

union arts center

romeo & juliet

*a spanish/english
bilingual production*



by william shakespeare

adapted by
alyssa saldana & michael nevárez

directed by
michael nevárez

STUDY GUIDE



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Welcome

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Welcome to our touring production of *Romeo y Juliet* – a timeless story that continues to resonate with audiences, particularly young people, more than 400 years after it was first written. In this adaptation, we aim to bring Shakespeare’s world into sharper focus for today’s middle and high school students, while weaving together modern Spanish and Shakespearean English with fluidity and poetic grace.

At the heart of *Romeo y Juliet* are themes of love, loss, and identity – topics that continue to shape the lives of teenagers everywhere. The intense emotions of first love, the struggles of defying societal expectations, and the tragic consequences of miscommunication all feel as fresh now as they did in Elizabethan times.

Our production is designed to be fast-paced and accessible, distilling the play’s powerful essence into a form that fits within the constraints of a touring performance. With just five actors, we aim to capture the full spectrum of Shakespeare’s characters and the rich emotional depth of his writing, while maintaining a dynamic and engaging pace for our student audiences. Each actor brings a piece of themselves in their Spanish text which has been specifically curated to their own dialects and identity.

As we travel across Washington, we hope to spark conversation and reflection on the timeless relevance of this story. *Romeo y Juliet* invites us all to examine the ways we connect with others, the consequences of our choices, and the power of love and hate in shaping our world. We are excited to share this production with you, and we hope it encourages you to see this classic in a new light.

Thank you for joining us on this journey!

Michael Nevárez
Director of *Romeo y Juliet*

“

**Dos familias, both alike in dignity,
En linda Verona, donde ponemos nuestra escena,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.**

– *La Tragedia de Romeo y Julieta*, Prologue

A bilingual adaptation of William Shakespeare’s *Romeo and Juliet*

Synopsis

A brawl between two feuding families of Verona—the Capulets and the Montagues, sets the opening scene. As the chaos grows from taunting to violence, the rivals test each other’s boundaries. Verona’s Prince quickly arrives to break up the fight and threatens death to anyone who disturbs the peace of Verona’s streets again.

Meanwhile, Romeo is moping over his unrequited love for Rosaline, while the Capulets are planning a grand celebration to introduce their daughter, Juliet, to Paris, a young lord.

Everyone in Verona is invited—except the Montagues. Despite the lack of invitation, Romeo is persuaded by his friends, Benvolio and Mercutio, to crash the Capulet party in disguise.

At the event, Romeo lays eyes on Juliet and instantly forgets about Rosaline. The two are immediately smitten but are soon separated, only to learn that the other belongs to a rival family.

Ignoring the danger, Romeo sneaks into the Capulet garden to find Juliet at her window. There, they vow their love and plan to marry secretly the next day.



**Seattle Shakespeare’s Romeo and Juliet (2024),
Photo by Giao Nguyen**

Romeo seeks out Friar Laurence, who agrees to marry them in hopes that their union will end the long-standing feud between their families. However, on the day of their secret wedding, tragedy strikes. Tybalt, Juliet’s cousin, confronts Romeo, who refuses to fight with him. Mercutio steps in and is fatally wounded. In his grief and rage Romeo kills Tybalt in retaliation. As punishment the Prince banishes Romeo from Verona.

A devastated Juliet spends one final night with Romeo before he must flee. Unaware of her secret marriage, Lord Capulet insists she wed Paris immediately, hoping to distract the family from their grief. Juliet seeks the Friar’s help out of desperation. He gives her a potion that will make her appear dead, and plans for Romeo to retrieve her when she wakes.

However, the message never reaches Romeo. Instead, Romeo hears of Juliet’s “death” and overcome with grief, buys poison and travels to her tomb to join her in death. Juliet awakens to find Romeo dead beside her, and in her despair takes her own life with his dagger.

The deaths of the two lovers prompt the Capulets and Montagues to finally reconcile, understanding too late that their feud has led to the deaths of their children.



**Romeo and Juliet (2024),
Photo by Giao Nguyen**

Mario Espinoza (he/they)

Mercurio/Nurse

Mario is very proud to be a part of the graduating class of 2025 from Cornish College of the Arts and is buzzing to return to this timeless romantic tale. Espinoza's past credits include the jealous and regal Dionyza in Shakespeare's *Pericles* (dir. Timothy McCuen Piggee), The wide-eyed young teen Wally Webb in Kaela Mei-Shing Garvin's *Corner's Grove* (dir. Kaela Mei-Shing Garvin), he also has played rounds as the fortuitous and stoic Marco in Arthur Miller's *A View from the Bridge* (dir. Sheila Daniels), the jealous but honorable Duarte in Marisela Trevino Orta's *The River Bride* (dir. Johamy Morales), And the romantic Juliet in a 2024 production of Shakespeare's *Romeo and Juliet* (dir. Xavier Fernandez-Miller). El amor es todo lo que tenemos!



Montse Garza (she/her)

Juliet

Montse is a bilingual Latina director, writer, actor, and lighting designer who grew up in south Texas near the border. She earned dual Bachelor's degrees in Computer Science and Theater Arts from MIT, then moved to Seattle, where she spent three years working in both tech and theatre before deciding to leave her tech job and pursue art full-time! She is an Ensemble Member with Latitude Theatre and a Company Member at eSe Teatro, where she works to uplift Latine voices and recently directed their 2025 mainstage production *Cornelia's Visitors*. Montse is thrilled to be making her Union Arts Center (and Shakespeare!) debut in *Romeo y Julieta*. Growing up in a community where English was often a second language, Shakespeare once felt inaccessible to her, so it's a joyful surprise to now play one of theatre's most iconic characters. Next, she will direct the English translation of the Colombian play *Complemento* by Rafael Guizado this summer!



Iveliz Martel (she/ella)

Capulet/Benvolio

Iveliz Martel is an actor, teaching artist, and journalist from Chile. She holds an MFA in Acting from the University of Washington School of Drama and an MS in Science Journalism from Texas A&M University. Her local theatre credits include work with Seattle Children's Theatre, Seattle Shakespeare, Swim Pony, Global Works, Yun Theatre, Strawberry Jam, Walk Don't Run Art Marathon, and eSe Teatro. She also created and performed her original clown solo show, Tutti Frutti, co-developed with Bradley Wrenn and staged at 18th & Union in Seattle and CoHo Theatre in Portland. Iveliz has also built a career as a radio reporter in Chile.



Daniel Mercado (they/he)

Romeo

Daniel Mercado is a Seattle-based actor and playwright. Recent acting credits include: Romeo (*Romeo and Juliet*), Dmitry (*Anastasia*), Callahan (*The Old Man and the Old Moon*), The Associate (*The Christians*), Les (*Murmurs*), Theophilus (*Mrs. Packard*), and Nikos (*Big Love*) at Seattle Pacific University.



Malex Reed (they/she/he)

Tybalt/Friar Lawrence

Seattle-based performing artist Malex Reed studied Vocal Performance, Music Composition, Theatrical Directing, and Playwriting at Cornish College of the Arts. Acting credits include: Ariel/Boatswain/Ceres in *The Tempest* and Valentine/Priest/Officer in *Twelfth Night* (Seattle Shakespeare Company/ACT), The Oracle in *Spirit Parlour* at Café Nordo, Jiji in *Kiki's Delivery Service*, and Bro in *Deep Purple Wiggle* at Theatre Battery. Music direction credits include: *The Tempest*, *Pericles*, and *Love's Labour's Lost* at Seattle Shakespeare Company, as well as *Cabaret* at Reboot Theatre. Directing credits include: *The Little Dog Laughed*, produced by Broken Cage Collective. Malex directs the PwA Singers through Path with Art, a nonprofit providing arts education and community for underserved populations. They are also the lead singer and songwriter for the band Neither Bears Nor Forest. Malex is a Gregory Award winner for Outstanding Performance by a Musician.



Adriana Gonzales (she/her)

Understudy & Stage Manager

Adriana is a Xicana actress from Denver, CO. A recent graduate from the MFA Acting program at University of Washington her recent UW credits include: *The Seagull* (Polina), *Mother of Exiles* (Tata, Claudia), *The Winter's Tale* (Perdita), *The Caucasian Chalk Circle* (Governor's Wife), *All My Sons* (Kate Keller) and *Vanity Fair* (Jos, Sir Pitt & others). Her new development works include devising OMNIA Break Room at University of Washington as well as her solo shows *¡Dale!* and *Fifth Sun*. She co-produces a podcast called *Tea Amigas*.



Family Trees



2026 Touring Company *Romeo y Julieta*, Photo by Giao Nguyen

THE HOUSE OF ESCALUS

PARIS
KINSMAN OF THE PRINCE
ENGAGED TO JULIET

ESCALUS (THE PRINCE)
PRINCE OF VERONA

MERCUTIO
KINSMAN OF THE PRINCE
CLOSE FRIEND TO ROMEO

THE HOUSE OF CAPULET

LADY CAPULET
MOTHER OF JULIET

LORD CAPULET
FATHER OF JULIET

NURSE
JULIET'S NURSE / CONFIDANT

TYBALT
JULIET'S COUSIN
KILLED BY ROMEO

ROSALINE
JULIET'S COUSIN
ROMEO'S FORMER LOVE INTEREST

JULIET
DIED BY HER OWN HAND

THE HOUSE OF MONTAGUE

LADY MONTAGUE
MOTHER OF ROMEO
DIED OF GRIEF

LORD MONTAGUE
FATHER OF ROMEO

ROMEO
DIED BY HIS OWN HAND

BENVOLIO
ROMEO'S COUSIN

FRIAR LAURENCE
A FRANCISCAN FRIAR
CLOSE FRIEND TO ROMEO

KEY



Dead by the end of the play



Married



Not seen (in our production)



Unrequited Love



Cousins / Related

Romeo and Juliet is more than just a story about two young lovers. Shakespeare weaves together big ideas that explore human emotions, relationships, and the consequences of our choices. These themes—like love, fate, conflict, and family — are what give the play its lasting power. They invite us to think about the forces that shape our lives and the ways our emotions can both inspire and destroy us. As you read or watch the play, consider how these themes show up in the character’s actions and how they still resonate with the choices and challenges we face today.

LOVE AND PASSION



Romeo and Juliet (1999)

- The play explores different types of love: romantic love (Romeo and Juliet), infatuation (Romeo and Rosaline), friendship (Romeo and Mercutio), and familial love (Romeo and Benvolio).
- Love is portrayed as powerful but also occasionally impulsive and dangerous.
- The intensity of Romeo and Juliet’s love leads to both joy and tragedy.

FATE AND DESTINY

- The idea of “star-crossed lovers” suggests that their fates were sealed from the beginning.
- Coincidences and bad timing (like the missed letter) suggest that fate plays a role in their downfall.
- Characters often blame fate or fortune when things go wrong.

CONFLICT AND FEUD

- Violence is woven throughout the play, from the opening brawl to the fatal duels.
- The feud turns personal disagreements into deadly confrontations.
- Violence is often impulsive, reflecting the quick decisions made by many characters.

POWER AND COMMUNICATION



Romeo and Juliet (2024)
Photo by Giao Nguyen

- Power dynamics shape relationships throughout the play, from the parents' control over their children to the Prince's authority over Verona.
- Juliet's struggle for autonomy highlights the limited power young women held in her society.
- The power struggle between the Montagues and Capulets drives the violence and conflict that traps Romeo and Juliet.

INDIVIDUAL VS. SOCIETY

- Romeo and Juliet's love defies the expectations and rules of their feuding families.
- Both characters struggle to balance their personal happiness with loyalty to family and social tradition.
- Their attempts to break free from societal constraints ultimately lead to their isolation and tragic end.

YOUTH AND IMPULSIVITY

- Young characters, especially Romeo and Juliet, make quick, passionate decisions.
- Their youthful optimism and belief in love clash with the older generation's desire for control and tradition.
- The impulsiveness of youth is both exciting and dangerous



Touring Production *Romeo and Juliet* (2025)
Photo by Spencer Dykstra

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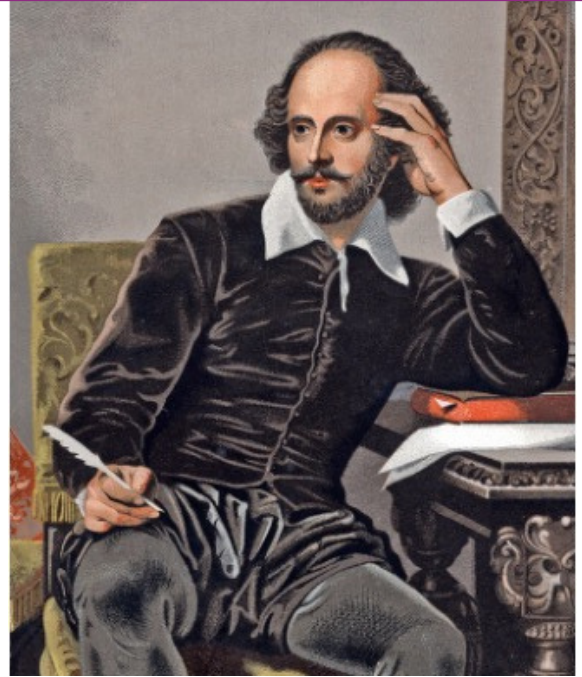
Biography of William Shakespeare

William Shakespeare, widely regarded as the greatest dramatist in the English language, was born in April 1564 to John Shakespeare, a city councilman and glove maker, and Mary Arden. He was the eldest son in a family of eight.

Not much is known about William's childhood or education. It's likely he attended the local school in Stratford, where he would have studied classical Latin authors, as was typical in Elizabethan education.

In 1582 at the age of eighteen William married Anne Hathaway (not the actress from *The Princess Diaries*). The birth of their daughter Susanna was the impetus of their hasty marriage six months prior. Two years later, the couple had twins— Hamnet and Judith. After the birth of the twins records of William's life disappear for several years. These "lost years" have sparked much speculation among historians. Some believe he began his theatrical career tending horses at the theatre though no one knows for sure. What is clear is that during this time William must have been honing his skills as a writer.

By 1592 records show that Shakespeare's plays were being performed in London. He joined an acting company called Lord Chamberlain's Men, which he co-owned with several other actors. The company became a favorite of Queen Elizabeth I, and later James I. During this time William often acted in his own plays, typically in minor roles, and also appeared in other productions. His early works were mostly comedies and histories.



Tragedy struck in 1596 when Shakespeare's son, Hamnet, died of an unknown illness. Just three years later, in 1599, Lord Chamberlain's Men were successful enough to build their own venue—the Globe Theatre. As Shakespeare's career advanced, so did the popularity of the company, and his writing deepened with his great tragedies.

In 1603, after the death of Elizabeth I, James I became the new monarch and the official patron of Lord Chamberlain's Men. Their name was then changed to the King's Men. In 1608 they expanded by purchasing the indoor Blackfriars Theatre. Shakespeare became quite wealthy from his career and made several property investments, including the purchase of New Place which was the second-largest house in his hometown of Stratford. He eventually retired to Stratford to spend his final years. Shakespeare died on April 23, 1616. The cause of his death remains unknown.

But, soft! what light through yonder window breaks?

Es el este, y Julieta es el sol.

Arise, fair sun, y mata la luna envidiosa

— *La Tragedia de Romeo y Julieta*, Prologue

A bilingual adaptation of William Shakespeare's *Romeo and Juliet*

Audience in Shakespeare's Time

Audiences in Shakespeare's time behaved quite differently from what we expect today when attending the theatre. Rather than sitting quietly Elizabethan audiences were rowdy and directly involved in the show.

Shakespeare is often associated with the Globe Theatre in London, a wooden stage constructed in 1599, which hosted many of his world premieres, including *As You Like It*, *Hamlet*, *Othello*, and *Macbeth*. On June 29, 1613, the Globe went up in flames during a performance of *Henry VIII*. A modern reconstruction, "Shakespeare's Globe," opened in 1997, located about 750 feet from the site of the original theatre.

London theatres like the Globe could hold up to 3,000 people, with performances running most afternoons. This meant that 10,000 to 20,000 people could see a play each week! Shakespeare's audiences spanned all social classes, from the very rich to the lower-middle class. Theatre was a popular form of affordable entertainment. Admission to the Globe cost as low as a penny—the same price as a loaf of bread or a pint of ale.



Those who paid just one penny stood in "the yard," the area closest to the stage, and were known as "groundlings." For an additional penny, audience members could sit on benches behind the yard, or pay another penny for a cushion. Access to the upper galleries, which were covered and seated, started at six pence.

Without electricity all performances took place in broad daylight, allowing for interaction between actors and the audience. Shakespeare's famous soliloquies were often spoken directly to the crowd, who might even respond! Audiences were highly reactive—they would cheer for the hero, boo the villain, and get excited by special effects. In comedies the audience might even dance with the actors at the end. If they didn't enjoy the play, they weren't shy about causing a ruckus, sometimes even throwing furniture or damaging the theatre.

Shakespeare employed several strategies to capture and hold the attention of his audience. His plays rarely began with the main characters. Instead minor characters opened the first scene. Without house lights to dim, performances simply started when actors entered the stage and began speaking, often over the noise of the crowd. These opening scenes usually set the tone, but the dialogue wasn't always crucial, knowing that it might not be heard clearly.

All the world's a stage...

-*As You Like It*, William Shakespeare

Audiences today can learn from Elizabethan spectators about how to enjoy a Shakespeare play. Here are a few tips:

- Don't worry if you miss some words at the beginning! The first scene often sets the mood but doesn't usually contain vital information. It's normal to need a few minutes to adjust to the language, much like getting used to someone speaking with a heavy accent. The actors are trained to help you understand, so give yourself time to catch on.
- Feel free to express your enjoyment during the performance. Laugh at the clowns, clap for the heroes, gasp at plot twists, and applaud the actors at the end. This keeps you engaged and shows the performers that you're with them.
- Remember, unlike in a movie, the actors can see and hear you! Even though modern theatre lighting dims the audience, the actors are often very close, especially if you're in the front rows. Keep conversations to a minimum, silence your phones, and avoid distractions like bright screens.
- Lastly, **theatre is for everyone**. In Shakespeare's day, it was an affordable form of entertainment that appealed to all kinds of people. Whether you've seen hundreds of plays or none, whether you're rich or poor, young or old, Shakespeare's work has something for you. His plays contain jokes, banter, speeches, and battles—truly something for everyone. That's part of what makes them still relevant and entertaining today.



Romeo y Julieta (2026), Photo by: Giao Nguyen

How to Watch a Play

Engage

Respect

Enjoy

Welcome! Union Arts Center is thrilled to perform for you! Here are some helpful tips to get you acquainted with theatre-going in general:

Thank you for joining us! **ENJOY THE SHOW!**

LISTEN

Pay attention to the talented actors sharing their story with you today—they're excited for you to hear it! Also, **listen to instructions from our staff.** We're here to ensure everyone has a great experience, and sometimes we'll guide you on seating or movement to help things run smoothly.

PHONES

Keep them in your backpack or pocket, preferably on airplane mode. Share your experience after the show, and **enjoy the performance distraction-free.**

PARTICIPATE

You're part of the experience! **Laugh, applaud, and listen closely to make the show even better for everyone. Remember, respect is key.** Playwright Dominique Morisseau reminds us, "This is live theater, and the actors need you to engage with them, not distract or thwart their performance."

CARE

The actors can see and hear you, so **be the kind of audience member you'd enjoy sitting** next to. Before you leave, check around to make sure you haven't left anything behind.

Romeo and Juliet is the most adapted Shakespeare play for Latinx cultures.

Ever-present in U.S. culture, the familiar story and easy divide of the Capulets and Montagues also makes for a popular choice for bilingual or semi-bilingual theatre. *Romeo and Juliet* has Latinate roots, but Latinx-izing in US culture kicks off with *West Side Story*, the most successful Shakespearean adaptation worldwide.



Cal Shakes' *Romeo y Juliet* (2022),
Photo by: Kevin Berne

Romeo y Juliet

Adapted by: KJ Sanchez & Karen Zacarías
Cal Shakes' bilingual '*Romeo y Juliet*' was set in the Alta California of 1845. In the theater's world premiere adaptation of '*Romeo and Juliet*,' the star-crossed lovers are portrayed as two daughters of the long-feuding Capulet and Montague families. Interweaving Spanish and English.

Romeo y Julieta

Adapted & Translated by: Ana María Campoy
Directed by: Sophie Franco

The production incorporated Spanish, Spanglish, Latinx and queer cultures. Weaving together Spanish and Shakespearean English fluidly.



Romeo y Julieta, Seattle Shakespeare (2022),
Photo by: Giao Nguyen



Love in a Time of Hate (2024)
Photo By: Molly Weibel

Romeo and Juliet: Love in a Time of Hate

by Teatre del Pueblo

A Teatros del Pueblo production focusing on Latino communities, spoken word poetry, and working-class issues.

In Modern Media...

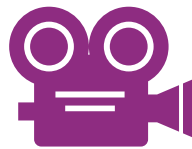
Its themes of young love, conflict, and tragedy resonate across generations, inspiring countless reimaginings in theatre, film, television, music, and beyond. From modern retellings set in city streets to animated family films and pop songs about star-crossed lovers, the influence of Shakespeare's play can be found everywhere in popular culture.



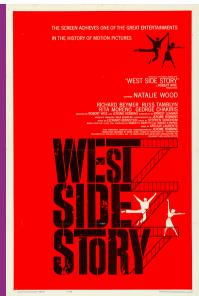
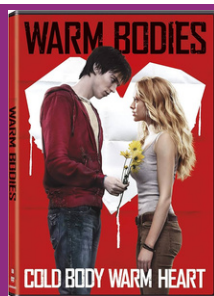
MUSIC



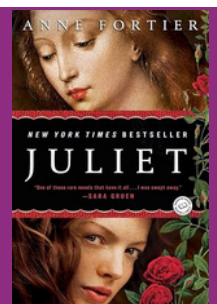
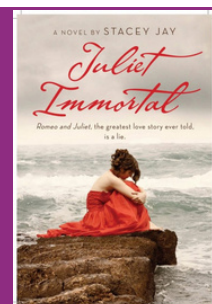
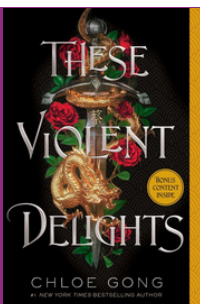
TELEVISION



MOVIES



BOOKS



Reflection Questions

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



Romeo and Juliet, Wooden O 2019

- Have you ever seen people in your life (friends, family, or others) make big decisions because of love? What happened?
- How can family expectations shape the choices we make?
- What happens when your loyalty to friends or family conflicts with what you believe is right?
- Why do people and groups sometimes hold onto anger or hatred for a long time?
- Do you believe that some things in life are meant to happen, or do you think we control our own destinies?
- Have you ever had a situation where a misunderstanding caused a major problem? What could have helped prevent it?
- How do you balance listening to advice from others with making your own choices?
- Can keeping a secret ever protect someone, or does it usually lead to bigger problems?

Discussion Questions

The following questions are designed to guide a class discussion after seeing the play.

There are many possible answers, and student responses will vary. There is no wrong answer, as long as students support their opinions with examples from the play. Some possible responses are provided as a reference.

- **Who is responsible for what happens to Romeo and Juliet?**

The parents are most responsible because their feud created the environment that made everything dangerous and secretive.

Romeo and Juliet made their own choices. They rushed into things and ignored warnings from people who cared about them.

Fate played a big role. Even when people tried to fix things, everything kept going wrong—like the letter not getting to Romeo.

- **Do you think Romeo and Juliet were really in love, or was it something else?**

I think they were in love, but it was young and intense. They didn't have time to figure out if it was going to last.

It felt more like infatuation—they barely knew each other and moved super fast.

Only two people in love would be willing to risk so much in order to be together.

- **How does the feud between the Montagues and Capulets affect people beyond their families?**

It pulls everyone into the violence—Mercutio dies because of it, even though he wasn't part of the feud.

People can't just live their lives because any argument can turn deadly.

Even the Prince has to get involved. The fighting causes problems for the whole city.

Don't hesitate to raise the subject. Talking with young people about suicide won't put the idea in their heads. Chances are, if you've observed any of the warning signs, they're already thinking about it. Be direct in a caring, non-confrontational way.

WARNING SIGNS

- A previous suicide attempt
- Current talk of suicide or making a plan
- Strong wish to die or a preoccupation with death
- Giving away prized possessions
- Signs of depression, such as moodiness, hopelessness, withdrawal
- Increased alcohol and/or other drug use
- Hinting at not being around in the future or saying good-bye

WHAT TO DO IF YOU SEE WARNING SIGNS?

- If a friend or someone you know mentions suicide, take it seriously. If they have expressed an immediate plan or has access to a gun or other potentially deadly means, do not leave them alone. Get help immediately. Talk to an adult you trust. Seek out a school counselor or nurse, physician, member of the clergy, suicide prevention or crisis line, or a friend for help.
- Contact 911 if you believe someone is in immediate danger of hurting themselves.
- To anonymously speak with someone or get a referral for local help, call 1-800-273-TALK (8255) or use online chat at www.suicidepreventionlifeline.org. You can also text "HEAL to 741741 if you ever feel in crisis and want to connect with a trained crisis counselor.

WASHINGTON HELPLINES

Clark County Teen Talk offers non-judgmental peer-to-peer support on any topic by phone, online chat, message board or email on Monday – Friday 4 p.m. to 9 p.m. and Friday 4 p.m. to 7 p.m.

- Call 360.397.2428 (CHAT)
- Text 360.984.0936
- Email ccteentalk1@hotmail.com

Crisis Clinic of Thurston and Mason Counties has a main crisis line and a youth help line. Both are available 24/7. From 4 – 8 p.m., they try to have the youth line staffed by youth volunteers. No crisis is too small to make the call!

- 360-586-2800
- <https://crisis-clinic.org/>

Teen Link help line offers phone (6–10 p.m.) and chat (6– 9:30 p.m.) support by trained youth volunteers. Youth call for all types of reasons. At Teen Link, no problem is too big or too small.

- Teen Link | 866-833-6546
- <https://crisisconnections.org/programs/teen-link/>

NATIONAL HELPLINES

CRISIS TEXT LINE

- Text HOME to 741741 to connect with a live volunteer Crisis Counselor.

TEEN LINE

- 800.852.8336

YOUR LIFE YOUR VOICE

- 800.488.3000



ABOUT US

The names you know. The stages you love. The art that brings us together. ACT and Seattle Shakespeare have come together as Union Arts Center, keeping our community connected, our artists supported, and our stories alive.

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Romeo and Juliet (2024)
Photo by Giao Nguyen

EDUCATION PROGRAMS

- In-School Residencies bring dynamic, customized Shakespeare lessons directly into classrooms across Washington State. Professional teaching artists collaborate with educators to tailor each residency to the unique needs and objectives of the class. Through engaging, hands-on exercises, students explore the language, themes, and action of Shakespeare's works.
- Student Matinees invite over 3,000 students each year to experience our mainstage productions at Union Arts Center. Teachers receive free study guides, and student groups are encouraged to stay for a post-show Q&A with the cast.

TOURING PRODUCTION

- Each Spring, we bring fresh, accessible 90-minute productions to schools and communities across Washington, reaching more than 14,000 students and adults. These versatile performances fit perfectly in settings from school gyms to professional theaters. Teachers get free study guides, and students can enjoy a post-show Q&A with the cast.
- Schools can also book in-school residencies alongside touring shows, led by the cast and additional teaching artists for a deeper dive into the play.

SPONSORS



Curiosity Pass
A Cultural Education Program