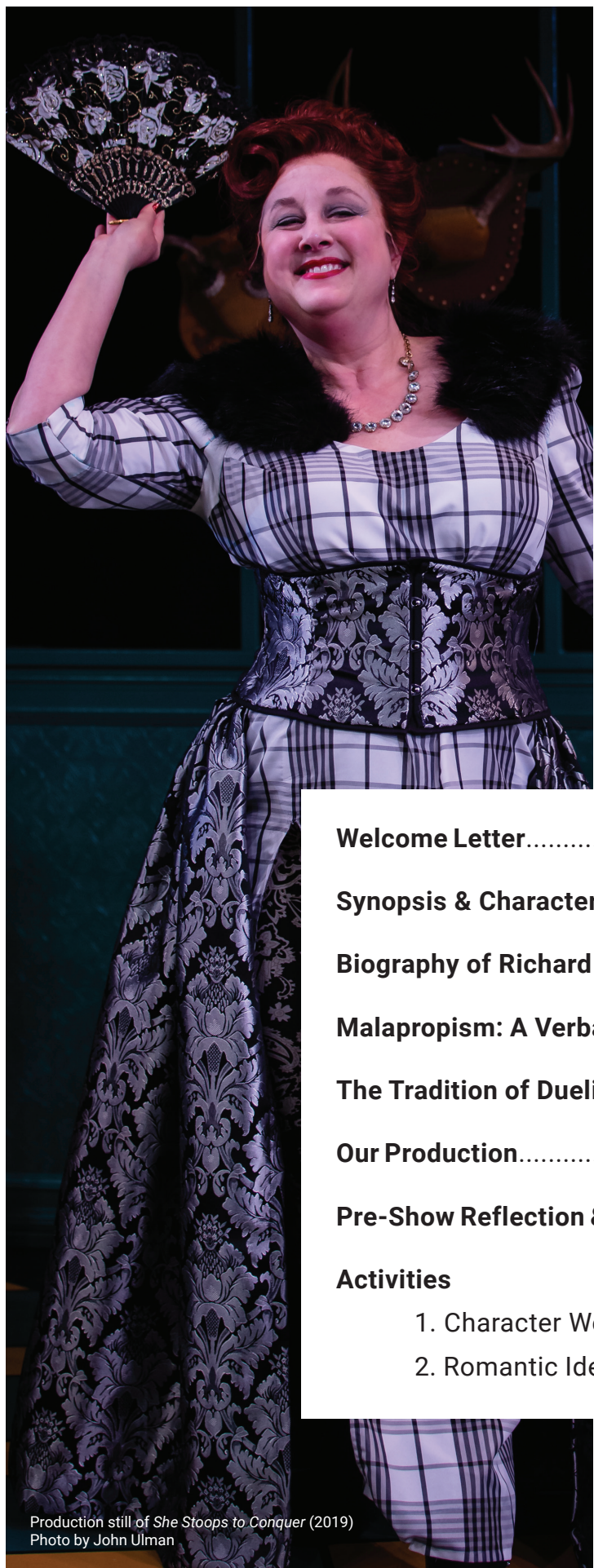




# EDUCATOR RESOURCE GUIDE





# ***THE RIVALS***

## **Educator Resource Guide**

<b>Welcome Letter.....</b>	<b>1</b>
<b>Synopsis &amp; Characters.....</b>	<b>2</b>
<b>Biography of Richard Brinsley Sheridan.....</b>	<b>4</b>
<b>Malapropism: A Verbal Blender of Words and Faces [Phrases].....</b>	<b>5</b>
<b>The Tradition of Dueling.....</b>	<b>7</b>
<b>Our Production.....</b>	<b>8</b>
<b>Pre-Show Reflection &amp; Post-Show Discussion Questions.....</b>	<b>10</b>
<b>Activities</b>	
1. Character Web.....	12
2. Romantic Ideals of Love.....	13

Production still of *She Stoops to Conquer* (2019)  
Photo by John Ulman

## Dear Educators,

Thank you for joining us for Sheridan's *The Rivals*! This is a hilarious play about the lengths we go to for love, and the deceptions we need to assume to be who we want to be, or who other people want us to be.

While on the surface this is a fun romp of a production, there are some important themes to discuss with your students. Many of the characters in this play have very specific ideas of who they should be in order to be accepted by other people, and they mold themselves to become that (to hilarious effect). They also have specific ideas of who they need to masquerade as in order to be loved. This is a common theme in middle school and high school - the need to be accepted, to be cool, and to be attractive. By laughing at the extreme artifice and plots of these characters to be who others want them to be, students can start to reflect on their own artifice, even if it is not so extreme. What are the consequences of trying to be someone else? What are the consequences of letting that drop and being yourself? What does it even mean to "be yourself"?

Whether you want to delve into the big questions with students or let them puzzle it out for themselves, this play is a wonderful dive into relationships, deceptions, secrets, and courtship - all topics that students are sure to relate to and enjoy!

Best,



Michelle Burce  
Education Director of Seattle Shakespeare Company

[seattleshakespeare.org/education](http://seattleshakespeare.org/education)  
206-733-8228 ext. 251 or [education@seattleshakespeare.org](mailto:education@seattleshakespeare.org)

*The Rivals*  
Student Matinees

**Tues, Jan. 14th**

**Thurs, Jan. 16th**

**Thurs, Jan. 23rd**

**Thurs, Jan. 30th**

Starts at 10:30AM

### Production Sponsors





Production still of *The School for Scandal* (2007)  
Photo by John Ulman

## The Plot of *The Rivals*

Lydia Languish is a young woman living in Bath, England, who is being courted by multiple suitors. She reads many Romance novels, and wants to marry purely for love. One of her suitors, Captain Jack Absolute, is a wealthy and high-class officer, so he pretends to be the lowly and poor “Ensign Beverley” to win Lydia’s affections. She enjoys the romantic idea of defying her guardian, Mrs. Malaprop, and eloping with “Beverley,” losing most of her fortune in the process.

She has two other suitors. One, Bob Acres, is a country buffoon whom Lydia hates, but Mrs. Malaprop approves of. The other is Sir Lucius O’Trigger, a combative gentleman who sends letters to his love, addressing her under the pseudonym “Delia.” However, Lydia’s crafty maid Lucy has been passing Sir Lucius’s letters to Mrs. Malaprop, who is actually in love with him.

Jack’s father Sir Anthony arrives in Bath, announcing that he has found a match for Jack. Jack protests that he is already in love with someone, but his father demands obedience without revealing who the woman is. Jack discovers through his servant that it is Lydia, whom he is in love with as “Beverley,” and makes a big show of apologizing to his father and submitting to his wishes. When Sir Anthony and

Mrs. Malaprop introduce him to Lydia, he convinces her that he is actually “Beverley” and has fooled Mrs. Malaprop into thinking he is Sir Anthony’s son Jack.

Jack’s friend Faulkland is in love with Lydia’s friend Julia, but he does not believe that she could be as in love with him as he is with her. They argue constantly about what is the “right” way to act when you’re in love, and Faulkland is jealous and suspicious of Julia.

Bob Acres confides in Sir Lucius that another man - the fictional “Beverley” - is in love with the woman he is courting. Sir Lucius urges him to challenge “Beveley” to a duel for her affections, despite Acres not being a skilled fighter or very interested in fighting. When Jack arrives, he agrees to deliver the note to “Beverley.”

At their second meeting, Jack can no longer pretend to be “Beverley” and fool either his father or Lydia, so she discovers that he has been posing as the poor ensign. Sir Anthony and Mrs. Malaprop agree to the engagement, despite Lydia no longer being interested in marrying Jack. When Sir Lucius discovers that Jack is engaged to Lydia, he challenges Jack to a duel, at the same time and place as Acres is planning to duel “Beverley.”





MJ Sieber, Lamar Legend, and Jocelyn Maher in Seattle Shakespeare's production of *She Stoops to Conquer* (2019). Photo by John Ulman

## Characters

### Captain Jack Absolute

An entitled aristocrat masquerading as a poor but honest ensign for the purpose of wooing the romantic Lydia Languish

### Lydia Languish

A 17-year-old noblewoman inclined to fantasy, whose views on love are shaped mainly by dramatic sentimental novels

### Sir Anthony Absolute

Jack's conservative, traditionalist father

### Mrs. Malaprop

Lydia's aunt who has a particularly quirky relationship to the English language, often misusing words

### Bob Acres

A country squire and Lydia's suitor

### Sir Lucius O'Trigger

Lydia's suitor

### Faulkland

A friend of Jack's who is in love with Julia

### Lucy

The scheming maid of Lydia who creates a great deal of the misunderstandings in the play

### Julia

A beautiful young woman who is in love with Faulkland

**"Love shall be our idol and support!  
We will worship him with a monastic  
strictness; abjuring all worldly toys, to centre  
every thought and action there."**

**-Captain Jack Absolute**



## Biography of Richard Brinsley Sheridan

Richard Brinsley Sheridan was baptized in Dublin, Ireland November 4, 1751, and was the third son of Thomas and Frances Sheridan, both writers of their own accord. Thomas Sheridan was the author of a pronouncing dictionary and the advocate of a scheme of public education that gave a prominent place to elocution; and Frances gained some fame as a playwright (Price). His family moved to London while he was school aged, and he never returned to Ireland.

In 1770, he moved to Bath, and fell in love with soprano, Elizabeth Ann Linley, the daughter of the composer Thomas Linley. Elizabeth was also being pursued by a Welsh squire, Thomas Mathews of Llandaff. To avoid Mathews' advances, Sheridan escorted her to France, where she took refuge in a nunnery. Sheridan fought two duels with Mathew in 1772 over Elizabeth. Disregarding his fathers orders to pursue his studies, and married Elizabeth in Marylebone Church, London in 1773

His production of *The Rivals* opened in 1775 at the Covent Garden Theatre in London to poor reviews. It ran an hour longer than usual, mostly due to the abysmal acting choices of the actor playing Sir

Lucius O'Trigger. Eleven days later, with significant edits to the script, and the replacement of the actor playing Sir Lucius O'Trigger, the second performance was a smash hit.

Sheridan's passion and energy for the theatre caught the eye of David Garrick, manager and proprietor of the Drury Lane Theatre. In 1776, Sheridan and physician James Ford became partners in a half share of Drury Lane Theatre, and two years later bought the other half from Willoughby Lacy, Garrick's partner.

In 1777, Sheridan's most famous play, *The School For Scandal*, earned him the title of "the modern Congreve" after William Congreve, a restoration playwright. Sheridan's inspiration from the Restoration playwrights, combined with his own sophistication, spirited ridicule of pretentiousness is why this play is often considered the greatest comedy of manners in the English cannon.

Sheridan continued to adapt plays and produce at Drury Lane, but his interest in politics lead him to a seat on Parliament from 1780-1812. Sheridan had become a member of Parliament for Stafford in September 1780 and was undersecretary for foreign affairs (1782) and secretary to the treasury (1783). Later he was treasurer of the navy (1806–07) and a privy councillor. The rest of his 32 years in Parliament were spent as a member of the minority Whig party in opposition to the governing Tories (Price).

Elizabeth died in 1792, and he remarried Esther Jane Ogle, the daughter of the dean of Winchester in 1795. Sheridan's later years were consumed with debts, disappointments, and worries over Esther's cancer. Sheridan was defeated in the general election of 1807. The Drury Lane Theatre was burnt down in 1809. He died July 7, 1816, in London, England, and was buried with great pomp in Westminster Abbey.

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



# Malapropism: A Verbal Blender of Words and Faces [Phrases]

## MALAPROPISM

A **malapropism** is the verbal blunder in which a word is substituted with another word that sounds similar but means something entirely different, often to comedic effect. The speaker is often attempting to speak formally and accurately, and is not aware of their mistakes.

The origins come from the French phrase **mal à propos**, which means inappropriately, or poorly placed. But it was the character of Mrs. Malaprop from Richard Sheridan's 1775 play, *The Rivals*, who launched this term into common use. It was Lord Byron, in 1814, who was the first to officially use malapropism in the sense of a speech error.

You might notice the similarity of malapropisms to dogberryisms. The character of Dogberry from Shakespeare's *Much Ado About Nothing* says, "Our watch, sir, have indeed comprehended [apprehended] two auspicious [suspicious] persons, and we would have them this morning examined before your worship." (*Much Ado*, Act 3 Scene 5). Despite this, the term "malaprop" still remains the more common word for this accidental turn of phrase.

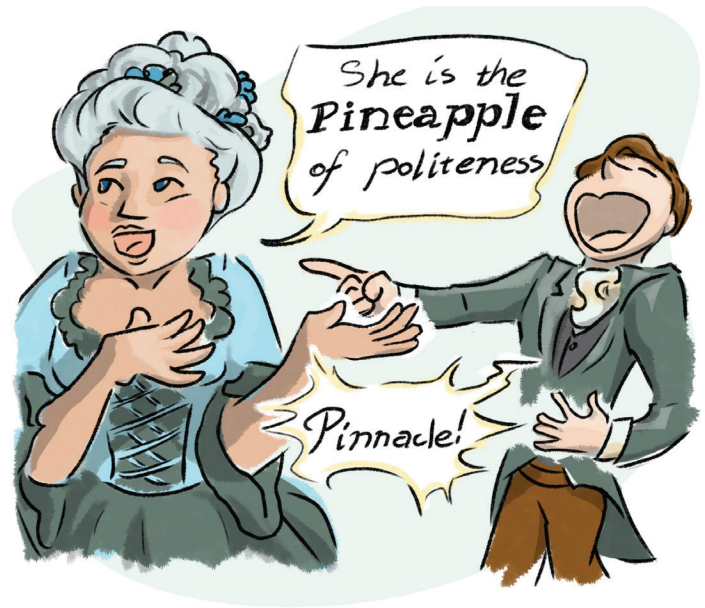


Image source: <https://medium.com/team-bootcamp-gre/gre-word-of-the-day-malapropism-4c6155daf331>

## FAMOUS MALAPROPS from Mrs. Malaprop herself include:

"He is the very pineapple of politeness!"  
[pinnacle]

"...she's as headstrong as an allegory on the banks of Nile." [alligator]

"Nay, no delusions to the past - Lydia is convinced;" [allusions]

"...she might reprehend the true meaning of what she is saying." [comprehend]



David Quicksall as Dogberry in Seattle Shakespeare's production of *Much Ado About Nothing* (2013). Photo by John Ulman

# Difference Between Malapropism, Spoonerism, Eggcorn, Freudian Slip, and Mondegreen

(from <http://www.literarydevices.com/malapropism/>)

There are many different types of errors in speech. Here are the key differences between malapropisms, Spoonerisms, eggcorns, Freudian slips, and mondegreens:

**MALAPROPISM:** Substitution an incorrect word for one that sounds very similar.

ex) Substituting the word “tender” for “tenor” in the following sentence: “I didn’t like the tender of that conversation.”

**SPOONERISM:** Switching the vowels or consonants in two words in close proximity, either unintentionally as an error or intentionally for humorous purposes.

ex) “I’d rather have a bottle in front of me than a frontal lobotomy.”

**EGGCORN:** An intentional substitution of a similar sounding word that still makes sense.

ex) “Old-timer’s disease” for “Alzheimer’s disease” or “mating name” for “maiden name.”

**FREUDIAN SLIP:** An unintentional utterance that may reveal something in the speaker’s unconscious.

ex) If someone wanted to say, “I really love chocolate,” but instead said “I really love Charlie,” this might hint at an unconscious desire.

**MONDEGREEN:** A misheard word or words in song lyrics.

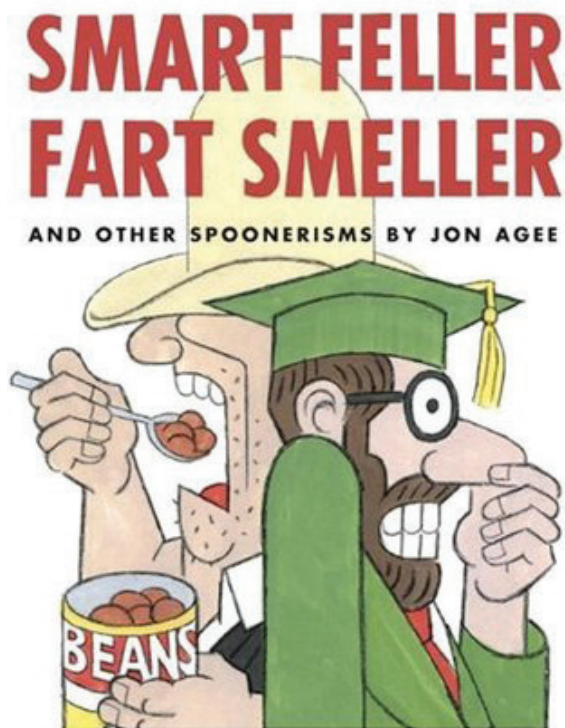
ex) Some might misheard Elton John’s “Hold me closer, tiny dancer” as “Hold me closer, Tony Danza.”

Sources:

“The Curious Origin of the Word ‘Malapropism’” 15 March 2016. <<https://interestingliterature.com/2016/03/15/the-curious-origin-of-the-word-malapropism/>>

“Literary Devices” Literary Devices. 1 May 2017. <<https://www.literarydevices.com/>>.

“Spoonerism vs Malapropism” <<https://grammarist.com/interesting-words/spoonerism-vs-malapropism/>>



Cover Art of *Smart Feller Fart Smeller: And Other Spoonerisms* by Jon Agee

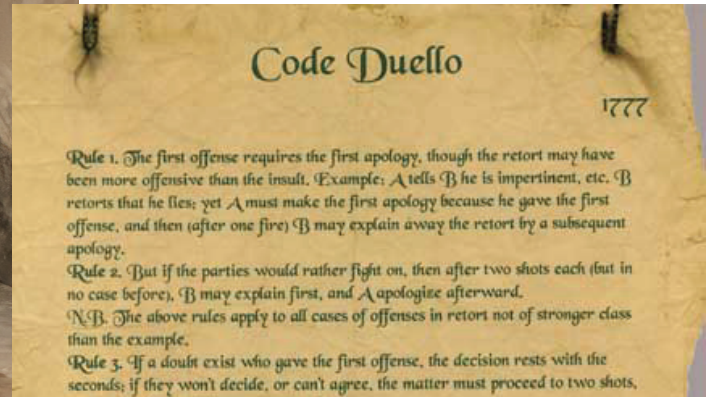


The use of mondegreen in *Hi and Lois* comic strip created by Mort Walker and illustrated by Dik Browne.





Duel scene with Hamlet and Laertes in Seattle Shakespeare's production of *Hamlet* (2013). Photo by John Ulman



## The Tradition of Dueling

*The Rivals* features a climactic duel that reveals all of the deceptions, reconciles the lovers and friends, and ends the play on a happy, moralistic note. But where did the traditions of dueling come from? Why do the men feel the need to answer the challenges that are issued? Any why do they insist on settling their differences through duels anyway?

### "Number one

**The challenge, demand satisfaction**

**If they apologize, no need for further action."**

-The Ten Duel Commandments,  
by Lin Manuel Miranda

The popularity of the *Hamilton* musical may have brought dueling back into the attention of contemporary society members, but dueling actually dates as far back to the Middle Ages, and jousting competitions. Jousting evolved into dueling when lighter swords were created, and the fights could take place on their feet. Dueling with swords for points, rather than to the death, is how fencing evolved. Eventually, pistols became the more affordable option, allowing more people to participate in duels.

Why would someone challenge another to a duel? It might be over land disputes, or political rivalry, it could be over love, or it could be because someone insulted your hat. "A challenge could be issued on the spot by casting a glove, or 'gauntlet,' onto the ground

before your opponent" (Grabianowski). Dueling was used to settle differences and establish honor between the two duelers. It was thought that God would save the "right" person in a duel.

Dueling has many formalities, in 1777, the Code Duello was created in Ireland, and these codes were used as the official codes of dueling throughout Europe and America. "The Code Duello largely replaced earlier codes, including the *Flos duellatorum* (written in 1410) and *Il duello* (1550), both Italian dueling codes, as well as the German dueling rules set by the *Fechtshulen* dueling schools" (Grabianowski).

Once the challenge was issued, weapons were chosen, the seconds would set the plan in action. Seconds would be bound to attempt reconciliation, as an apology would sufficiently solve the problem. In fact, the difference between a duel and a brawl was explicitly laid out. Dueling to the death was not desirable, in fact rule 22 of the Code Duello states "Any wound sufficient to agitate the nerves and necessarily make the hand shake, must end the business for that day."

### Sources:

Ed Grabianowski "How Duels Work" 22 June 2005. HowStuffWorks.com. <<https://people.howstuffworks.com/duel.htm>> 21 June 2019  
Holland, Barbara. "Gentlemen's Blood: A History of Dueling." Bloomsbury, 2003. 1-58234-366-7.  
Politics And Pistols: Dueling In America. <<https://www.pbs.org/opb/historydetectives/feature/politics-and-pistols-dueling-in-america/>> 21 June 2019.



# Our Production

## OUR PRODUCTION

SSC Artistic Director George Mount is also the director of this season's production of *The Rivals*. When thinking about this play, the major themes he wanted to focus on were artifice and deception, including self-deception. At the same time, Mount wanted this play to have relevance to today's audience in 2020, and not just be a historical period piece, so he and the design team thought of ways to bring the story forward 200 years, from the 1780's to the 1980's.

In Mount's concept, the production is set in 1980, where actors are putting on a production of *The Rivals* that is set in 1780. Confused yet? This production will allow actors to have a very performative style to it, with takes to the audience and breaking the fourth wall as part of this comedic style. At the beginning of the play, it will feel very much like a traditional period production of *The Rivals*, but as the play progresses the audience will start to notice things that aren't quite right.

The costumes will be 1780's style costumes, as seen through the lens of the 1980's, featuring some anachronistic pieces. For example, Lydia Languish will start the show in her period-correct dressing gown, but then reveal her 1980's silk pants as part of her costume. Her "reading glasses" that she wears while reading her romance novels will likely be bright pink sunglasses. The 1980's had a revival of rococo and baroque fashion styles, which refer back to the 1780's when rococo styles were also in vogue, so the pairing will work stylistically together.



Lydia Languish



Mrs. Malaprop



Jack Absolute



Bob Acres

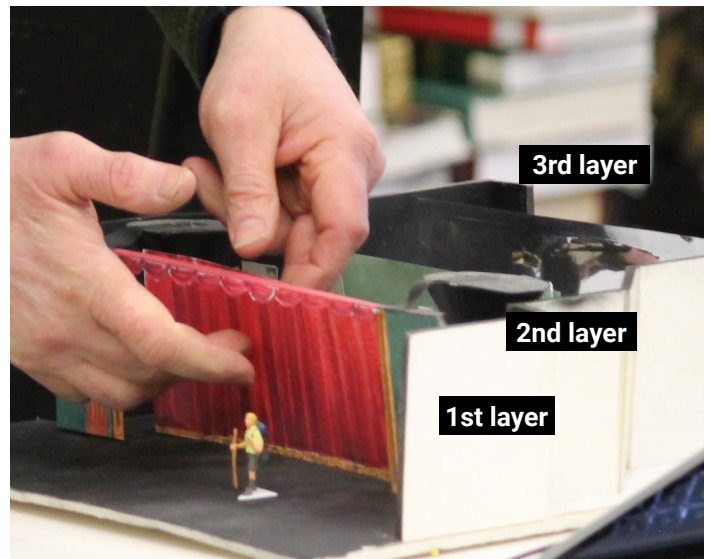




The set will be a stage-on-the-stage, with the 1980's "actors" performing on a 1780's set. There will be very traditional furniture pieces and a painted backdrop, which will reveal a more 1980's design right at the end of the show.

The music will also reinforce this theme. Eighteenth century classical pieces will be played on harpsichord during pre-show, but will shift to synthesizer versions during the production, and gradually incorporate more 1980's styling as the play goes on.

By taking the play out of its traditional 1780's setting, the actors will be able to make fun of the idea of social climbing that was present in that time. It will also give the actors more ability to comment on the romantic ideas of love and deception that these characters have, and to bring the audience into a critical take on the play. All of the design elements will work together to "deceive" the audience about where and when this play is set, but will also draw the audience into the secret, making them in on the joke by the end.



## 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.

- Do your parents' opinions matter when you are friends with someone or dating someone?
- Do you get jealous when a friend or partner has fun without you?
- How would you feel if you found out your best friend (or someone you're dating) was from a much more wealthy family than you realized? Would your relationship change?
- How you ever felt betrayed when a friend got something that you wanted? For example, a part in a play, a classroom award, a starting position on a sports team, etc?
- Is there anything you would consider not telling or lying about to a new boyfriend / girlfriend? Why would you do that? When would you consider revealing the truth?

## Post-Show Discussion Questions

After the show, discuss these questions in small groups or as a class. For all of these, student responses may vary. Some possible responses are provided, but students may have additional answers based on their reactions to the play.

### **Why is Lydia disappointed when she finds out that Jack and Beverly are the same person?**

- She didn't want her guardian to approve of her choice of partner.
- Jack wasn't as "romantic" of a choice in partner as she had hoped.
- The idea of marrying for money was repulsive to her.

### **Which relationships in this play are unhealthy or have problems? What could these characters do to improve their romantic, familial, or friendly relationships?**

- Lydia and Jack are building their romantic relationship on layers of deception. Lydia could try to understand that there are many different sides of Jack, and love him despite his social standing. Jack could reveal his true nature to Lydia, and trust that she will still love him.
- Faulkland is too jealous of Julia, and they have different expectations of how people should act when they are in love. They could build more trust and understanding between them to improve their relationship.
- Mrs. Malaprop and Lydia don't see eye to eye, despite having similar situations and secret loves. They could try listening to each others' reasoning for their decisions.
- Sir Anthony and Jack have a strained father-son relationship, despite Sir Anthony seeing a lot of his younger self in Jack. Sir Anthony could judge his son based on what he wanted when he was young, instead of what he demands in an obedient son.



### **How do expectations of love, courtship, and duty impact the actions of characters in this play?**

- Faulkland has romantic and sentimental expectations of Julia, and cannot understand how she is happy while they are apart. Julia has a more traditional view of her duty to uphold her love's reputation.
- Lydia also has sentimental ideals of love, and does not want to marry someone conventional. She believes that she will love someone more if she needs to sacrifice her fortune to be with them.
- Acres has an expectation that he needs to prove himself by dressing differently, swearing differently, and dueling his rival to gain the love of Lydia.
- Sir Anthony believes that his son should be wholly submitted to his duty to marry whomever Sir Anthony chooses for his son, but also expects his son to fall in love with the woman Sir Anthony has chosen. He also is a hypocrite, because he defied his father and married for love when he was young

### **One of the major themes in this play is the presentation and artifice of identity. How do characters present themselves so that they appear to be what other people want of expect them to be? (There are many answers to this question. A few are presented below.)**

- Jack Absolute appears to be all duty to his father, even though he would only consent to marry Lydia.
- Acres appears to be a gallant gentleman, but secretly hopes that Beverly won't show up at the duel because he is afraid of being killed.
- Mrs. Malaprop wants to appear learned, even though she always misuses words.
- Lucy appears to be a simple messenger, who does not understand all of the intrigue going on around her, when she is actually central to the plots and running her own deceptions for profit.

### **How do you present yourself in your life, so that you appear to be what other people expect you to be? (Answers will vary)**

## Activity: Character Web

In this activity, students will review the major relationships in the play to aid in understanding. This can be completed either before seeing the production (but after reading the synopsis), or after watching the play. This activity can act as a basis for further discussion about the play.

*The Rivals* is full of complex relationships, deceptions, and misunderstandings. Understanding how all of these relationships interact is crucial for understanding the humor and drama of this story.

Students should work either alone or in a small group to create a visual “Character Web” of all of the major characters in the play.

- 1. Identify all of the major characters in the play, and choose a symbol, celebrity, or drawing to represent each person on their character web.**
  - For example, students may choose to represent Lydia with a photo of actress Scarlett Johansson, to represent Faulkland with a frown emoji, or to represent Sir Anthony Absolute with a cane and hat.
- 2. Identify all of the major connections between characters. These can include connections like “is in love with...” or “is a rival with...” or “is a servant to...” or “is deceiving...” Each type of connection should be represented differently.**
  - For example, Lydia and Jack will have multiple relationships - Jack is deceiving Lydia into thinking he is Ensign Beverly, but they are also in love with each other.
- 3. Have students compare their web with another group’s web to make sure that they have covered all of the major interactions in the play.**
  - This is a very complex plot - did students remember that Sir Lucius O’Trigger is a rival to Jack Absolute at the end of the play? Did you include servants?



## Activity: Romantic Notions of Love

In this play, characters have very different notions of love. The main characters, particularly Lydia and Faulkland, are hugely influenced by sentimental novels to have romantic ideals of love that do not line up with practicality or reason. Other characters have more traditional ideals about the role of women, the duties of lovers, and what makes a good match. For this activity, students will imagine how a romantic ideal would impact another well-known love story.

- Students should begin by working alone or in small groups to identify some of the romantic ideals that the characters in this play believe in. Create a list of several “ideal” qualities of love, and which character(s) believe in them. These might include:**
  - People who are in love are constantly suffering and in pain when they are apart. (Faulkland)
  - If your parents approve of your match, it probably is not romantic. (Lydia)
  - It is more romantic to be poor than to be wealthy. (Lydia)
  - Lovers should be full of passion at the mere description of their partner. (Sir Anthony)
  - You should be willing to fight and die for love. (Acres)
  - You should always forgive and take care of your partner, no matter what they do. (Julia)
- Then students should choose a love story from mythology, novels, or pop culture that they are very familiar with. Identify one major love relationship in that story.**
  - For example, students might choose Han Solo and Princess Leia from *Star Wars*, or Katniss and Peeta from *The Hunger Games*.
- Finally, apply one or more of the romantic ideals from *The Rivals*, and explain how it would impact the plot of the original story. Write 1-2 paragraphs about what would be different, and how the story would resolve.**
  - For example, if Princess Leia thought that it was more romantic to be poor than wealthy, she might offer to give up her “princess” status to be with Han. She might also be more disgusted with him when he accepts money for his services.
  - If Peeta thought that true love meant fighting and dying for his love, he might be more reckless during the Hunger Games, standing up for Katniss despite his lack of fighting skills.

## After the activity, discuss or reflect in a journal:

1. Which romantic ideals in *The Rivals* do you agree with or disagree with? Why?
2. Do romantic ideals help to identify and support true love? Can they ever get in the way of true love? Explain.
3. Are there any modern romantic ideals that you notice are in play today (in your school, in movies, or in other pop culture, like celebrity gossip)? For example, do you have to have an elaborate prom proposal to be taken seriously? Is it more acceptable to ask someone out in person? Via text? Through a friend?
4. Are there any romantic ideals of today that you dislike or disagree with?



## 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, Touring Program Manager  
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  
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.