out. "Suddenly there's a Titinius . . . well what happened to Trebonius?" said director George Mount at the first rehearsal for the play. "I have kept all the conspirators and have them in the war. Pretty much every conspirator has a resolution to their story by the end of the play. Some are captured, some are killed, some flee, and some kill themselves. By combining characters we see what becomes of them as a result of the consequences of their actions. We've got characters that we've come to care about so we should know what happens to them."



PLACING THE PRODUCTION



THE RISE OF CAESAR

Gaius Julius Caesar was born in approximately 100 BCE to an elite, though not especially influential, patrician Roman family. His early years were ones of political and civil strife in Rome, during which members of Caesar's family and he himself became targets of political persecution. He spent some time exiled from Rome in hiding, served in the military with distinction, and returned to Rome after a change in political climates. He first made a name for himself as a legal advocate and orator, eventually leading to a rising political career.

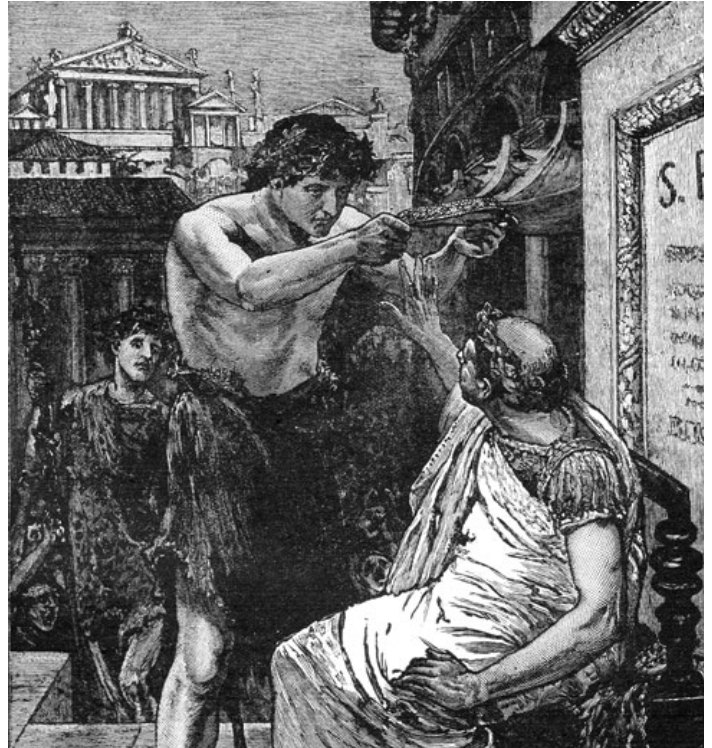
Although always keeping his own interests foremost in his maneuverings, many of the policies Caesar advocated were aimed at helping the lesser Roman populous, which endeared him to the citizenry. His growing political influence and savvy would eventually lead Caesar to form a three-way alliance that would unite him with two of Rome's wealthiest and most powerful political rivals, Marcus Licinius Crassus and Gnaeus Pompeius Magnus (Pompey). Formed in 60 BCE, the Triumvirate, as it was called, was a fragile alliance fraught with distrust and self-interest. To shore up his fortunes and military strength, Julius Caesar embarked on a prolonged (58 BCE–51 BCE) and, ultimately, overwhelmingly successful conquest of Gaul (now parts of Italy, France, Switzerland, Belgium, the Netherlands and Germany). He even went so far as to invade Britain.

Meanwhile the Triumvirate had disintegrated. Crassus, looking east for conquests as great as Caesar's in the west, had been killed invading Parthia in modern Iran, having ignored contrary advice from his advisor Gaius Cassius Longinus (Cassius the conspirator in our play). Relations between Pompey and Caesar worsened and the Senate, allied with Pompey, ordered Caesar back to Rome without his armies. Caesar refused and on January 10, 49 BCE, he took one of his legions across the Rubicon river (the frontier boundary of Rome), which was seen as an aggressive act of civil insurrection. In crossing the Rubicon, Caesar is famously reported to have said, "The die is cast." Civil war ensued.

While Pompey had the support of the Senate, Caesar had the backing for the citizens, and with the help of Marcus Antonius (Mark Antony) triumphed over Pompey's forces. During the civil war, Pompey fled to Egypt and was killed by the Egyptian King Ptolemy XIII. While pursuing Pompey to Egypt, Caesar met and allied himself militarily, politically, and romantically with Ptolemy's sister and co-regent Cleopatra. Caesar and Cleopatra ousted Ptolemy and she was established as ruler of Egypt. Caesar and Cleopatra's affair was openly acknowledged throughout Rome and resulted in a son, Ptolemy Caesar, known as Caesarian or "Little Caesar."

Cleopatra was present in Rome during the early events of the

play, including the Feast of Lupercal and, perhaps, Caesar's assassination. Roman law, however, prevented Caesar from legitimizing Caesarian as his heir, and his grand-nephew Gaius Octavius was named in his will.



Julius Caesar refusing the crown offered by Antony, by Edward Ollier (1890).

By March of 45 BCE, Caesar had defeated the last of Pompey's supporters, led by Pompey's sons, in a decisive battle in what is now Spain. In the fall, he returned triumphantly to Rome. During the celebration, two tribunes ordered the removal of a laurel wreath (a symbol of royalty) that had been placed on a statue of Caesar. Caesar would have the tribunes officially censured. Ultimately Caesar was named dictator for life by the Senate. Extravagant spending of public coffers on lavish celebrations for Caesar would begin to weary some of his supporters, including his close friend, Marcus Junius Brutus.

During the Feast of Lupercal, held in February of 44 BCE, Antony, now co-consul, several times offered Caesar a crown which he refused. (Shakespeare conflates the events of Caesar's return, the censure of the tribunes and Lupercal into a single day.) Whether the crown was offered in jest or not, many Romans loyal to the Republic held long-standing animosity to the concept of kingship. Their fomenting dissent would lead to conspiracy and assassination . . .

PRE-SHOW REFLECTION QUESTIONS

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

Have you ever experienced an “omen” or supernatural warning of some sort? Even just a “bad sign” of something to come? Do you pay attention to these things? Why or why not?

At the end of the play, Brutus and Cassius both decide that their own personal honor is more important than life. Can you think of anything that you would be willing to die for?

The phrase “the ends justify the means” refers to the idea that sometimes a person has to make a tough decision or commit a seemingly bad action (the means) to ensure a good final outcome (the ends). Can you think of a time when you or someone you know had to make a decision where “the ends justify the means”? Did it turn out the way you had hoped?

Julius Caesar was a powerful world leader who was loved by some and hated by others. Can you think of other world leaders who fit this description?

POST-SHOW DISCUSSION QUESTIONS

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

Brutus believed that Caesar would lead to the end of the Republic, while Antony believed he was an honorable man. After hearing their speeches and seeing how the play unfolded, who do you believe was right?

- Antony was right: Caesar refused to become a dictator, but he did want to be a strong leader in Rome. He would have been an excellent leader and it's a shame he was killed.
- Brutus was right: Caesar had already taken too much power in his own hands, and was a tyrant only hungry for more.
- They were both right: Caesar may have been a good and honorable man, but his reign did end the Roman Republic and give way to emperors from then on.

Think about all of the pairs of friends or lovers in the play — Brutus and Cassius, Caesar and Antony, Caesar and Calpurnia, Brutus and Portia, Antony and Octavius, Caesar and Brutus. Are these relationships about love or friendship? Or are they about political alliances or power?

- None of these pairings are actually friends. They all use each other for political gain or for consolidation of power.
- Portia truly loved Brutus. You can tell, because she committed suicide when she found out her husband was run out of Rome.
- Antony and Caesar were good friends. Antony's speech at his funeral proved that he would risk being killed by the conspirators to bring everyone's favor back to Caesar's side.
- Caesar was friends with Brutus, and the two men cared about each other. Caesar trusted Brutus to the end.

“In Julius Caesar, many characters manipulate others to do their will. That's just politics!” Do you agree with this statement? Give some examples from the play, and some real-world examples of this phenomenon.

- Cassius convinces Brutus to kill Julius Caesar, because he needs all the support he can get from someone well-liked in the Senate.
- Brutus makes a speech to convince the Romans that Caesar was a tyrant, even though Caesar had never really done wrong by the people.
- Mark Antony convinces the Roman mob that Brutus and Cassius were wrong to kill Caesar, and he incites them to run the conspirators out of the city.
- In real life, lobbyists often try to convince political figures to vote in favor of their cause or industry, usually by donating money to their campaigns.
- In real life, politicians use their speeches to convince the public that their views are the correct ones.

This play is titled *Julius Caesar*, but that character dies halfway through! Why do you think the play is named after him anyway? Should it be named after someone else?

- The death of Julius Caesar is the main action of the play, and Caesar is the central character that kicks off all of the other actions.
- Caesar lives on after death, and is in some ways even more powerful because he is no longer a mortal man, but a symbol to rally behind. In this way, Caesar doesn't actually leave the stage after the first half.
- The play could instead be named “Brutus and Cassius,” after the conspirators who are the central actors of the play, or just “Brutus” after the most sympathetic character. It would still be an important tragedy, and they both die at the end.
- The play could be named after Mark Antony, since he is in some ways the “winner” in the play.

ACTIVITY: POWER OF PERSUASION

Time: 15-20 minutes

Materials: Printed copies of two speeches

Learning Standards: Delineate a speaker's argument, determine the meaning of words and phrases as they are used in a text, analyze how an author contrasts the points of view of different characters.

Overview

So much of *Julius Caesar* is about persuasion, getting people on your side and dissuading them from an opposing view point. Cassius convinces Brutus to join the conspirators against Caesar. Portia wants Brutus to confide in her. Most famous of all are the orations by Brutus and Mark Antony after Caesar's assassination. The act of persuading someone is about getting them on your side.

In this activity, students will attempt to persuade one another to come over to both Brutus's side and Mark Antony's side after the assassination of Caesar.

Instructions

1. Have all of the students in the class stand in the middle of the room. Tell them that they are all angry Romans, who have just been told that Caesar has been stabbed by the Senate.
2. Ask for one volunteer who will start off playing Brutus. Have them walk to the opposite end of the room. Give them a copy of the famous Brutus speech and have them begin reading it, one stanza at a time. Ask them in this speech to try and persuade other classmates that Caesar was a tyrant, and that the Senate was justified in assassinating him.
3. As the "Brutus" reads the script, have each student decide when they — as a Roman — are convinced. Once they are convinced, have them walk across the room and stand by Brutus.
4. Once a Roman joins Brutus on the opposite side of the room, they are invited to take over and read a stanza from the speech, passing the paper around to give multiple students an opportunity to play Brutus and attempt to convince other students.
5. Once the Brutus speech is finished, repeat this activity by having a student walk to the far opposite side of the room and begin reading the famous Antony speech (cut slightly for time). They will try to convince the Romans that Caesar was not, in fact, a tyrant, and Brutus and Cassius were wrong.
6. Finish the speech, and note how many people are on each side of the room, and if any are left standing in the middle of the room where they started. Then as a class, discuss the following questions.

Discussion Questions

- For the Romans — which parts of the speeches did you find persuasive? Which part(s) specifically convinced you to change sides?
- For the readers on each side — did it get easier or more difficult as you got further into the speech? Why? Were you surprised at which parts the other Romans found convincing?
- For those who remained unconvinced by a speech — what might have changed your mind?
- Was one speech, in your opinion, stronger than the other? Were they both equally convincing?
- Why are these speeches effective as pieces of persuasive writing? Did you notice any rhetorical devices in them?
- What other speeches from history did these remind you of?

ACTIVITY: POWER OF PERSUASION

ANTONY

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest--
For Brutus is an honourable man;
So are they all, all honourable men--

Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.

He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.

You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.

I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

But yesterday the word of Caesar might
Have stood against the world; now lies he there.
O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,

Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.

Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable:
What private griefs they have, alas, I know not,
That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;

Show you sweet Caesar's wounds, poor poor dumb
mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Caesar that should move
The stones of Rome to rise and mutiny.

Here is the will, and under Caesar's seal.
To every Roman citizen he gives,
To every several man, seventy-five drachmas.

Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever, common pleasures,
To walk abroad, and recreate yourselves.
Here was a Caesar! when comes such

ACTIVITY: POWER OF PERSUASION

BRUTUS

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge.

If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: --Not that I loved Caesar less, but that I loved Rome more.

Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him.

There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended.

Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart,--that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

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.

EDUCATION STAFF CONTACTS

In-School Residencies and Camps

Michelle Burce, Education Director
206-733-8228 ext. 251
michelleb@seattleshakespeare.org

Touring Productions

Casey Brown, Education Associate
206-733-8228 ext. 241
caseyb@seattleshakespeare.org

Student Matinees

Lorri McGinnis, Box Office Manager
206-733-8228 ext. 220
studentmat@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
www.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.