

STORYHOUSE SCHOOLS EDUCATION PACK

MRS DALLOWAY

STORYHOUSE

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A co-production of **Storyhouse**, **Harlow Playhouse**, and **CutToTheChase Productions**.

Experience Virginia Woolf like never before in this moving, witty, and dazzlingly theatrical adaptation of a modern masterpiece. MRS DALLOWAY is adapted and directed by award-winning director Jen Heyes, co-created with and starring Olivier Award-winning artist Kit Green (Tina C, Ida Barr), who also transforms into all 16 roles – including that of Woolf herself.

A single day, unfolding both in June 1923 – and in this very moment. Clarissa Dalloway travels across London preparing for her party, while war veteran Septimus Smith struggles with the horrors of his own experience. Their stories unfold side by side; blurring past and present, memory and identity.

Fusing drama, live music, film and technical artistry into a fully immersive experience of modern cine-theatre, Mrs Dalloway invites you into Woolf's world to ask – what makes us who we are?

“With Mrs Dalloway, I wanted to capture the daring, radical energy at the heart of Virginia Woolf’s novel and make it vividly alive for today.

“Collaborating with the absolutely phenomenal Kit Green and the inspiring team at Storyhouse, we’ve created a unique hybrid production that bursts with drama, life, uplifting music, laughter and reflection – a sensory world that pulls audiences straight into Clarissa’s party. It’s entertaining, visually exciting, emotionally charged and deeply human. A Mrs Dalloway that speaks to the questions, joys and struggles of our times.”

Jen Heyes

Co-creator and Director

“We are thrilled to premiere this bold new production of Mrs Dalloway following its development at Storyhouse over the last couple of years. It is a privilege to collaborate with Harlow Playhouse and CutToTheChase Productions, alongside the brilliant creative team of Jen Heyes and Kit Green. Together, we are bringing Virginia Woolf’s masterpiece to the stage in a fresh and exciting way that will speak directly to audiences today. We can’t wait to share it with our community in Chester and beyond.”

Suzie Henderson

Creative Director at Storyhouse

Cast



Kit Green

Actor, Co-Creator &
Songwriter

Creatives



Jen Heyes

Creator, Adapter &
Director



Claire Beerjeraz

Assistant Director



Simon Kenny

Designer



Phil Saunders

Lighting Designer



Stephen Hull

Sound Designer &
Composer



Monika Koeck

Cinematographer



This symbol indicates audio embedded through this guide. Please click to listen.

Hello,

I'm Dr Eleanor Lybeck, senior lecturer in literature at the University of Liverpool. If you're listening to this, you're someone who's interested in learning more about Jen Heyes and Kit Green's radical adaptation of Virginia Woolf's landmark novel, *Mrs Dalloway*, which premieres at Storyhouse Chester in Spring 2026. Over this short series, it's my job to take you on a deeper dive into the production: to point out some of the artistic choices made by the creative team and talk you through how they connect with the wider themes of the novel and Woolf's work more broadly. Think of this, then, as a series of mini lectures that might spur you on to thinking about *Mrs Dalloway*, Woolf, and theatre in new and exciting ways.



Dr Eleanor Lybeck - University of Liverpool



Work on this version of Mrs Dalloway began in earnest in 2025: the 100th anniversary year of the novel's publication. You'll surely know that, in recent years, there's been lots of talk within universities around what is taught and how it's taught, especially when it comes to classic literature and historical texts. So you might ask, as many students in classrooms around the world (including my own) have been asking, why should we revisit a work of fiction produced a hundred years ago? Especially when we think we know something about the social attitudes of the very privileged woman who wrote it, and we quite rightly find some of those attitudes alienating. One of the most important things this radical production of Mrs Dalloway shows us is just how radical Woolf was herself, and how far-sighted and relevant her novel is to us as we read it within our twenty-first-century contexts. Mrs Dalloway is, above all, a product of its time – in terms of both content and style – and, as it turns out, there's quite a few similarities between the moment in which Clarissa, Peter, Richard, Rezia, Septimus, and Elizabeth live, and our own. Like them, we've not long emerged from a global pandemic that had major repercussions on every aspect of our lives. Many of us felt isolated and powerless during Covid, which took a huge toll on many people's mental health and wellbeing. We're coping with the return of war to



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Europe and confronting the prospect of wider conflict, as it no longer seems like those in charge have a handle on things while the world order changes. And still, the question of what it means to be a Man or a Woman anxiously, sometimes furiously, preoccupies those debating the politics of identity. These concerns – which are Woolf's concerns – are at the heart of this production.



I mentioned that Mrs Dalloway the novel is also a product of its time stylistically. It is, of course, one of the most iconic works of modernist literature: look at any top 10 list and you'll find it sandwiched somewhere between James Joyce's Ulysses and T.S. Eliot's The Waste Land. As Woolf ventured inside the thoughts and memories of her characters, readers saw the world through their eyes in newly dazzling ways. Jen Heyes and Kit Green have mirrored the formal experiment of the novel by transporting us into the lives of more than a dozen of its characters through a distinctive hybrid of theatre and cinema, which blends together effectively with original song and opportunities for audience engagement that enhance Woolf's sense of humour and playfulness. Just as Woolf shows readers past and present what a novel can or might do, this production shows us how much just one actor can do with a stage.

After each of these brief reflections, I'll be giving you some recommendations for further reading: other works by Woolf for you to explore and responses to the themes in view – some of them critical, some of them creative – that deepen our understanding of her writing. You should be able to access all of this reading either online or via your university library. In the end, I hope you enjoy thinking as deeply about this production as I have.

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1. Character

Storyhouse have put together a very clever headshot sheet for this production. Where ordinarily you'd see a collection of fairly sterile photographs of various actors in a company – all trying to look their most brooding, or their most alluring, or their most mysterious, or their most comical – here we have a collection of sixteen very vivid images, all of the same performer, Kit Green. In the adaptation of *Mrs Dalloway* she has created with director Jen Heyes, Green becomes a host of characters invented by Woolf, as well as some figures one might imagine playing a supporting role in the delivery of the party. In their interpretation of the novel, Green and Heyes present us with Clarissa and Peter, Septimus and Rezia, Elizabeth, Richard and another 10 figures as though they were all facets of the same person – which in a sense, of course, they are, since they have all emerged, in one way or another, from Woolf's imagination. In this way, the production draws attention not only to the intricate creative process of building characters so that they become, as Woolf's friend E.M. Forster might have called them, 'rounded', but also the complexity of ourselves as individuals. We all perform different things for different people all the time, and sometimes we look in the mirror only to ask: who am I today? to be a Man or a Woman anxiously, sometimes furiously, preoccupies those debating the politics of identity. These concerns – which are Woolf's concerns – are at the heart of this production.



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If you'd like to read more Woolf, try:
her essay '*Mr Bennett and Mrs Brown*' (1924)
[aka 'Character in Fiction']

For another perspective on
character in her writing, take a
look at:

Merve Emre
Woolf's Art of Character-Reading
(The New Yorker, 28 August 2021)



2. Gender

In other adaptations of *Mrs Dalloway* for stage and screen, you'll see writers, directors and actors lean into what we might describe as relatively neat-and-tidy versions of Woolf's characters. They become – for the sake of an audience assumed to be in search of a straightforward story, or for the sake of conforming to a constructed image of Woolf as a middle-aged, upper middle-class woman writer – conventional in all sorts of ways, including in how they are portrayed in gendered terms. The result of this simplifying process is to miss something essential in how and what Woolf chose to write, and who she chose to write about. For this production, director Jen Heyes has been inspired by Virginia Woolf's 'queerness': as she sees it, an inevitable desire to shift beyond social expectations and resist neat endings. And so we find in Kit Green not only men and women, but the young and the old, the happy and the sad, the rich and the poor, the sick and the well. The point is to deconstruct binaries that prevent us from representing life as it really is – which is always far from being neat and tidy.

If you'd like to read more Woolf, try:
Orlando (1928)

For another perspective on gender in her writing, take a look at:

Virginia Woolf, Orlando
Adapted by Neil Bartlett
(Nick Hern Books, 2022)



Caption



3. Love, Sex, and Sexuality

Clarissa and Sally's kiss – one of the great climactic moments of *Mrs Dalloway* – is recreated on film by Green, Heyes and videographer Monika Koeck for this production. This is not a chaste, distant, or sterile embrace of the kind you might see in a costume drama. Neither is it a frivolous, fleeting, or childish instant of mischievous impulse. And it certainly isn't the kind of attention-grabbing girl-on-girl kiss that has become mainstream thanks to certain pop cultural figures. We see Green as Clarissa through a fine veil, feeling her way towards an experience with eyes closed and mouth open. The projection of her face is huge. The audience are, then, effectively consumed, along with Clarissa, by confusion, curiosity, and passion: we think we are about to experience the sensation of being plunged into the heart of the moment. But then our hopes are dashed. Because what the use of cinema very cleverly simulates is the impossibility of returning exactly to past physical experience. The screen keeps us at one step removed from how a kiss as intense as this might once have felt, just as time and memory do for Clarissa. The urge to return transforms Clarissa, and by extension us, into voyeurs desperate for a past we'll never regain.



If you'd like to read more Woolf, try:
The Letters of Vita Sackville-West and Virginia Woolf, ed. Louise de Salvo and Mitchell Leaska
(Cleis Press, 1984)

For another perspective on love, sex and sexuality in her writing, take a look at:

Patricia Morgne Cramer
'Virginia Woolf and Sexuality',
in ed. *Susan Sellers, The Cambridge Companion to Virginia Woolf*,
2nd edition
(Cambridge University Press,
2010, pp.180-196.)

Caption



4. Class

‘Mrs Dalloway said she would buy the flowers herself.’ The opening sentence of Woolf’s most famous novel has arguably done her reputation – and that of her most famous character – some damage. To make such a fuss about something so apparently trivial; to be so proud of herself for taking on a task she would ordinarily delegate to her inferior domestic employees gives us a first impression of Clarissa as a woman rich in privilege but lacking in depth and perspective. But if we get past that first line, we discover that Clarissa harbours those same concerns and insecurities about what she, as a woman, can and cannot achieve within society. Buying those flowers and planning her parties give her a sense of agency. An apparent disregard for people with far less agency than Mrs Dalloway is corrected by Heyes and Green in this production as they bring to the fore a cast of characters upon whom Clarissa depends. The lyrics of ‘The Piano Player’s Lament’ satirise, in Brechtian style, these affluent women’s critical lack of self-awareness, while the plaintive song of the Beggar Woman transforms her into something like an oracle: one invested with a divine power to see and know it all. And then, of course, there’s Lucy: the character director Jen Heyes has described as a time-traveller. Manifesting the role of the chorus in Greek drama, Lucy is both wholly authentic to the world of Woolf’s novel and wholly contemporary: grappling with poverty, juggling low-paid work with childcare, she balks at the price of the champagne she is expected to serve.

If you’d like to read more Woolf, try:
A Room of One’s Own (1929)

For another perspective on class in her writing, take a look at:

Kabe Wilson

‘Mrs Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her.’, in ed. *Clara Jones, Virginia Woolf and Capitalism* (Edinburgh University Press, 2024, pp.295-304)



Caption



5. Time

‘One of Woolf’s favourite writers was the eighteenth-century novelist, Laurence Sterne. His book, *The Life and Opinions of Tristram Shandy*, is a strange and wonderful object, containing not only narrative prose, but also bold visual statements of feeling and experience that help to convey what it means to live through and in time. In *Mrs Dalloway*, the chronological flow of time on a single day in mid-June 1923 from morning to night is punctuated by the chiming of Big Ben. The clock striking should anchor us, make us feel confident about where and when we are. But Woolf, like Sterne before her, reveals to us that time is just another one of those social constructs which we have come to accept simply to make life easier. The memories of her characters and their anticipation of moments beyond the confines of the day of Clarissa’s party keep hammering against the straight line of time and knocking it off course. We shuttle back and forth across time, just as in this production, we shift between mediums: stage and screens function as different realms of time past, present, and future. The question of relevance is most important here, too: can we really return to a novel published 100 years ago to reflect and comment upon the present? So when Kit Green invites the audience to play ‘What’s the Time, Virginia Woolf?’, I think both Laurence Sterne and Woolf herself would have happily joined in.



Caption

If you’d like to read more Woolf, try:
To the Lighthouse (1927)

For another perspective on time in her writing, take a look at:

Bryony Randall

‘Reading, Writing and Thinking: A Woolfian Daily Life’, in *Modernism, Daily Time and Everyday Life* (Cambridge University Press, 2009)



6. The Mind and the Body

It's easy to forget just how strange it was to live through Covid. To be isolated from friends and family, to disrupt all our daily routines, to anticipate how the illness might affect us if we caught it and cope with the impact of it on our minds and bodies – and on the minds and bodies of those we love – when we did. And then there's the question of how we adapted, or didn't, to the new normal when the acute collective crisis came to an end. Woolf would have understood something of that strangeness and knew just how challenging it can be to adapt. Just as our post-Covid world is an important context for this production, the effects of the 1918 Spanish Influenza pandemic are felt throughout the novel. The world must have already felt like it was reeling then, at the end of the First World War: another cataclysmic event that, at its close, brought with it the perhaps understandable expectation that the men and women who did come home to their families should, would, and could return to ordinary life. Woolf's Septimus Smith is, of course, completely unable to satisfy that expectation with dreadful and tragic consequence. This adaptation is perhaps at its bravest and most honest when it shares with audiences the depth and extent of empathy performer Kit Green has with Septimus and his wife Rezia: her portrait of the couple, after Woolf's own, is deeply personal.

If you'd like to read more Woolf, try: her essay '*On Being Ill*' (1930)

For another perspective on health and wellbeing in her writing, take a look at:

Elizabeth Outka

'On Seeing Illness: Virginia Woolf's *Mrs Dalloway*', in *Viral Modernism: The Influenza Pandemic and Interwar Literature* (Columbia University Press, 2020)



Caption



7. War

In original song 'Me. I'm Afraid of Virginia Woolf', Kit Green sings 'Don't let the pain of war / Some mad man has caused / Reduce life to gore'. Woolf, she says, 'wanted more'. The impact of the First World War shudders throughout Mrs Dalloway, anticipating some of Woolf's most powerful polemical writing. As Green's lyrics make clear, there is a very strong connection and correlation in Woolf's mind between male authority, manifest across every social institution (more constructs!), and global conflict. Her thoughts on the relationship between social inequality and violence would reach their fullest and clearest expression in *Three Guineas*, published the year before the start of the Second World War. But Green's lyrics aren't only a comment on the historical moment in which Woolf was pushing back against those structures which had caused and were continuing to cause untold damage. They also reflect a present in which illegitimate power wielded by a minority of aggressively masculine men threatens the security of us all. What Green and Heyes are saying to us through this production is that we, like Woolf, deserve more.

If you'd like to read more Woolf, try:
'Three Guineas' (1938)

For another perspective on war in her writing, take a look at:

ed. Mark Hussey
Virginia Woolf and War: Fiction, Reality, and Myth
(Syracuse University Press, 1992)



Caption



8. The Domestic

Heyes's choices as director have resulted in a bold and visually stunning production. Drawing inspiration from the original cover design for *Mrs Dalloway* created by Woolf's sister, the artist Vanessa Bell, Simon Kenny's set design is restrained. A grand piano and a single chair are all that we see on a stage surrounded by four gauze curtains which can be manipulated by Green during the performance. These curtains function as screens for projections of footage captured by videographer Monika Koeck: the quality of the fabric further animates these scenes, which often return us to character's memories, thereby making them, quite literally, more elusive. Moreover, these curtains recall for us the domestic spaces within which so much of the action of Woolf's novel takes place, while pointedly reminding us of the fixtures and fittings of conventional theatre spaces and the artificiality of performance. These curtains underscore the fact that, in both novel and adaptation, Clarissa's party – as it consolidates her life – is its own kind of show.



If you'd like to read more Woolf, try:
her essay '*Professions for Women*'
(1931) and her novel *The Years* (1937)

For another perspective on domestic
settings in her writing, take a look at:

Victoria Rosner

'Virginia Woolf and Monk's House',
in ed. Maggie Humm, *The Edinburgh
Companion to Virginia Woolf and
the Arts*

(Edinburgh University Press, 2010,
pp.181-194.)

Caption



9. The City

One of the first things we hear the recorded voice of Woolf say in this production is one of Mrs Dalloway's most famous lines: 'I love walking in London. Really it's better than walking in the country.' In the early days of devising the piece, Heyes and Green spent hours walking together in London. They followed Woolf and Clarissa across a city now 100 years older, still finding in it shadows of the writer and character whose essence they wished to capture through their adaptation. Woolf approached the city in the manner of the modernist flaneur: a figure who was part ethnographer, part philosopher, part artist, drawing inspiration from its sights and sounds. In her essay 'Street Haunting', it is, rather metatheatrically, the simple task of going out to buy a pencil that leads her to record impressions of the people and places she encounters along her route. Impressions is a key word here. Writing about the city allowed Woolf to trial and refine a literary style that is approximate to the visual arts, its pace moving too quickly for the kind of lavish description that would have characterised much of the writing of the previous century, however much she admired some of it. Writing about the city helped her, after a fashion, to make it new.

If you'd like to read more Woolf, try:
her essays 'Kew Gardens' (1919) and
'Street Haunting' (1927)

For another perspective on urban
settings in her writing, take a look at:

**ed. Elizabeth Evans and Sarah
Cornish**

*Virginia Woolf and the City: Selected
Papers from the Nineteenth Annual
Conference on Virginia Woolf*
(Clemson University Press, 2010)



Caption



10. Cinema

In her essay, 'The Cinema', Woolf reflects on the potential of a new medium. She appreciates some of the images she describes for their distinct power to transport us out of 'the pettiness of actual existence'. 'We behold them as they are when we are not there', she writes. 'We see life as it is when we have no part in it.' Jen Heyes is an expert in contrasting and complementing the potential of theatre with the potential of film in her productions so that, through this hybrid form, we develop a better understanding of what is special about each medium. In *Mrs Dalloway*, Heyes uses film to enact a disassociation between characters and themselves and characters and their memories: think of how the clown, a manifestation of Septimus's inner terror, looms over us all; think of how young Sally moves across the screens as Clarissa remembers that summer at Bourton. As well as these moments of high drama and high intensity, think about the caricature qualities of the talking heads who offer their commentaries at the end of the party: the camera functions in the same way as that literary technique free indirect discourse, helping us to enter into their own small worlds.



If you'd like to read more Woolf, try: her essay 'The Cinema' (1926)

For another perspective on cinema in her writing, take a look at:

David Trotter

'Virginia Woolf and Cinema',
Film Studies

6 (Summer 2005), pp.13-26.

And for another example of a cine-theatrical adaptation of Woolf, this time of her 1931 novel *The Waves*, you could look into **Katie Mitchell's** *Waves*, which premiered at the National Theatre in 2006.



Caption

11. Adaptation

In her 2010 essay ‘Virginia Woolf Icon’, the scholar Brenda R. Silver considered dozens of images of Woolf circulating in the popular consciousness across almost 100 years. Those images had been disseminated through theatre, film, clothing, photography, poster art, and journalism. The presentation of “Virginia Woolf”, in Silver’s final assessment, is ultimately something of a performance art: one characterised by certain enduring patterns established after the author’s elevation to icon status by second-wave feminists in the 1970s. In this production, as in so many adaptations of Woolf’s work for the stage, the iconic author herself is present: Green embodies her on stage, we hear recordings of Green as though she is speaking in Woolf’s voice, and we see extracts from the manuscript of *Mrs Dalloway* photographed by Green during a visit to the New York Public Library Berg Collection. The proliferation of Woolf herself in this production tells us something important about the process behind this adaptation. Green and Heyes knew from the start that, by and large, their script would be pieced together using unaltered extracts from the novel. Any original writing would be contained within other forms, principally Heyes’s film and Green’s songs. Their creative decisions thereby assert Woolf’s authority very powerfully: this is her iconic story; these are her iconic words.

Though not an adaptation, if you’d like to read more Woolf, try her only published (and very funny) play:

Freshwater (1935) in which she imagines an alternative personal history for some of the nineteenth century’s most famous cultural figures.

And for a definitive perspective on the process of adaptation, take a look at:

Linda Hutcheon

A Theory of Adaptation, 2nd edn (Routledge, 2013)



Self-care

At Storyhouse, we take our responsibility for audience welfare very seriously.

Content warnings:

- Prolonged flashing lights and strobe
- Haze/stage smoke

Please note that this production includes discussions of mental illness and post-traumatic stress disorder, as well as depictions of death by suicide.

Self-care

Bereavement

Cruse Bereavement Care:

[cruse.org.uk](https://www.cruse.org.uk) **0844 477 9400**

Mental Health Care

MIND:

[mind.org.uk](https://www.mind.org.uk) **0300 123 3393**

Chasing the Stigma:

chasingthestigma.co.uk/hub-of-hope

Samaritans:

[samaritans.org](https://www.samaritans.org) **116 123**

Young Minds:

[youngminds.org.uk](https://www.youngminds.org.uk)

Family and Relationships

Relate Cheshire and Merseyside:

[relatecm.org.uk](https://www.relatecm.org.uk) **0300 330 5793**

What else is going on at Storyhouse?

Schools and Education Partnerships

Did you know that Storyhouse work with schools in partnership?

We believe that every young person should have the opportunity to participate in, and benefit from, arts and culture experiences, recognising the need to develop students' transferable skills beyond academic knowledge. Through weekly creative learning experiences facilitated by Storyhouse Creative Learning Practitioners, we equip students with essential skills such as communication, collaboration, critical thinking, and problem-solving, placing young people into real-world, authentic contexts in which they can develop the leadership and practical skills needed to see a project through, from conception to reality.

At the heart of our work sits the empowering nature of story – either the story of the fictional world, or the stories we create through our lived experiences. To this end, the work young people do with Storyhouse is seriously playful – it is purposeful, joyful, collaborative, active and iterative.

We co-design our programme of work with teachers, making our partnership as bespoke as possible. We explore career pathways, finding opportunities for students to meet industry experts and learn about different careers. To chat about how your school could partner with Storyhouse, please contact our Schools and Education Manager, Jacob, at: jacob.maudsley@storyhouse.com.

More information about the work we do with schools can be found at storyhouse.com/schools

Storyhouse Experiences

Our Storyhouse Experiences give students the opportunity to experience a full day of activities and events, each focussed around a particular theme or issue. Choose from the pre-planned Storyhouse Experiences, or work with our Schools Team to tailor a specific, bespoke package to your students

Each experience is priced at £550* for a full day.

*additional 20% charge for independent schools.

The Careers Experience: Performance

The Careers Experience: Performance delves into both the performance and production side of theatre. Students will work with an arts professional to devise and develop their own piece of theatre, design a lighting and sound plan, and perform in a professional setting at Storyhouse – all within a school day! Performances will be held in the Garret Theatre, The Atrium, Studio by Storyhouse, or on the main stage.

The Careers Experience: Events

The Careers Experience: Events explores the Storyhouse building and those who work within it – from the HR department, to finance, to chefs, to technicians – and features a backstage tour! This experience is an opportunity to introduce your students to the vast array of jobs that make a cultural hub such as Storyhouse function, culminating in the young people planning an event and pitching their plan to a panel of professionals.

The Environmental Experience

In *The Environmental Experience*, students become environmentalists and explorers, tasked with identifying and resolving problems. Our once thriving rainforest has become a victim of deforestation. What does this mean for the creatures within it? What impact does it have on us? How can we help? Your mission is to regenerate the rainforest using teamwork, planning and problem-solving. This is a shortened version of a 6-week Rainforest Project also run by the Storyhouse Schools Team.

The Shakespeare Experience

The Shakespeare Experience sees young people explore the themes, characters, plot and language of the Bard's work. We approach the texts creatively, encouraging your pupils to work on their feet and speak the words out loud with the aim of unlocking Shakespeare's language in a practical way. The Shakespeare Experience can be tailored to your school's requirements, with titles on offer including *Macbeth*, *Romeo and Juliet*, *The Tempest*, *A Midsummer Night's Dream* and more!

Youth Theatre

Youth Theatre is an 11-month, fun, creative programme for young people aged 5-17. Through weekly sessions, you will learn performance skills, play games and make theatre in a supportive and safe environment. Members will put all they have learnt into practice by putting on a show on the Storyhouse stage.

We run sessions for different age groups throughout the week. You can choose the session that works best for you.

Age Groups:

14-17s: Monday 6.15pm-8.15pm / Wednesday 6.45pm-8.45pm

11-13s: Tuesday 6.15pm-8.15pm / Wednesday 4.30pm-6.30pm

8-10s: Monday 4.30pm-6pm / Tuesday 4.30pm-6pm

5-7s: Saturday 10.30am-12pm

We'd love to hear from you! Whether you have questions about joining Youth Theatre, need more details about sessions, or just want to find out what it's like to get involved at Storyhouse, our team is here to help.

Youth Theatre Email: youththeatre@storyhouse.com

Storyhouse Young Company

Storyhouse Young Company (SYC) is a FREE acting training programme for 18-25 year olds who are interested in performing.

We run sessions for different age groups throughout the week. You can choose the session that works best for you.

SYC is a 2-phased programme offering 16 weekly training sessions of practical workshop and masterclasses with professional artists. This is followed by an intensive, 4-week rehearsal and production period with a leading professional director.

SYC is designed to give you the opportunity to develop your theatre and performance skills. You will be supported by a team of professional artists with a wealth of experience in the industry to make a show to be presented in our theatre spaces.

For more information, contact: lottie.lazenby@storyhouse.com

Get in touch

We'd love to talk all things education with you!

For more information about our production of Mrs Dalloway, or the work that Storyhouse does in education, please don't hesitate to get in touch.

Contact jacob.maudsley@storyhouse.com to arrange a workshop, experience day or discuss how your education provider could collaborate with Storyhouse.

