



SEATTLE
SHAKESPEARE

The Winter's Tale

By William Shakespeare | Directed by Sheila Daniels

EDUCATOR RESOURCE GUIDE

WELCOME

Dear Educators,

Welcome back to our 2016–2017 indoor season at Seattle Shakespeare Company! As the summer comes to an end, we are jumping straight into a show about the changing of seasons with *The Winter's Tale*. Though it promises to be about winter, fully half of the show is set during the late summer and the harvest festival.

This is one of Shakespeare's later plays, and one of his more serious ones. It is classified as a romance, like *The Tempest*, *Pericles*, and *Cymbeline*. This show contains elements of both comedy and tragedy, featuring characters with fatal flaws, and ending with celebratory weddings in the final act. What makes this genre different is that Shakespeare's romances really focus on the relationships between parents and their children, and the promise of forgiveness.

One of the wonderful things about this play is the way that it evolves as you grow up. As a kid, the tribulations of Leontes, Hermione, and Polixenes can seem distant and silly. When I first watched this play, growing up on Shakespeare in the park, I wondered why Leontes was being so irrational. My favorite parts of the play were those scenes between Florizel and Perdita, and the excitement of young love. As I've grown up, the mature relationship of the older generation makes more sense to me, and grows more complex. As you watch with your students, see if you have a different experience and perspective on the play than they do.

We hope you'll join us for the rest of our plays this season — the Greek tragedy *Medea*, a world-premiere two-part production of the *Henry VI* cycle titled *Bring Down the House*, and a musical Hollywood-era *A Midsummer Night's Dream*. And thank you for continuing to bring your students to Seattle Shakespeare Company!

Best,
Michelle Burce
Education Director

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PLOT SYNOPSIS

Polixenes, the king of Bohemia, has been visiting his childhood friend Leontes, the king of Sicilia, over the past nine months. Polixenes soon desires to return home and only decides to stay after being persuaded by Leontes's wife, Hermione. Leontes notes this and becomes convinced that his pregnant wife is having an affair with Polixenes. He even goes so far to believe that his unborn child is Polixenes's bastard. Leontes then commands Camillo, a Sicilian lord, to poison Polixenes. Camillo warns Polixenes of Leontes's plan and the two flee to Bohemia. Leontes then has his wife arrested for infidelity and declares her child illegitimate. He sends messengers to the Oracle of Delphi for confirmation of his suspicions.

In the meantime, Hermione gives birth to a baby girl. Her best friend, Paulina, brings the baby to Leontes, who rejects the child. He commands Paulina's husband, Antigonus, to take the child and abandon it. Leontes then puts his wife on trial. The messengers return from the Oracle and declares Hermione and Polixenes to be innocent and that Leontes is to have no heir until his daughter is found. Leontes refuses to believe their word is true. Suddenly, news is brought that Leontes's son Mamillius is dead, sick from the accusation brought on his mother. Hermione faints and is taken away by Paulina, and she subsequently dies from grief. Leontes, repentant and grief-stricken, promises to spend the rest of his life atoning for the loss of his children and his wife.

Off the coast of Bohemia, Antigonus arrives in a storm with the baby and speaks of a dream where Hermione appeared to him and asked him to name the girl Perdita. He leaves the baby as well as a bundle of gold and trinkets. The storm suddenly destroys Antigonus's ship and he himself is killed by a bear. The baby is rescued by an old shepherd and his son who also discover the bundle.

Sixteen years go by. Camillo, now living in Bohemia, asks Polixenes for permission to return home. The king refuses and then informs Camillo that his son, Florizel, has fallen in love with a lowly shepherdess called Perdita. Polixenes suggests that he and Camillo disguise themselves and attend the sheep-shearing feast where the two will be betrothed to be married. At the feast, Florizel and Perdita pledge themselves to each other with the approval of her father, the old shepherd. However, Polixenes removes his disguise and stops the ceremony, forbidding the marriage to happen. He threatens Perdita and her family with torture and death if she ever sees Florizel again. The king leaves his son and Perdita despairing. The homesick Camillo suggests they sail for Sicilia, believing that Leontes, who still is in mourning, will give them sanctuary. Using the clothes of Autolycus, a peddler who was entertaining everyone at the feast, the two depart for Sicilia, accompanied by the



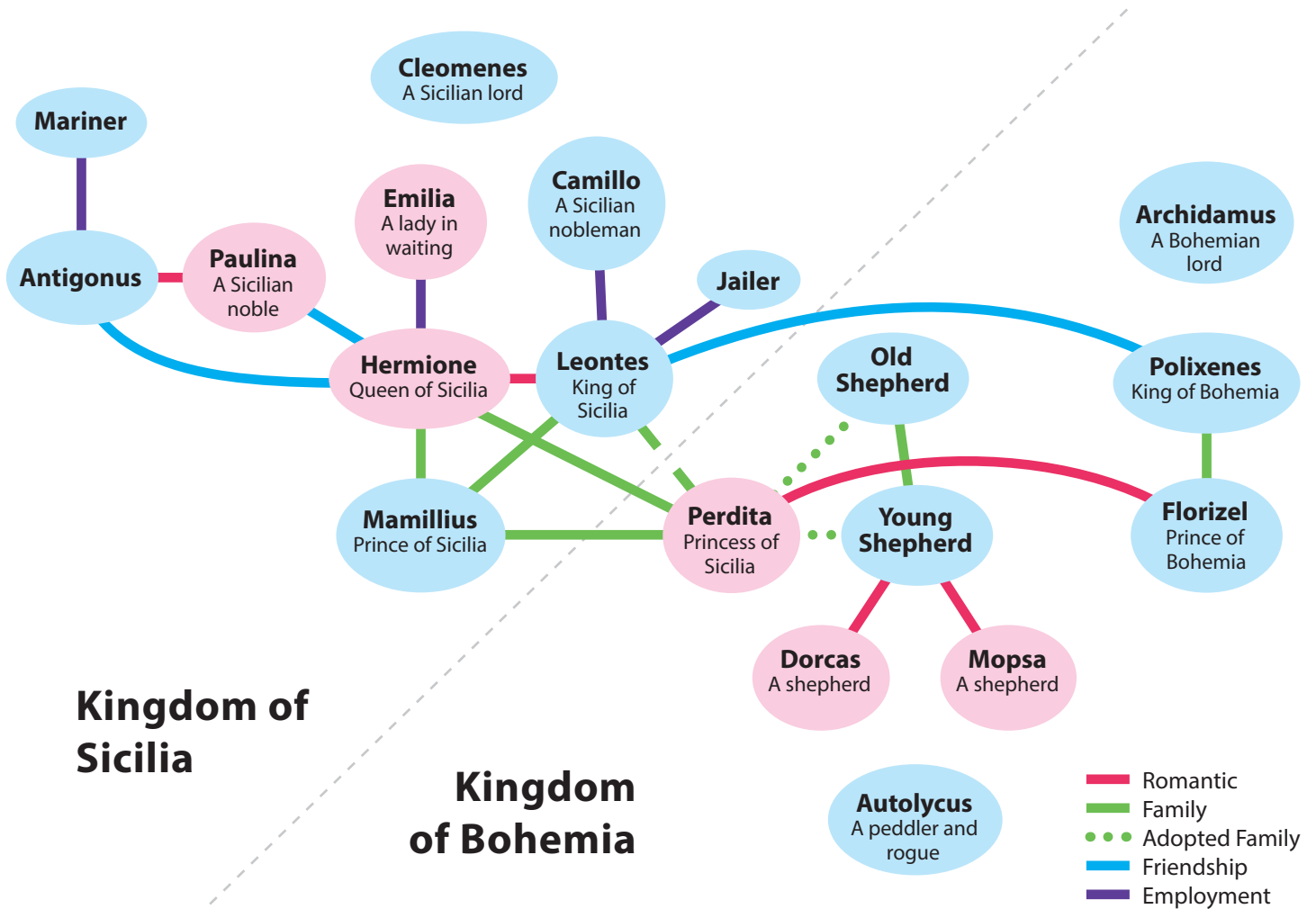
Autolycus by Charles Robert Leslie, 1836

old shepherd and his son. Camillo goes to inform Polixenes, knowing that the fugitives will be pursued.

Leontes has indeed spent all of the past sixteen years repenting his actions. His lords plead with him to cease as the kingdom is need of an heir. But Paulina, who has become Leontes's main advisor and confidante, persuades the king to continue his penance until she can find him a wife. Florizel and Perdita arrive, under the guise of diplomatic messengers from Bohemia. Their story is uncovered when Polixenes and Camillo also appear. Soon, all is revealed. The old shepherd tells his story of how he found Perdita, and she is revealed to be Leontes's lost daughter. All parties are reconciled and forgiven, with Leontes rejoicing the most in being reunited with his lost child.

Paulina then invites everyone to her house where a statue of Hermione has been recently finished. The statue is revealed and Leontes is struck by how lifelike it seems. The statue suddenly moves and it is revealed that Hermione is indeed alive, either brought to life by magic and Leontes's forgiveness, or perhaps kept safe all these years by Paulina. Perdita and Florizel become engaged and all are reconciled.

CHARACTERS AND RELATIONSHIP MAP



SOURCES

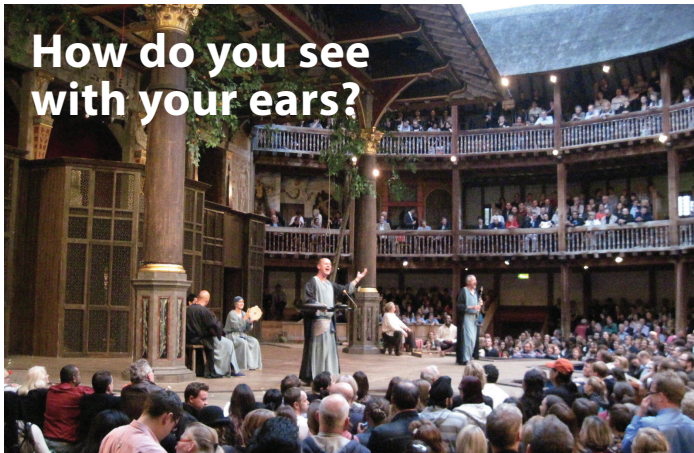
Scholars seem to be in agreement that the play was written between 1609 and 1611. The Globe Theater was the site of its first recorded performance on May 15, 1611 and it was later performed for King James. A special performance of the play was given for the celebration of James's daughter, Elizabeth's, marriage to Frederick, the prince and eventual king of Bohemia. The play was published in the First Folio in 1623.

The primary source of the play was the book *Pandosto* by Robert Greene. Shakespeare follows the book's main plot of a king's unsubstantiated jealousy. The book is much more tragic, with the Hermione character dying and the Leontes character killing himself in the end. The children of the two kings then restore order and heal the wounds of the past. Shakespeare lightens certain elements and reworks certain plot elements to create a happy

ending for most of the characters. Shakespeare also creates new characters, namely Autolycus, Paulina, and Antigonus.

The presence of the bear is also an invention by Shakespeare. Scholars believe he was influenced by a romance called *Mucedorus*, which had a recorded revival in 1610 and featured a live bear.

WORLDS IN WORDS



How do you see with your ears?

A production in the reconstructed Globe Theatre, with “groundlings” or “stinkards” standing in front of the raised stage.

Shakespeare takes his audience on a grand journey across distance and time in *The Winter’s Tale*: from the royal court of Sicilia to the coast of Bohemia (Shakespeare’s grasp on geography was much shakier than his skill with words — the real Bohemia was actually nowhere near the sea) over a time span of sixteen years. But while Shakespeare shows the passing of the years by turning Time into a character onstage, how did he create the very different spaces of *The Winter’s Tale*? How can a playwright evoke both the grandeur of Leontes’ court and the rustic charms of rural Bohemia on the same stage?

In Shakespeare’s time, theatres looked very different from contemporary theatres. The first permanent English playhouse, called The Theatre, was built by James Burbage in Shoreditch in London in 1576. Theatres like this, the Rose, the Fortune, and the Globe (which was owned by Shakespeare’s company, the King’s Men) could seat as many as 3,000.

Theatre-going was a rowdy event in Shakespeare’s time, causing many London citizens to object to the bawdy nature of some of the plays and the fighting and drinking among the audiences. In the late 16th century, these disruptive gatherings became downright dangerous when the Bubonic Plague began to spread and large groups of people congregating for theatrical events posed a great health risk. Finally, in 1596, the public presentation of plays and all theatres within the city limits of London were banned. All theatres located in the city were forced to move to the south side of the River Thames, outside of London’s boundaries, to suburban areas of London like Southwark (where the Globe was located).

Elizabethan theatre artists performed their works outdoors, come rain or shine. The “groundlings” or “stinkards” — playgoers with the cheapest tickets — stood in the open courtyard surrounding the thrust stage (a stage that extends into the audience on

three sides and connects to the backstage area at the rear), while the wealthier ticketholders sat in the three galleried levels surrounding the stage (where they could both see and be seen). The very best seats in the house, known as the “Lord’s Rooms,” were actually onstage, immediately above the stage wall in a balcony that was used by actors (for scenes like Juliet’s sighing over Romeo), and for seating the rich and the nobility. Imagine watching a play while the entire audience is watching you!

Unlike the courtyard, the stage itself was covered by a roof (known as “the heavens”), elaborately painted to depict the sun, the stars, and the planets. At the back of the stage, there were two or three doors leading to the tiring houses (what we would call dressing rooms), the balcony, and probably a third level where musicians could be accommodated.

While there may have been a few props (like thrones or boulders), there was no scenery to depict the different settings, and no curtain dropping to signal the change from one scene to another. Shakespeare’s texts have very few stage directions (though one of the most famous is found in *The Winter’s Tale*: “exit, pursued by a bear” in the middle of Act 3, Scene 3), and the change from one scene to another was indicated simply by characters exiting and entering from the stage doors. So with no scenery and only the most rudimentary of special effects (like rolling a cannonball to create the sound of thunder), how did Shakespeare make the different settings come alive for the audience?

Simple: he taught the audience to “see” with their ears. Shakespeare’s language evokes rich imagery of the places his characters visit, and the things they see. For example, in Act 3, Scene 3, the Mariner speaks ominously of how “the skies look grimly/And threaten present blusters,” thus



setting the scene for when the clown simultaneously describes two dramatic offstage events—a ship wrecked by a storm, and a man eaten by a bear—using only his words and his performance. Today, the progress in technology means that theatre directors have the option of using a wealth of different design elements—costume, set, sound, and lighting—to augment Shakespeare’s verbal descriptions, making the theatre experience more visual. But Shakespeare first built his worlds with words, and the beauty of those creations still resonates strongly with audiences today. When you hear Shakespeare’s words spoken in *The Winter’s Tale*, what strange lands do his speeches conjure up in your mind?

By Tanya Dean, for Yale Repertory Theatre’s 2011–12 *WILL POWER!* Study Guide

Read the speeches from *The Winter's Tale* below. What imagery does each speaker use? Also, note the references to sight or seeing. Why do you think that Shakespeare calls upon this sense so frequently?

Clown's Description

I have seen two such sights, by sea and by land! But I am not to say it is a sea, for it is now the sky: betwixt the firmament and it you cannot thrust a bodkin's point . . . I would you did but see how it chafes, how it rages, how it takes up the shore! But that's not to the point. O, the most piteous cry of the poor souls! sometimes to see 'em, and not to see 'em: now the ship boring the moon with her main-mast, and anon swallowed with yeast and froth, as you thrust a cork into a hogs-head. And then for the land-service, to see how the bear tore out his shoulder-bone; how he cried to me for help and said his name was Antigonus, a nobleman. But to make an end of the ship, to see how the sea flap-dragoned it: but first, how the poor souls roared, and the sea mocked them: and how the poor gentleman roared, and the bear mocked him, both roaring louder than the sea or weather.

(3.3.83-101)

Third Gentleman

Then have you lost a sight which was to be seen, cannot be spoken of. There might you have beheld one joy crown another, so and in such manner that it seemed sorrow wept to take leave of them, for their joy waded in tears. There was casting up of eyes, holding up of hands, with countenances of such distraction, that they were to be known by garment, not by favour. Our king, being ready to leap out of himself for joy of his found daughter, as if that joy were now become a loss, cries 'O, thy mother, thy mother!' then asks Bohemia forgiveness; then embraces his son-in-law; then again worries he his daughter with clipping her; now he thanks the old shepherd, which stands by, like a weather-bitten conduit of many kings' reigns. I never heard of such another encounter, which lames report to follow it, and undoes description to do it.

(5.2.43-59)

GREAT NEWS!

We are thrilled to announce a new Fall Tour of *Romeo and Juliet*, serving the greater Seattle area October 10 –November 10, 2016.

Bookings are available now.

Contact Casey Brown, Touring Manager

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SHAKESPEARE'S GEOGRAPHY LESSON

Why Bohemia and Sicilia?

Places exist in our imagination just as much as they do on the map. It is in this mix of the real and the imaginary that Bohemia and Sicilia live in *The Winter's Tale*. Juxtaposing historical facts and romanticized ideas about two real places, Shakespeare forges a setting to his play that comments on and contributes to the action.

Even though Shakespeare is often considered a genius, he has drawn criticism for his apparent ignorance of geography in *The Winter's Tale*. In some editions of the text, Bohemia is described, at the top of Act 3, Scene 3, as "a desert country near the sea," but the real Bohemia is a landlocked country. In Shakespeare's defense, there was a brief period in history when a Bohemian king extended his territories as far as the Adriatic Sea. But, perhaps this debate is irrelevant because Shakespeare also toys with facts about Sicilia. The real Bohemia is no more a desert than there are harsh winters on the warm Italian island of Sicilia (which we know, in English, as Sicily).

The settings for this play can be traced back to the source material that Shakespeare used as inspiration: Greene's *Pandosto* (1588). In *Pandosto*, a jealous king ruled over Bohemia, and Sicilia was the pastoral setting; Greene also placed the summer setting in Sicilia, which is traditionally depicted in literature as an island paradise. Shakespeare instead made Sicilia the wintry kingdom ruled by a jealous leader. There is a gap between the real Sicilia and Bohemia and the places called Sicilia and Bohemia in *The Winter's Tale*, which draw from fact, but also exist on their own in the specific universe created by Shakespeare. The playwright was less interested in the actual geography of Sicilia and Bohemia than in how he might capitalize on the connotations of these places to create the complex story of *The Winter's Tale*.

The Real Sicilia and Bohemia

In reality, Sicilia and Bohemia are both regions in Europe. Sicilia is a Mediterranean island in the southern end of Italy. Although its current inhabitants speak Italian, they are proud to have an identity that's different from the rest of their fellow Italians. Sicilia was the first territory the Romans conquered in 242 BCE, and later on in history, it became an independent state, rich and prosperous from maritime trading routes. Under King Roger II's reign (1101–1112), Sicilia was one of the most powerful states in Europe, with a naval fleet much more impressive than England's at that time. So in an English person's mind, even as late as the beginning of the 16th century, Sicilia evoked a wealthy kingdom full of ports and ships. Shakespeare uses this perception: Leontes' court has a classical Greco-Roman flavor (they talk of Jove and send envoys to the Delphic Oracle), and the people

frequently go on sea journeys. The setting is simply described as "a sea-port in Sicilia" (3.1).

Bohemia is a region that comprises about two-thirds of today's Czech Republic and shares borders with Germany and Austria. It used to be a largely autonomous state, part of the Holy Roman Empire. In the 14th century, around the same time that Sicilia dominated the Mediterranean, Bohemia was at the heart of the richest and most prosperous continental European empire. While Shakespeare was writing *The Winter's Tale*, Bohemia, under the rule of Rudolf II (1575–1611), was enjoying unparalleled religious tolerance in a time when religious wars, due to the rise of Protestantism and the Counter Reformation, were ripping Europe apart. In fact, many English fled to Bohemia to benefit from this religious freedom.

This historical background may have informed the choice of the two settings. In contrast to rigid Sicilia, where Leontes is persecuting his subjects, Bohemia is a much more tolerant and free place and a safe refuge for the banished Perdita. Polixenes and Leontes appear as two equally powerful kings, the same power status and noble rank allowing them to be brothers in a friendly alliance.

In toying with history and geography, perhaps Shakespeare wanted to hint at the greater political situation, arguing for the attractiveness of religious tolerance by making Bohemia the sunnier place. In many ways in *The Winter's Tale*, Bohemia and Sicilia are starkly contrasted: in Sicilia it's winter, everyone's always indoors, people are afraid; in Bohemia it's summer, everyone's outside, people are in love. Yet the picture is more complicated than that. In Bohemia it's the end of summer, winter is fast approaching, while winter in Sicilia will not last forever. Leontes might be a tyrant, but Bohemia is not completely free either: Polixenes becomes a terrifying tyrant when his only son wants to marry a shepherd.

However, looking at Bohemia and Sicilia simply through their differences is too simple. Even though these two locations seem like polar opposites, Shakespeare's doing something more complicated: he presents nature as cyclical. Seasons come and go in both places; some people die, and some are born and the very lucky are reborn; some people part, and some just fall in love; love is lost and then regained. Shakespeare on one hand places the settings of Sicilia and Bohemia in opposition to each other and uses them to delineate between Leontes' wintry, gloomy castle and Perdita's flowery kingdom. On the other hand, Sicilia and Bohemia are ambiguous enough to suggest the possibility of change, the passage of time, and the cyclical nature of existence.

By Ilinca Tamara Todorut, for Yale Repertory Theatre's 2011–12 *WILL POWER!* Study Guide

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 been angry with your best friend? What caused you to become angry with them?

When was the last time your parents didn't like a decision you made? How did they react?

Is it easier or harder to forgive a best friend, versus a stranger or acquaintance?

Is there anyone in your life that acts like a parent toward you who is not your biological parent? How are they similar and different from biological parents?

POST-SHOW REFLECTION 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.

This is a play full of heightened or magical events. Which events seemed magical? Were any events too unlikely to be believed?

- Leontes' jealousy was unlikely and difficult to believe, because everyone told him he was wrong.
- The bear scene seemed heightened, since it's hard to imagine a bear chasing someone on the sea coast.
- Florizel falling in love with Perdita seems magical, since it is so unlikely that he would fall in love with this one girl over any other.
- Hermione's status coming to life at the end of the play seemed magical, or else was some sort of trick. Statues don't come to life!

***The Winter's Tale* is sometimes considered a "problem play" because it's hard to fit it into one genre. What elements are present from different play genres?**

- It has elements of a comedy, because although there is often misunderstanding during the middle of the play, it ends with love and a marriage.
- It has elements of a tragedy, because jealousy tears apart a marriage and kills Hermione and Mamillius, and because Polixenes becomes angry with his son.
- It has elements of a romance, because the play centers around love and forgiveness between generations.
- It has elements of a fairy tale, because it is full of magical or unlikely events, and it skips far forward in time.

How are Bohemia and Sicilia similar and different?

- Differences: It's summer in Bohemia but winter in Sicilia. Sicilia is full of jealousy and tragedy, while Bohemia is full of fun and forgiveness.
- Similarities: Both the rulers get very mad at their loved ones for their choice of who they spend time with. Winter is coming to Bohemia, even if it's still summer. Bohemia does have tragedy, such as when the bear attacks Antigonus. Sicilia does have forgiveness and magic, such as when Hermione comes back to life.

PLACING THE PRODUCTION

Director Sheila Daniels explains her vision for *The Winter's Tale* by starting with a few big observations. There is no villain in the play. Instead, Leontes twists himself into jealousy, with no one to blame. The younger generation refuses to believe that class or status should determine love, and they provide the means for forgiveness for the older generation. Shakespeare's romances defy reality and contain unexpected moments that don't make sense. Similarly, the Seattle Shakespeare Company production of this play will also defy reality in its staging, bringing the magic of the story onstage.

There are five "worlds" of the play that Daniels is imagining. Old Sicilia is the first, the Italian Renaissance-themed world where Leontes suspects his wife of adultery and sends their infant daughter to be abandoned in the wilderness. This world is rich and full of heavy Italian costumes, since it is winter during this setting. The second is Old Bohemia, the land where Antigonus brings the baby girl to be abandoned, and where he is pursued off stage by a bear. Bohemia is shown stylistically to be what lies beneath Sicilia, and so it is constructed of bare wood and earth tones that were covered by tapestries in Sicilia.

Then we meet the spirit world of Time, a world inhabited by both the characters who have died and by the incarnation of time that spins the story forward sixteen years. This is a mystical world of cloaks and hourglasses, and it is in this world of Time that the set changes and the costumes change.

In our version, the look of Sicilia and Bohemia goes much further forward, in time, speeding from the Renaissance into modern day. New Bohemia is a world of light colors and blue jeans on the raw lumber set. It is earthy and natural, and the columns of Sicilia have been transformed into the trees of Bohemia. These scenes are also mostly outdoors, so it is brighter and summery. When we return to Modern Sicilia, it is no longer winter so the heaviness of the costumes is gone. It is also modern dress, but Leontes is still in mourning over Hermione and Mamillius, so there are darker and black costumes added in.



ACTIVITY: DECISION ALLEY

TIME: 10–15 minutes

STUDENT SKILLS:

- Present claims and findings
- Evaluate the soundness of reasoning

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

INSTRUCTIONS

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

SAMPLE DECISIONS

Here are some examples of decisions that characters must make in the play:

- **Leontes:** Should I tell my wife that I suspect her of adultery?
- **Leontes:** Should I forgive my wife when she says she is innocent?
- **Hermione:** Should I flee Sicilia?
- **Shepherd:** Should I tell Perdita how I found her?
- **Polixenes:** Should I let my son marry a shepherdess?
- **Florizel:** Should I marry someone far below my station?
- **Paulina:** Should I tell Leontes about the statue?
- **Perdita:** Should I forgive my father?
- **Camillo:** Should I tell Polixenes that his son fled to Sicilia?
- **Antigonus:** Should I agree to take the baby and abandon her?

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

Adapted from Cambridge University’s European Theatre Group

ACTIVITY: SHAKESBOOK

OBJECTIVE:

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

TIME: 30 minutes

STUDENT SKILLS:

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

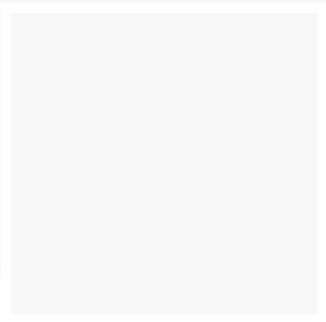
In this activity, students each choose a character and create a Facebook-style profile page for them, including friends, status updates, and likes. While students can draw much of this information from the play, they should also generate new information about the character based on what they already know from the play.

INSTRUCTIONS

- Print out a copy of the following “Shakesbook” blank profile page for each student in class. Students can work individually or in pairs. Ask students to choose a character from *The Winter’s Tale* and create a profile page for them. Possible choices include: Hermione, Leontes, Polixenes, Perdita, Paulina, Florizel, and Autolycus.
 - Instruct students to fill in all areas of the profile with the following information. Students should draw from information that they know from the play already (Perdita is a shepherd who likes Florizel) and imagine additional information that fits with what they already know (Perdita lists “Sheep Shearing Festival” as an event she is attending, and has various princesses as pages she “likes”).
 - Name
 - Basic Information
 - Education and Networks
 - Likes
 - Friends (at least three)
 - Students should also choose a cover photo and a profile picture for their character. Cover photos are often representative of something the character likes or a place they have been. Profile pictures do not necessarily have to be pictures of the actual characters — sometimes they are photos that the character feels represents them.
- Fill in the character’s wall with at least four updates. These can be:
 - Status updates by the character
 - Articles shared by the character
 - Messages left by a different character
 - Photos or albums posted by the character
 - Photos that the character is tagged in
 - Post these “Shakesbook” pages around the room, and give students a chance to look at all of them. Then lead a group discussion about the process of creating these pages.

DISCUSSION QUESTIONS

- What was the easiest part of creating these profile pages? What was the most difficult?
- What is your favorite element of your profile page that you imagined about your character — something that was not explicitly mentioned in the play?
- Do you feel like your character was fully created in the world of the play? Or did you have to make up a lot of information about your character?
- If your character was actually on Facebook, how do you think social media might have changed the course of the play?



Timeline

About

Photos

Friends

More

About

Basic Information

Birthday:

Gender:

Relationship Status

Work and Education

Work:

Education:

Contact

Email:

Current City:

Likes

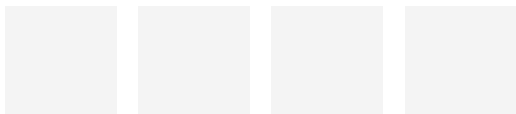
Interests:

Activities:

TV Shows:

Music:

Friends



Status Photo Place Life event



SEATTLE SHAKESPEARE COMPANY

Mission Statement

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

ABOUT US

Seattle Shakespeare Company is the Puget Sound region's year-round, professional, classical theatre. The company's growing success stems from a deep belief in the power and vibrancy of the time-tested words and ideas of Shakespeare and other classical playwrights along with a commitment to artistic excellence on stage. The results have been provocative performances that both challenge and delight audiences while fostering an appreciation for great stage works.

Our combined programs — which include indoor performances, free outdoor productions, regional tours, educator and youth programs — reach across barriers of income, geography, and education to bring classical theatre to Washington State.

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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.