

Pericles

by
William Shakespeare

Classroom Activities Guide

For the Education Department of
The Shakespeare Theatre
of New Jersey



Cover illustration by
Scott McKowen



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About This Guide

Some of the principal goals of The Shakespeare Theatre of New Jersey's education programs is to demystify the classics, take them "off the shelf" and re-energize them for students and teachers alike. Toward these goals, this study guide provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to The Shakespeare Theatre.

The information included in this guide will help you expand your students' understanding of classic literature in performance, as well as help you meet many of the New Jersey Common Core Standards. We encourage you to impart as much of the information included in this Study Guide to your students as is possible. The following are some suggestions from teachers on how you can best utilize elements of the guide given limited classroom time.

- Many teachers have found that distributing or reading the Short Synopsis and Who's Who pages from the Know the Show guide has greatly increased students' understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.
- When more class time is available prior to your visit, we recommend incorporating the background information on the era in which the play is set as well the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in this guide as well as the Know the Show guide. Using a copy of the corresponding study guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period.
- Using the questions found in the "TOPICS FOR DISCUSSION," many teachers will opt to take a class period after their trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.
- One school spent two days working through performance-based activities (a few of which are suggested in the "FOLLOW-UP ACTIVITIES" section) with a particularly "difficult and rowdy" class. They were astounded with the results.

Again, we hope you will incorporate as many portions of this guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the Study Guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

Happy Teaching,



Brian B. Crowe,

"What's My Line?" Promoting Active Listening

Teacher-tested, student-approved!
Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what the intention of the line might be. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?

WHO SAID THAT?

— Match the spoken line to the character who speaks it. Four characters do not speak any of the quotes listed below.

- | | | |
|----|--|---|
| A. | “Before thee stands this fair Hesperides,
With golden fruit, but dangerous to be touch’d;
For death-like dragons here affright thee hard.” | DIANA, Goddess of Chastity |
| B. | “Thou speak’st like a physician, Helicanus,
That ministers a potion unto me
That thou wouldst tremble to receive thyself.” | ANTIOCHUS, King of Antioch |
| C. | “But you, my knight and guest;
To whom this wreath of victory I give,
And crown you king of this day’s happiness.” | HESPERIDES, daughter to Antiochus |
| D. | “Go search like nobles, like noble subjects,
And in your search spend your adventurous worth;
Whom if you find and win unto return,
You shall like diamonds sit about his crown.” | THALIARD, servant to Antiochus |
| E. | “It pleaseth me so well, that I will see you wed;
And then, with what haste you can, get you to bed.” | CLEON, Governor of Tarsus |
| F. | “Patience, good sir; do not assist the storm.
Here’s all that is left living of your queen,
A little daughter.” | DIONYZA, Cleon’s wife |
| G. | “O Dionyza, such a piece of slaughter
The sun and moon ne’er look’d upon!” | THAISA, Princess of Pentapolis |
| H. | “Now surely this is virtue’s image, nay,
Virtue herself sent down from heaven awhile
To reign on earth and teach us what we should be!” | SIMONIDES, King of Pentapolis |
| I. | “The king my father did in Tarsus leave me;
Till cruel Cleon, with his wicked wife,
Did seek to murder me.” | LYCHORIDA, nurse to Thaisa |
| J. | “What would you have me do? go to the wars, would you, where a man
may serve seven years for the loss of a leg, and have not money enough in
the end to buy him a wooden one?” | LYSIMACHUS, Governor of Myteline |
| | | BOULT, servant in the Brothel |
| | | MARINA, daughter to Pericles and Thaisa |
| | | HELICANUS, Lord of Tyre |
| | | PERICLES, Prince of Tyre |

TEST YOUR UNDERSTANDING

— Circle the letter that BEST answers the question.

- What is the punishment for failing to answer Antiochus' riddle correctly?
 - public shaming
 - banishment
 - beheading
 - none of the above
- On the advice of Helicanus, Pericles flees Tyre. Where does he go?
 - Denmark
 - Tarsus
 - Milan
 - Rome
- This play visits how many different lands?
 - 1
 - 2
 - 6
 - 5
- Who hosts the tournament in Pentapolis?
 - Pericles
 - Bawd
 - Simonides
 - Thaisia
- According to Helicanus, what happens to Antiochus and his daughter, Hesperides?
 - They are killed "by a fire from heaven".
 - They live "Happily ever after".
 - They are killed "by a grizzly bear".
 - They are "shunned by Gods and men".
- Assuming Pericles is lost, who do the lords of Tyre want to make the new King of Tyre?
 - Lysimachus
 - Helicanus
 - Cleon
 - Thaliard
- What event derails Pericles and Thaisia's voyage back to Tyre?
 - a sea monster
 - Antiochus' Navy
 - a fierce storm
 - a magical spell
- Who tells Pericles about Thaisia's death after giving birth?
 - Lychordia
 - Marina
 - Dionysa
 - Cleon

Romance, Romance?

What do you think when you hear the word "Romance"? It may mean something different to us today, but in Shakespeare's day, "Romance" meant that the plot dealt with tragedy, comedy, magic and allegory.

TEST YOUR UNDERSTANDING — continued

9. Pericles' infant daughter is left in the care of?
- a) Simonides
 - b) Helicanus
 - c) Cleon and Dionyza
 - d) The Fishermen from Pentapolis
10. Who revives the lost Thaisa and cares for her?
- a) Lysimachus
 - b) Cerimon
 - c) Pericles
 - d) Diana
11. How many years have passed, according to the Chorus, when we see Marina again?
- a) 14
 - b) 2
 - c) 10
 - d) 28
12. Why does Dionyza want Marina killed?
- a) She wants to punish Pericles.
 - b) She thinks that Marina is trying to kill her.
 - c) Marina overshadows her own daughter.
 - d) Marina is mean to her.
13. Why does Pericles name his daughter "Marina"?
- a) She was born at sea.
 - b) It was his grandmother's name.
 - c) "Marina" is greek for "Miracle".
 - d) None of the above
14. To which Goddess does Pericles give thanks for the reunion of his family?
- a) Artemis
 - b) Hera
 - c) Diana
 - d) Aphrodite
15. What happens to Cleon and Dionyza at the end of the play?
- a) They repent and are forgiven.
 - b) They seek a new life in Italy.
 - c) They are burned to death by an angry mob.
 - d) None of the above

WHERE IN THE WORLD IS THAT?

Tyre is a city located in the southern portion of Phoenicia, or what we now call Lebanon, and Tarsus is in present day Turkey. Pentapolis was located on the eastern coast of Libya, Antioch was in Turkey and Mytilene and Ephesus were in Ancient Greece.



TOPICS FOR DISCUSSION

ABOUT THE PLAY:

1. How is the Chorus different from the other characters in *Pericles*? How does this difference affect their function in the play? Do you think the play would be different without the Chorus? If so, how?
2. Compare and contrast the characters of Antiochus and Simonides? Do you feel that casting the same actor in both roles has any special significance? If so, what might that significance be? Discuss the other roles that are doubled and played by one actor.
3. *Pericles* was probably written in the early 17th century and set in the ancient world. How do you think that era differs from our own? How is it similar? Be specific.
4. Some 19th century productions of *Pericles* removed all mentions of Antiochus questionable relationship with his daughter as well as the brothel scenes. How do you think that removing these scenes might have impacted your perception of the play?
5. *Pericles* is one of Shakespeare’s most rarely produced plays. What do you think some of the challenges of producing this play might be? What do you think some of the highlights of producing this play might be?

ABOUT THIS PRODUCTION:

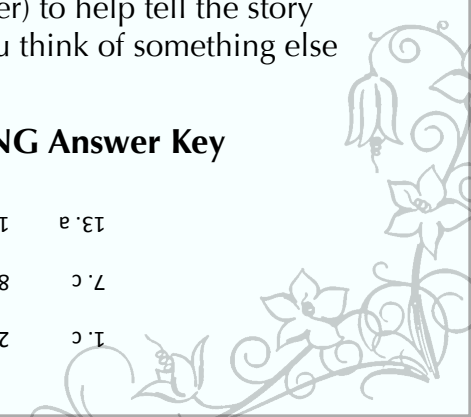
1. In this production, the Director and the Scenic Designer have decided to use a single “Unit Set” to represent all of the worlds in the play rather than a completely different set for each world that Pericles visits. Why might the design team have chosen to do this? Did it affect your experience of the play? How? Be specific.
2. This production utilizes a chorus of three women (as opposed to the original one-man chorus character of Gower) to help tell the story and carry us from place to place? Did you find this device helpful to your understanding of the story? Can you think of something else that might have accomplished the same tasks? Be specific.

WHO SAID THAT? Answer Key

G. CLEON	A. ANTIOCHUS
H. LYSIMACHUS	B. PERICLES
I. MARINA	C. THAISIA
J. BOULT	D. HELICANUS
	E. SIMONIDES
	F. LYCHORIDA

TEST YOUR UNDERSTANDING Answer Key

1. c	2. b	3. c	4. c	5. a	6. b
7. c	8. a	9. c	10. b	11. a	12. c
13. a	14. c	15. c			



FOLLOW-UP ACTIVITIES

CRITIC'S CORNER

Write a review of this production of *Pericles*. Be sure to include specific information and your own reactions to both the acting and the design elements (like set, costumes and sound). Explain what you liked about the production, and what you disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey's Education Department, or see if it can be published in your school newspaper.

"ALERT THE MEDIA!"

Pericles takes place over the course of many years in six different countries. Select a series of events from the play, and cover them in the style of a newspaper article. For example, create a news bulletin for Pericles' trip to Antioch, a sports report on the tournament in Pentapolis, or a gossip report about the budding romance between the Prince of Tyre and Thaisia.

"I LEARN BY THIS LETTER..."

Write a letter from the point of view of one of the characters, discussing an event or situation in the play. For example, a letter from Helicanus to Pericles about the state of events in Tyre, or a letter from Lysimachus to a friend about his encounter with Marina.

CASTING CALL

Imagine that you are a movie director about to put together a new film version of *Pericles*. Choose the eight main characters (in your opinion) and list five words that describe each character. Using these descriptions decide what famous actor you would cast in each role. Defend your decision by explaining why that particular actor seems right for the character Shakespeare depicts.

THE FIFTEEN-MINUTE PERICLES

Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare's words. Choose carefully the lines from your act that carry the most important information and advance the story. When each group is done, you will have a 15-minute version of *Pericles* which you can perform for the class. Afterwards, discuss both the process of adaptation and how your "abridgement" compared to the full-length performance.

PERICLES: A BIOGRAPHY

Shakespeare provides some information about many of the main characters in *Pericles*, but only small bits of background information about some of the other characters we meet during the show. Create a biography for one of those other characters using the information that Shakespeare provides as a jumping off point.

MEETING THE COMMON CORE STANDARDS

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world's greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that "language is an *active process* for constructing meaning," that "language develops in a *social context*," that language ability increases as learners "engage in texts that are *rich in ideas* and increasingly complex in language," and that learners achieve mastery not by practicing isolated skills but by "*using and exploring language* in its many dimensions." In the practice of theatre, we merge all areas of the language arts, as the standards suggest, "in an integrated act of rehearsal, reflection, and learning." Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary

CCSS.ELA-Literacy.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Analyze a portion of the text, isolating specific imagery, meanings, references, and then compare those instances to other passages in the play.

CCSS.ELA-Literacy.CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Compare and contrast the printed text with the staged version you have just seen, as well as any number of staged versions available on-line. Maintain a reading journal/active blog, that classmates can comment on using specific prompts about the play.

CCSS.ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Participate in a post-show discussion

CCSS.ELA-Literacy.CCRA.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Write a new ending for the play in modern prose.

VISUAL & PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and "experience with and knowledge of the arts is a vital part of a complete education." In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre and visual art.

Discuss the use of metaphor in both the text and the design of the production; discuss how the play expresses cultural values of its period and/or of today.

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theatre and visual art.

Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre.

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.

Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between play text and production design.

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.

Write a review of the production using domain-appropriate terminology; develop a class rubric for effective theatrical presentations; compare and contrast the play with work by other artists.

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society. *Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods.*

SOURCES & FURTHER READING

On Shakespeare and *Pericles*:

- Peter Sellars. "Peter Sellars, Interviewed." *Theatre*. 15.2 (1984): 46-52. Online.
- Auden, W.H. *Lectures on Shakespeare*. Ed. Kirsch, Arthur. Princeton: Princeton University Press, 2000. Print.
- Bevington, David. *Pericles Introduction. The Complete Works of William Shakespeare*. By William Shakespeare. 6th Edition. New York: Pearson Education: 2009.
- Campbell, Joseph. *The Hero with a Thousand Faces*. 1949. 3rd Ed. Novato, CA: Joseph Campbell Foundation, 2008. Print.
- DelVecchio, Doreen and Anthony Hammond. Introduction *Pericles*. By William Shakespeare. New York: Cambridge University Press. 1998.
- Dunton-Downer, Leslie and Alan Riding. *Essential Shakespeare Handbook*. New York. DK Publishing, Inc. 2004.
- Garber, Marjorie. *Shakespeare After All*. New York: Anchor Books, 2004. Print.
- Goddard, Harold C. *The Meaning of Shakespeare, Volume II*. Chicago: University of Chicago Press, 1951. Print.
- Shakespeare Around the Globe*. Ed. Leiter, Samuel L. Westport, CN: Greenwood Press Inc.: 1986. Print.
- Van Doren, Mark. *Shakespeare*. New York: New York Review of Books, 1939. Print.

Plays by William Shakespeare:

THE HISTORY PLAYS

Henry VI, Part I
Henry VI, Part II
Henry VI, Part III
Richard III
King John
Richard II
Henry IV, Part I
Henry IV, Part II
Henry V
Henry VII

THE TRAGEDIES

Titus Adronicus
Romeo and Juliet
Julius Caesar
Hamlet
Othello
King Lear
Macbeth
Anthony and Cleopatra
Coriolanus
Timon of Athens

THE COMEDIES

The Comedy of Errors
The Taming of the Shrew
The Two Gentlemen of Verona
Love's Labors Lost
A Midsummer Night's Dream
The Merchant of Venice
The Merry Wives of Windsor
Much Ado About Nothing
As You Like It
Twelfth Night, or What You Will
Troilus and Cressida
All's Well That Ends Well
Measure for Measure

THE ROMANCES

Pericles
Cymbeline
The Winter's Tale
The Tempest
*The Two Noble Kinsmen**

THE POEMS

Venus and Adonis
The Rape of Lucrece
The Phoenix and the Turtle
A Lover's Complaint
The Sonnets

ABOUT THE SHAKESPEARE THEATRE OF NEW JERSEY

The acclaimed Shakespeare Theatre of New Jersey is one of the leading Shakespeare theatres in the nation. Serving approximately 100,000 adults and young people annually, it is New Jersey's largest professional theatre company dedicated to Shakespeare's canon and other classic masterworks. With its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the East Coast and the seventh largest in the nation, The Shakespeare Theatre of New Jersey celebrated its fiftieth anniversary in 2012, and is proud to be launching into its second half-century with a brand new support facility housing all its administrative and technical shops, as well as a new rehearsal hall, classroom spaces, and extensive costume, property and scenic inventory.

The company's 2014 Main Stage Season will feature six productions presented in its 308-seat F.M. Kirby Shakespeare Theatre from June through December. Each summer, an Outdoor Stage production is also presented at the Greek Theatre, an open-air amphitheatre nestled in a hillside on the campus of the College of Saint Elizabeth in nearby Morristown.



The F.M. Kirby Shakespeare Theatre
Photo © Andrew Murad, 2008

In addition to being a celebrated producer of classic plays and operating *Shakespeare LIVE!* (one of the largest educational Shakespeare touring programs in the New York/New Jersey region), The Shakespeare Theatre is also deeply committed to nurturing new talent for the American stage. By providing an outstanding training ground for students of the theatre, and cultivating audiences for the future by providing extensive outreach opportunities for students across New Jersey and beyond, The Shakespeare Theatre is a leader in arts education. For additional information, visit our web site at www.ShakespeareNJ.org.

The Shakespeare Theatre of New Jersey is one of 23 professional theatres in the state of New Jersey. The company's dedication to the classics and commitment to excellence helps set artistic standards for the field. Nationwide, the Theatre has emerged as one of America's most exciting companies under the leadership of Artistic Director, Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association, and is a founding member of the New Jersey Theatre Alliance.



The Shakespeare Theatre of New Jersey's programs are made possible, in part, by funding from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, as well as funds from the National Endowment for the Arts.

Additional major support is received from The Geraldine R. Dodge Foundation, the F.M. Kirby Foundation, The Edward T. Cone Foundation, The Shubert Foundation, and Drew University, as well as contributions from numerous corporations, foundations, government agencies and individuals. The Shakespeare Theatre is an independent, professional theatre company located on the Drew University campus.

ADDITIONAL OPPORTUNITIES FOR STUDENTS AND TEACHERS



THE SHAKESPEARE THEATRE ACADEMY

The Shakespeare Theatre of New Jersey is proud to announce the launch of The Shakespeare Theatre Academy. The Theatre now offers youth and adult classes in a wide range of disciplines connected with classic theatre. Each series of classes meets once a week in one of the Theatre's beautiful facilities, and gives participants the opportunity to work under the instruction of The Shakespeare Theatre's artistic and educational staff as well as guest teaching artists. Spring and Fall Classes Available.



SHAKESPEARE LIVE! TOURS AND WORKSHOPS

This acclaimed touring program brings dynamic and visually engaging one-hour productions of Shakespeare's classics directly into the schools. Each performance includes a comprehensive study guide and a post-performance discussion with the actors. Fun and interactive workshops give students a chance to explore the actor's approach to bringing Shakespeare's language to life.



PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES

Residencies provide an opportunity for classroom English teachers in grades 5—8 to partner with the Theatre's skilled teaching artists to explore Shakespeare's text in-depth, in an exciting, performance-based technique that promotes collaboration, self-confidence and creativity, while always strengthening language arts skills.



SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school students the opportunity to spend a day at the Theatre experiencing Shakespeare as both actors and audience. The Shakesperience: NJ Festival celebrates the power of performance as a teaching tool on a statewide scale.



THE JUNIOR AND SENIOR SHAKESPEARE CORPS

Young actors are given the opportunity to participate in the excitement of the Theatre's summer season through this program, which offers classes, a final presentation, as well as behind-the-scenes and front-of-house experience. Geared for students in grades 6 through 12, admission to this program is through an audition and/or an interview.

www.ShakespeareNJ.org/Education