

 SEATTLE SHAKESPEARE COMPANY

# EDUCATOR RESOURCE GUIDE



MOLIERE'S  
**TARTUFFE**

Translated by Richard Wilbur  
Directed by Makaela Pollock

# WELCOME

Dear Educators,

*Tartuffe* is a wonderful play, and can be great for students. Its major themes of hypocrisy and gullibility provide excellent prompts for good in-class discussions. Who are the “Tartuffes” in our 21<sup>st</sup> century world? What can you do to avoid being fooled the way Orgon was?

*Tartuffe* also has some challenges that are best to discuss with students ahead of time. Its portrayal of religion as the source of *Tartuffe*'s hypocrisy angered priests and the deeply religious when it was first written, which led to the play being banned for years. For his part, Molière always said that the purpose of *Tartuffe* was not to lampoon religion, but to show how hypocrisy comes in many forms, and people should beware of religious hypocrisy among others.

There is also a challenging scene between Tartuffe and Elmire at the climax of the play (and the end of Orgon's acceptance of Tartuffe). When Tartuffe attempts to seduce Elmire, it is up to the director as to how far he gets in his amorous attempts, and in our production he gets pretty far! This can also provide an excellent opportunity to talk with students about staunch “family values” politicians who are revealed to have had affairs, the safety of women in today's society, and even sexual assault, depending on the age of the students.

Molière's satire still rings true today, and shows how some societal problems have not been solved, but have simply evolved into today's context. However, it is also full of the witty banter and comedic scenes that define this as a classic French farce. We hope your students enjoy the production, and take the time to think about the major themes in it.

Best,  
Michelle Burce  
*Education Director*

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

## PRODUCTION SPONSORS

ARTSFUND



**The Norcliffe  
FOUNDATION**



TUXEDOS AND TENNIS SHOES  
CATERING AND EVENTS



# CONTENTS

<b>Plot Synopsis</b> . . . . .	<b>1</b>
<b>Characters</b> . . . . .	<b>2</b>
<b>Molière Biography</b> . . . . . A biography of the famous playwright.	<b>3</b>
<b>Censored Satire</b> . . . . . A history of <i>Tartuffe's</i> debut and censorship in 17 <sup>th</sup> century France.	<b>4</b>
<b>Rhymes and Rhythms in Translation</b> . . . . . Molière utilized both rhyme and structured rhythm. Learn how these stylistic elements can be preserved when translating a script from French to English.	<b>5</b>
<b>Reflection and Discussion Questions</b> . . . . . Students consider themes in pre-show reflection questions, and think about the production in post-show discussion questions.	<b>6</b>
<b>Placing the Production</b> . . . . . Take a look inside the director's inspiration and thoughts for the production.	<b>7–8</b>

# ACTIVITIES

<b>Two Truths and a Lie</b> . . . . . Students attempt to "Tartuffe" one another by mixing truth and lies.	<b>9</b>
<b>Ending Scene</b> . . . . . Using evidence from the script, students compose an ending scene suited for modern audiences.	<b>9</b>

# SYNOPSIS

**Performs:** March–April, 2015

**Best for:** 6<sup>th</sup> grade and up

**Curriculum Connections:** French farce theatre, morality, and hypocrisy

The play opens with Madame Pernelle visiting her son Orgon's house. She criticizes everyone in the house and compares them unfavorably to their boarder, Tartuffe. She describes Tartuffe as a pious man and praises his holiness and devotion. The others object, saying he is a hypocrite and his piousness is false, but she rejects their claims. As she leaves, she scolds everyone and tells them to be more like Tartuffe.

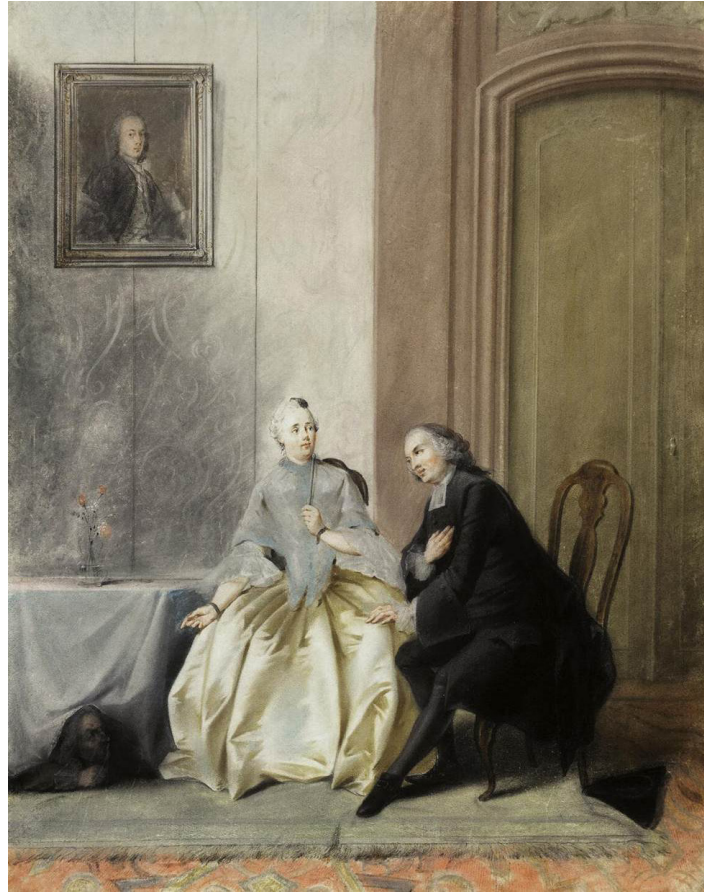
Cléante and Dorine, the maid, discuss Tartuffe, and agree that both Madame Pernelle and Orgon have been fooled by Tartuffe into believing that he is holy and pious. Damis, Orgon's son, wonders whether Orgon will still allow Mariane, Orgon's daughter, to marry her love Valère. Damis wants to marry Valère's sister, so he prods Cléante into asking Orgon about Mariane's marriage.

Orgon arrives home, and instead of asking about his wife's illness, he asks about Tartuffe's wellbeing. Cléante tries to speak with Orgon about Tartuffe, but Orgon can only sing Tartuffe's praises. When Cléante asks about the wedding between Mariane and Valère, Orgon dodges the question. Mariane arrives, and Orgon tells her that he would like for her to marry Tartuffe, in order to ally him to their house forever. Mariane is shocked, but does not refuse because she wants to be an obedient daughter.

Dorine scolds Mariane for not refusing to marry Tartuffe. When Valère arrives, he angrily accuses Mariane of being false by consenting to marry Tartuffe. Dorine steps in to reconcile them, and they come up with a plan to expose Tartuffe's hypocrisy.

Damis is also determined to expose Tartuffe to Orgon. He hides in a closet and overhears Tartuffe profess his love to Elmire, Orgon's wife. Tartuffe suggests that they become lovers behind Orgon's back, saying it is not a sin if they are not discovered. Damis reveals himself and threatens to tattle on Tartuffe to Orgon. When Orgon arrives, he will not believe anything ill about Tartuffe, and instead thinks that his son is trying to defame Tartuffe's good name. He disinherits his son, and plans to make Tartuffe his only heir.

Cléante tries to confront Tartuffe, but he receives only trite religious sayings as responses before Tartuffe hastily departs. Orgon and Elmire arrive, and Orgon tells his wife of his plans to ally Tartuffe to their house. Elmire begs Orgon to hide and observe Tartuffe's actions before he goes through with Mariane's marriage and Tartuffe's inheriting of all of Orgon's property. Orgon



*Scene from Molière's Tartuffe by Jacobus Buys, circa 1795.*

agrees and hides while Elmire sends for Tartuffe. When he arrives, he attempts to seduce Elmire once again, and at the same time makes insulting comments about Orgon.

Finally convinced that Tartuffe is not as good as he appears, Orgon reveals himself and orders Tartuffe to depart. But Tartuffe reveals that he now owns Orgon's house according to the papers that they both signed, so Tartuffe orders Orgon to depart. Tartuffe also holds private incriminating papers from Orgon's friend Argas, an exile, that Orgon had agreed to hide from the King. When Madame Pernelle arrives, she is finally convinced of Tartuffe's wickedness, but it is too late.

An officer of the King arrives, but instead of evicting Orgon and his family, he brings news that the King has wisely seen through Tartuffe's hypocrisy, and orders Tartuffe arrested and imprisoned for his crimes. The King restores all of Orgon's property to him and pardons Orgon of any wrongdoing.

# HOUSEHOLD OF ORGON

**MADAME PERNELLE:** Mother of Orgon

**FLIPOTE:** Servant of Madame Pernelle

**ORGON:** Head of the house and husband of Elmire

**ELMIRE:** Wife of Orgon, step-mother of Damis and Mariane

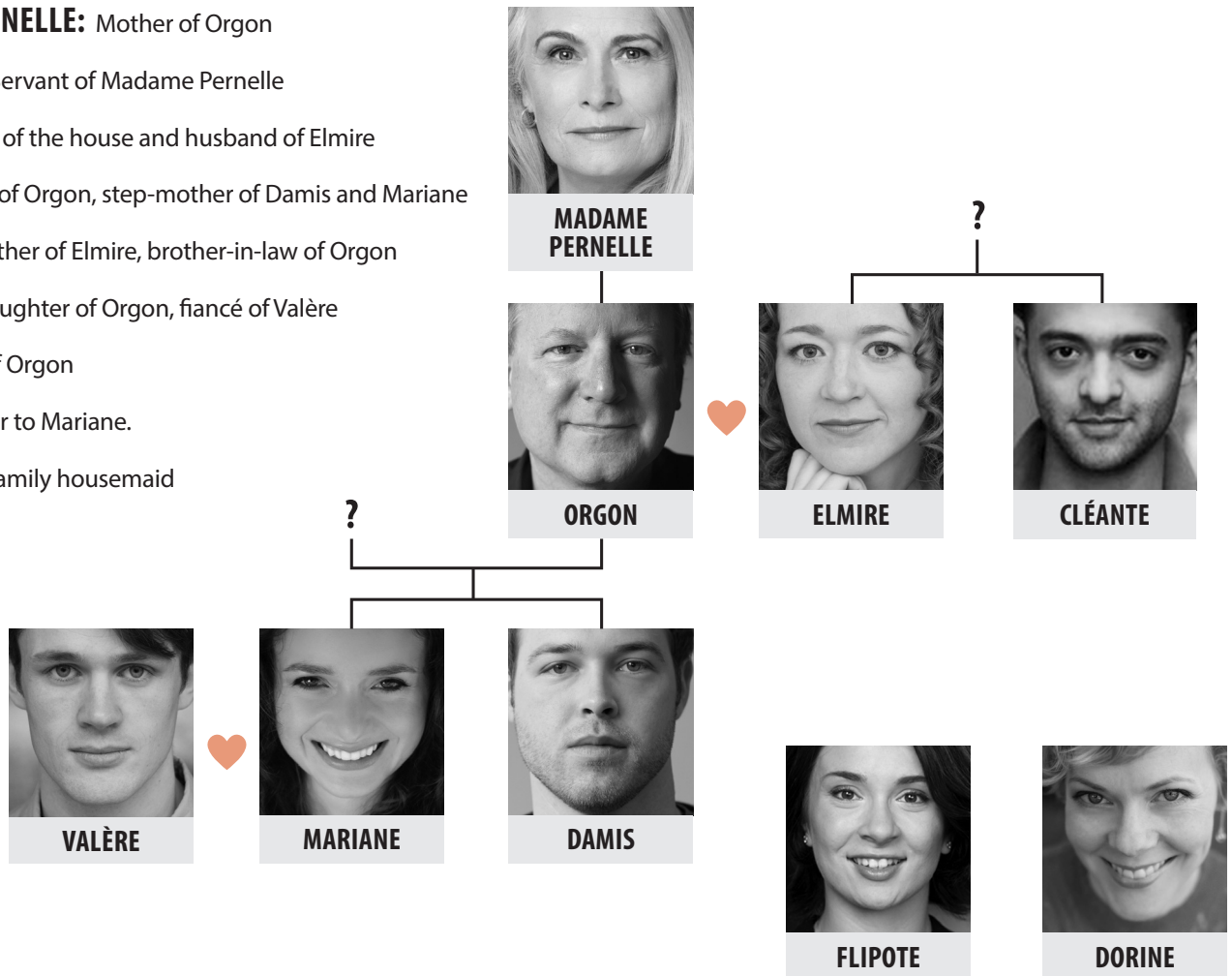
**CLÉANTE:** Brother of Elmire, brother-in-law of Orgon

**MARIANE:** Daughter of Orgon, fiancé of Valère

**DAMIS:** Son of Orgon

**VALÈRE:** Suitor to Mariane.

**DORINE:** Family housemaid



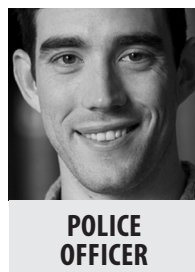
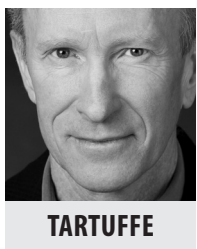
## OTHER CHARACTERS

**TARTUFFE:** Houseguest of Orgon

**MONSIEUR LOYAL:** A bailiff

**POLICE OFFICER:** An officer of the King

**ARGAS:** Friend of Orgon (mentioned but never seen)



# MOLIERE BIOGRAPHY



Molière by Nicolas Mignard, 1658.

Molière is considered one of the greatest comedic playwrights of his time. He was born in France as Jean-Baptiste Poquelin to a fairly well-off family in 1622. He lost his mother at an early age and had a troubled relationship with his father, who worked as an official in the court of King Louis XIII. Jean-Baptiste initially seemed to have a career as an official at court, as he was studying to be a lawyer as well as mingling with nobility.

In 1643, Jean-Baptiste decided to leave his secure life behind for a life in the theater. With the actress Madeline Bejart, he founded the Illustre Théâtre. He quickly became head of the troupe, due to his legal training and his talent as an actor. The theatre found itself deeply in debt and, in spite of his debts being paid by an anonymous benefactor, he spent a day in prison. Upon his release, he then adopted the name "Molière," probably to spare his father the shame of having an actor in the family.

Molière and Madeline formed a new theater company which toured around France over the next twelve years. It was during this period that Molière began to write. Very few of his plays survive from this period. Though Molière was influenced by Commedia dell'arte, he soon grew in fame and notoriety for his talent in satire. Molière gradually began to gain a following, and he set his sights on returning to Paris. Key to this accomplishment was the support of the nobleman Armond, Prince of Conti, who became Molière's patron for many years. Also important was the addition of Marquise-Thérèse de Gorla

to Molière's acting company. Better known as Mademoiselle Du Parc, she was an actress of great renown who gained notoriety for her various affairs.

In 1658, Molière returned to Paris where he and his company found support and patronage in the court of King Louis XIV. He and his actors became popular and loved by the public. Molière himself became the focus of much love for his plays, specifically his farces. But Molière also had enemies in court and his plays were often met with controversy. Accusations ranged from deliberately causing embarrassment to French society to marrying his daughter. At times his work raised the ire of the Catholic Church. *Tartuffe*, in particular, produced a scandal when it was first performed in Versailles and was banned.

Over the course of his career, Molière wrote such masterpieces as *The Miser*, *The School for Wives*, *The Misanthrope*, *Scapin's Deceits*, and *The Learned Ladies*. He also became well-known for incorporating music and ballet into his plays. These *comédies-ballets* were met with great acclaim and popularity, and Molière was soon collaborating with Jean-Baptiste Lully, who was responsible for making opera and ballet into professional arts unto themselves.

In the early 1670s, Molière developed symptoms of tuberculosis, though he continued to write and perform. In 1673, against the advice of his wife, doctors, and friends, he went onstage to perform in his own play, *The Imaginary Invalid*. Playing the lead part, his real coughing fits were often met with laughter. Molière refused to stop performances, unwilling to disappoint the audience or let down his company, and after a performance of *The Imaginary Invalid* he collapsed and died.

Source:

Scott, Virginia. Molière, A Theatrical Life, 2000, Cambridge University Press

# TARTUFFE'S EARLY PRODUCTION HISTORY

Molière's *Tartuffe*, though famous today, had a rocky start when it was first written in 1664. Its first performance was at the Palace of Versailles and consisted of only the first three of the five acts of the play. King Louis XIV enjoyed the play and could see that it was aimed principally at hypocrisy and not religion itself. However, religious hypocrisy was highlighted in the play, and this did not sit well with several other important figures at the time, including Anne of Austria and La Compagnie du Saint-Sacrement.

Anne of Austria, the mother of King Louis XIV, is thought to be one of the main reasons why *Tartuffe* was swiftly banned after its first performance. She was a devout Catholic and deeply religious. As the Queen Mother, she used her influence to strengthen the power of the Catholic Church. Therefore, if one wished to be in the good graces of Anne of Austria at court, they had to make a big show of their devoutness. The result was a court full of over-zealous courtiers showing their religious fervor, not because of their own inward piousness, but because of their self-interest of being in the Queen Mother's favor. *Tartuffe* struck at this hypocrisy, but Anne saw it as an attack on the Catholic Church.

La Compagnie du Saint-Sacrement, or The Company of the Blessed Sacrament, was a 30-year-old secret society of priests and citizens who also pressured Louis XIV to ban *Tartuffe*. The group's main goal was to promote a purer form of Catholicism in France, and a play that seemed to mock fervent piety was not well-received. Anne of Austria had ties to the group, as did Molière's former patron, the Prince de Conti, and they used their influence to get Louis XIV to ban the play within three days of its first performance.

Other religious aristocracy also pushed for the play's ban. Roullés, the priest of Saint Barthélemy, wrote that *Tartuffe* was "a demon in flesh, dressed as a man; a free-thinker, an impious bring, deserving to be publicly burned. Molière is a finished *Tartuffe*, a true hypocrite. If the purpose of the comedian is, as he says it is, to amend men's lives by amusing them, Molière's purpose is to ruin their souls eternally by making them laugh — like those serpents whose deathly fangs shed a smile on the faces of those they wound."

Despite being banned — or perhaps because of it — readings of *Tartuffe* were in demand at private homes of the nobility and in the salons of Paris. Molière worked to change some key points in *Tartuffe* and re-named it *L'Imposteur*. It opened in Paris in 1667 and was banned immediately.

Molière made a formal plea to have the ban lifted, arguing that *Tartuffe* was not a dangerous attack on the Church, but a comedic jab at hypocrisy in general. His request was denied. An

anonymous letter published in Paris reviewed *Tartuffe*, arguing that portraying religious hypocrisy on stage was not an attack on religion itself. Finally, in February of 1669, a public production of *Tartuffe* was staged in Paris. People stormed the theatre to see this long-forbidden play, and it gained favorable reviews.



*Anne of Austria* by Charles Beaubrun, circa 1650.



A painting from 1667 depicting Louis XIV as patron of the fine arts. While Louis and Anne of Austria disagreed over the censorship of *Tartuffe*, it was his mother who instilled a love of the arts and theatre in early in her son from childhood.

## Sources:

Bates, Alfred (editor). *The Drama; Its History, Literature, and Influence on Civilization: Vol. 7*. London: Historical Publishing Company, 1906. pp. 181-183.

Dudein, George. *Molière, Volume II*. Trans. Katherine Wormely. Boston, Little, Brown and Co. 1909

Holland, Helen Greene. *(The) Controversy over Molière's "Le Tartuffe."* Boston University, 1924.

# RHYMES AND RHYTHMS IN TRANSLATION

Molière lived at a time when French literature and culture were highly regulated. The Académie française was created in 1635, and soon became the main body responsible for regulating French language, grammar, and literature. Beyond publishing the first dictionary of the words in the French language in 1697, they also had standards for what constituted “good” theatre, and their preference in Molière’s time was for Neo-classical theatre.

Neo-classicism refers to theatre that is inspired by the classical art of ancient Greece. Specifically, the Académie française based their guidelines for good theatre on the writing of Aristotle. Aristotle wrote that a tragedy contains three unities: unity of time, unity of place, and unity of action. Unity of time means that the entire play takes place in one day. Unity of place means that the play takes place in a single location. Unity of action means that all of the action in the play is related to the central plot of the play, and there are no diversions or sub-plots.

Beyond conforming to the three unities, French plays of this period were also expected to conform to a strict language standard. French plays were written in alexandrine couplets, or what the English would have called iambic hexameter in rhyming couplets. (Shakespeare wrote largely in iambic

pentameter, but only a few of his lines rhyme. He often also wrote in prose.) Each line was to have twelve syllables, and every two lines were supposed to rhyme. Each rhyming couplet was to form a complete thought. In addition, it was also common for there to be a short pause in the middle of lines, between the 6<sup>th</sup> and 7<sup>th</sup> syllable. This is called a caesura.

Molière’s *Tartuffe* conforms to this standard in the original French, and the Wilbur translation used by Seattle Shakespeare Company makes only minor changes to the text meter. In translating *Tartuffe*, Wilbur preserved the sound and structure of the play, since it was so important to Molière in his time, but substituted iambic pentameter (10 syllables\*) for the hexameter (12 syllables) used in the French. Other translations are more directly literal, but do not preserve strict alexandrine lines and rhyming couplets.

Look at the examples below. In the first, Molière’s original French has 12 syllables per line, and the two lines rhyme. In addition, there is a short pause, or caesura, between the 6<sup>th</sup> and 7<sup>th</sup> syllable in each line. This is easy to see in the second line, where the pause is indicated by a comma. Compared below is a quote from Madame Pernelle in original French and Wilbur’s English translation:

## ORIGINAL FRENCH:

1	2	3	4	5	6	7	8	9	10	11	<b>12</b>
C’est	que	je	ne	puis	voir	tout	ce	mé—	na—	ge-	<b>ci,</b>
1	2	3	4	5	6	7	8	9	10	11	<b>12</b>
Et	que	de	me	com—	plaire,	on	ne	prend	nul	sou—	<b>ci.</b>

In the translated English, the lines are a little shorter, but they still have the same iambic meter.

\*As a note, it is generally accepted that one additional, unaccented syllable may be added at the end of a line of iambic pentameter without it disrupting the verse. These lines also preserve the rhyme at the end of the two lines.

## TRANSLATED ENGLISH:

1	2	3	4	5	6	7	8	9	<b>10</b>	<b>11</b>
I	must.	This	house	ap—	palls	me.	No	one	<b>in</b>	<b>it</b>
1	2	3	4	5	6	7	8	9	<b>10</b>	<b>11</b>
Will	pay	a—	tten—	tion	for	a	sin—	gle	<b>min—</b>	<b>ute.</b>



## PRE-SHOW REFLECTION QUESTIONS

Before watching the show, have students reflect on the following questions, either in a large group, small group, or individually in a journal.

Who are some famous “Tartuffes” of today — people who pretend to be more upright than they are to gain power, money, or fame?

Who are some people who are genuinely pious, who have gained worldwide attention for their goodness?

How can you tell the difference between someone who is genuinely good and someone who is pretending to be good in order to gain something?

Have you ever been in a situation where members of a family disagree over something very important? What could be done to solve it?

## POST-SHOW REFLECTION QUESTIONS

Here are some questions to discuss with students after the play. Some possible answers are included, but answers may vary and students are encouraged to come up with their own interpretations of the play. There are many correct answers, as long as they are backed up by events from the play.

### Who is the most sensible person in the play?

- Dorine: she is able to see right through Tartuffe, and she isn't afraid to speak the truth.
- Elmire: she is practical and comes up with a plan to convince Orgon of Tartuffe's true nature.
- Cléante: he has good advice and encourages everyone to keep their wits about them.

### Does the resolution of the play feel satisfying? Why or why not?

- No, the resolution is not satisfying. The King, who is not a character in the play, suddenly solves an impossible situation.
- No, the resolution is not satisfying because we don't get to see Orgon have to repent in any way for the mistakes he has made.
- Yes, the resolution is satisfying because the bad people are punished and the good people are unharmed in the end.

### How effective is reason in convincing Orgon that he is wrong? What (if anything) can actually change someone's mind or make them see the error of something they are passionate about?

- Reason seems to have no effect on Orgon's opinion of Tartuffe.
- Hearing Tartuffe insult him helped change Orgon's mind.
- Making Orgon jealous helped change his mind.
- Having his house taken away helped to convince Orgon.
- It seems like strong negative emotions, like jealousy, betrayal, and loss can help to convince someone that they are wrong about something.

### Do you believe Molière ridicules religion in the play?

- No. He shows how bad false religion and “putting on a show” can be.
- Yes. He shows how people can use religion to say whatever they want to say.

# PLACING THE PRODUCTION

Director Makaela Pollack is taking our production of *Tartuffe* and placing it in a more modern time. When reading the play, she focused on the themes of belief, greed, and family ties that come up throughout, and decided to set the show in the world of the American 1940's. The play will start out feeling like an *I Love Lucy* episode, with a fun and funny atmosphere in a well-off family home. The post-WWII triumph should still feel fresh, and there is optimism around Orgon's household. As the play progresses and *Tartuffe* meddles with the family more and more, the play will begin to take on the feel of a film noir, with shadows creeping into the play.

At the same time, there is a need for something to believe in. The 1940's and 50's was a time when several new fringe religions appeared in the US. Tartuffe himself is going to belong to an undefined new-age religion, with a made-up symbol drawn both from religious icons and currency symbols, to symbolize his use of religion to make money.

The set of *Tartuffe* is inspired by the Los Angeles mid-century modern architecture of Frank Lloyd Wright and Richard Neutra. This is a fictionalized world that combines 1940's French elegance with the low and wide ceiling and clean lines of mid-century modern architecture. The furniture will also combine these two aesthetics, with a combination of an elegant chaise lounge and Eames modern furniture.

The lighting and costumes will also help to set the stage by indicating time of day. This play is going to take place over one day, beginning in the morning and running late into the night. As it gets later, more of Orgon's world falls apart, with the officer coming to his door in the dead of night. The deus ex machina ending will feel like coming out of the night into a new day of hope, and that may be indicated by the breaking of dawn in the world of the play.



# PLACING THE PRODUCTION



## ACTIVITY: TWO TRUTHS & A LIE

### OBJECTIVE:

To encourage students to think critically about information they are given.

**TIME:** 10 minutes

### STUDENT SKILLS:

Presenting information, evaluating information.

Tartuffe got into Orgon's good graces by telling many lies about himself, but he also mixed in a good amount of truth to make the lies more believable. In this activity, students will be asked to tell two truths and a lie to a small group. Their other group members will need to try and identify which statement is a lie, based on what they already know about the person.

### INSTRUCTIONS

- Break up the class into small groups.
- Have each student individually think of two truths and a lie about themselves — preferably things that their group mates would not immediately be able to identify as truths, and lies that might be true.
- Within the group, have each person tell their three statements in any order. For example:
  - I have vacationed in Hawaii.**
  - My favorite animal is the owl.**
  - I own two cats.**
- After each person, the rest of the group members should discuss the statements and try to guess which one is the lie. Then the person should reveal if the rest of the group is correct or not.

**Optional:** Have each group choose two truths and a lie about their group, and present it to the rest of the class. For example:

**Someone in our group has never left Washington State.**

**Someone in our group is allergic to bananas.**

**Someone in our group speaks Chinese.**

Then have the class try and guess which is the lie.

### POST-ACTIVITY DISCUSSION

- Were you able to guess the lie correctly? How did you do it? Why couldn't you do it?
- What sort of lies were the most convincing? Big lies? Small lies? Why?
- Why do you think Orgon had trouble seeing through Tartuffe's lies? Why did the other members of the household have an easier time?

## ACTIVITY: ENDING SCENE

### OBJECTIVE:

To use textual evidence to re-imagine *Tartuffe's* ending.

**TIME:** 30–45 minutes

### STUDENT SKILLS:

- Cite textual evidence
- Write using narrative techniques

At the end of *Tartuffe*, Orgon and his family are saved from losing their house and being treated as traitors by an officer of the King who informs them that their gracious king has seen through the imposter Tartuffe, and he will use his ultimate power to punish Tartuffe and forgive Orgon. This sort of ending is called a *deus ex machina*, or "God from the machine." It refers to an all-powerful being (God or the King) stepping in at the last minute to make everything right, even if the situation seemed hopeless.

This type of ending is rarely satisfying to modern audiences, so in this activity students will be asked to re-imagine the ending of the play. There are several variations included for different skill levels.

### INSTRUCTIONS

- After watching *Tartuffe*, discuss the ending with students. Introduce them to the concept of *deus ex machina*, and point out that this ending was probably not Molière's original ending of the play. Since *Tartuffe* was censored, Molière had to re-write parts of the play to make it acceptable to the religious members of the 17<sup>th</sup> century French court.
- Split the class into small groups, and have them discuss what would be a more natural ending for the play, or one that they could imagine following logically from the rest of the events of the play.

**Variation 1:** Have students present their idea for an ending to the class. Have them point out how each major character would contribute to that ending, and what events earlier in the play would lead up to that ending.

**Variation 2:** Have students work together to write a script for the ending of the play. They can write their script in regular prose, or for a bigger challenge students can try to write it in some type of rhyming verse.

**Variation 3:** Once you have a script written (Variation 2), have each group act out their version of the ending for the rest of the class.

### POST-ACTIVITY DISCUSSION

- How did the groups incorporate different characters into their endings?
- Were the endings mostly good for Orgon? Bad for Orgon? Why do you think that is?
- Were these endings more or less believable than the original ending? Why?

# 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.