Pericles
by William Shakespeare

Adapted and Directed by
Mary Zimmerman

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EXPLORING THE PRODUCTION
Mary Alice Zimmerman was born and raised in Lincoln, Nebraska, the daughter of two University of Nebraska professors. She moved to Chicago to pursue her education, and has received her Bachelor of Science, Master of Arts, and Ph.D. all from Northwestern University. In 2003, she received an honorary doctor of letters from her hometown University of Nebraska in Lincoln.

Mary has become a prolific adaptor and director of new works with a very unique artistic process. Of her process, she has said: “Sometimes when I start my plays I don’t know if they will be one act or two—and four weeks later they’re onstage. I have to explain to theatres that there won’t be a script until we are late in tech week. It blows their minds.”

In 1998, Mary was awarded the John D. and Catherine T. MacArthur Fellowship, often called the “genius grant,” for her artistic effort. Her many other awards include over 20 Joseph Jefferson awards and the 2002 Tony for Best Director for her ground-breaking Metamorphoses. She is a member of the Lookingglass Theatre Company, an affiliate artist of Seattle Rep Theatre, a professor of performance studies at Northwestern, and an artistic associate at the Goodman.

Her other adaptation credits include The Notebooks of Leonardo DaVinci, The Odyssey, The Secret in the Wings, Arabian Nights and Silk. She was director and co-librettist of the new opera Galileo Galilei with Phillip Glass. Other directing credits includes Measure for Measure, A Midsummer Night’s Dream, and Pericles.

Shakespeare is renowned as the English playwright and poet whose body of works is considered the greatest in history of English literature. Surprisingly for the world's greatest playwright, we actually know very little about Shakespeare's life. What few details we have come from church records, land titles and the written opinions of others. Very little is known about young Shakespeare.

We know that Shakespeare was baptized on April 26, 1564 and it is assumed that he was born on April 23, 1564. We also know that in 1582 at age eighteen, Shakespeare married Anne Hathaway, an older women who was twenty six at the time. Shakespeare left Stratford for London to make his fortune roughly fours years later. Shakespeare headed to London sometime in 1586, where there already was an established community of playwrights. By 1595, Shakespeare was named as one of the more senior members of the Lord Chamberlain’s Men, an acting company that performed frequently before court. This was no small honor; this prominent theatre company later became the royal company called the King’s Men, making Shakespeare an official playwright to the King of England.

By 1596, Shakespeare was so successful as a playwright that his family was finally granted a Coat of Arms which amongst other things allowed Shakespeare to call himself a "gentleman." One year later, Shakespeare became a ten percent owner of the new purpose built theatre in London, the famous Globe Theatre were so many of his plays would later be performed. By 1611, Shakespeare retired, returning to Stratford and in 1616 Shakespeare died.

Shakespeare's works are often divided into four periods beginning with what is referred to as an experimental period starting around 1591 and ending around 1593 which includes Titus Andronicus, Love's Labour's Lost, The Two Gentlemen of Verona, The Comedy of Errors and The Taming of the Shrew. The second period ending around 1601, marks the establishment of Shakespeare and includes the tragedy Romeo and Juliet, the comedies, The Merchant of Venice, A Midsummer Summer Night's Dream, Much Ado about Nothing, The Merry Wives of Windsor and the history plays, Henry IV, Parts I and II, Henry V, Richard II, King John and Julius Caesar. The third period ending around 1610 marks perhaps the apex of Shakespeare's work with the tragedies, Hamlet, Othello, Macbeth, King Lear but also comedies such as Twelfth Night, All's Well that Ends Well and the epic history play, Antony and Cleopatra. The final period ends around 1611 with the plays, Cymbeline, Henry VIII and romances such as The Tempest, The Winter's Tale, and Pericles.
Pericles is a play that satisfies our fondest, saddest wish that what we have lost could be restored, that the great losses that we go through in life that are unexpected, tragic and huge could miraculously be restored. I think that the play moves with a very large heart toward a kind of miraculous end, where there’s a bit of divine intervention.

I find this play very much like a box of delights, and I don’t mean at all to say that its darker side doesn’t exist, that there’s no melancholy and danger, loss and near tragedy. But Marina’s goodness, the way she charms the world when she goes out in it ... She charms the world once she’s out lost in it. There’s a very beautiful worldview, and that’s why I like it.

Why Mary Likes the Play

Sometimes there is disparagement of this play...I often feel that the people who say such things haven’t ever seen it performed or heard it played. And to me, and this is a dopey metaphor, but I came up with it yesterday, it’s like a Duncan Hines cake mix. Any play on the page is that, and if you were to shovel it raw in your face, you would go, “That’s really bad cake!” But if you bake the cake in the oven of performance and add the ingredients as was intended, it becomes a very tasty cake.

Mary’s ‘Cake’ Metaphor

DON’T FORGET...it’s an ADAPTATION!

Zimmerman’s production of Pericles is an adaptation of Shakespeare’s script. The story is essentially the same, but Mary has altered the original script so that it works with her vision of the play. For example, Zimmerman has eliminated the narrator character of Gower that Shakespeare used in his play! Instead Zimmerman divides the narrator’s lines amongst the ensemble. When a character takes on the role of the ‘narrator’ they are passed an open book. The open book symbolizes their role as narrator until they hand the book over. What do you think of that concept? As an audience member is it clear to you who is narrating and when? Do you like the narration style of the story? What other plays or movies have you seen in which there is a narrator?

YOUR TURN: Get a copy of Shakespeare’s Pericles. Read it and compare Shakespeare’s script to Zimmerman’s adapted script of Pericles that we provided for you.

How is it different? How is it similar? Which version do you prefer? If you could adapt this play, how would you do it?

Mary’s Words to the Cast at the First Rehearsal

Why Mary Likes the Play

Mary Zimmerman on creating theatre...

People sometimes ask me why I work this way, why not just write a script ahead of time. I can only answer that my imagination doesn’t work that way; text is not separate from image for me. There are lots of other reasons as well, I think: fear of dramaturgy, fear of calculation. I have a really strong faith and belief in the unconscious. Working this way doesn’t allow for much strategy. You pretty much have to let go, to get the hell out of the way of what is happening through you, almost in spite of you. You can’t self-censor, you can’t second-guess.

Mary’s ‘Cake’ Metaphor

“'I think the play [Pericles] is obviously full of oddnesses and quirkinesses, and I adore those. I think they open up little spaces for the cast and director, designers and composer to create beautiful and imaginative things.’ ~Mary Zimmerman
Pericles is an epic fairytale filled with improbable events: storms at sea, shipwrecks, resurrections, etc. The director and designers must use their imagination and the limited resources provided to recreate these events on-stage. We as audience members have to be willing to use our imagination as well to embrace the spectacle we are about to see. Mary Zimmerman loves to direct fantastical productions with these supernatural elements: The Odyssey, Metamorphoses and Journey to the West are a few past productions Mary has directed with epic storylines.

I honestly feel that every scene has action and events and spectacle. It’s stuff that’s pretty to look at. It doesn’t exist on the level of philosophical debate as much. Maybe the language isn’t as loaded with metaphor, but the stage is loaded with theatricality, action and event, which are delightful and surprising.

—Ms. Zimmerman on her theatrical style

What is theatricality?
What is metaphor? How can metaphor be applied to theatre?
What is spectacle?
What is stage imagery?
Have you seen other plays or movies with these elements?
What are they? How do they play out?

“In her work, Zimmerman continues to be drawn to ancient literature and stories based in oral tradition. Her rehearsal process is open and organic, especially when she serves as both adapter and director. She allows time for a production’s imagery to develop, often working off the physical improvisations of her ensemble of actors. When directing Shakespeare, her engagement is primarily with the text.”

“Thunder above and deeps below/ Make such unquiet that the ship/ Should house him safe is wracked and split/ And he, good prince, having all lost/ By waves from coast to coast is tossed/ All perishen of men, of wealth/ Ne aught escapend but himself.”

Pericles, Act 2

“DEFINE IT!”

What is theatricality?
What is metaphor? How can metaphor be applied to theatre?
What is spectacle?
What is stage imagery?
Have you seen other plays or movies with these elements?
What are they? How do they play out?

GO TO THE NEXT PAGE to write what you expect to see and what YOU would do if you could direct this adventure story!
After reading Zimmerman’s adapted script and based on what you’ve read about Mary’s approach to theatre, how do you think Mary will portray these miraculous events onstage?

- Fill in the chart below with what you expect to see BEFORE you see the production. (Hint: Think about the use of lights, sound, props, fabric, etc.)
- Then fill in how YOU would portray these events if you were directing the show.
- Finally, AFTER you’ve seen the production write what you saw.

<table>
<thead>
<tr>
<th>How do you think....</th>
<th>BEFORE you see the production</th>
<th>How would YOU do it?</th>
<th>AFTER you’ve seen the production</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do you think the SHIPWRECK will be represented onstage?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How do you think PERICLES’ TRAVELING from one place to the next by ship will be represented onstage?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How do you think THAISA’S RESURRECTION will be represented onstage?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How do you think DIANA’S VISIT TO PERICLES in his dream will be represented onstage?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How do you think the Jousting Tournament to win Thaisa will be represented onstage?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How do you think each different place that Pericles’ visits will look like? How will they be distinguished from each other?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Shakespeare 101

If there's a Will, there's a Play!

William Shakespeare, in terms of both his life and body of work, is the most written-about author in the history of Western civilization. His canon (body of work) includes 38 plays, 154 sonnets, and 2 epic narrative poems! During his lifetime, many of his plays were published in what are known as *Quarto* editions, frequently without receiving the playwright's permission. The *Quartos* are mostly flawed versions containing added material or missing entire passages from the original works. The first collected edition of Shakespeare's works is called the *First Folio* and was published after the playwright's death in 1623 by two members of his acting company. Since then the works of Shakespeare have been studied, analyzed, translated and enjoyed all over the world as some of the finest masterpieces of the English language.

English Theater in the Mid-Sixteenth Century

When its greatest playwright was born, in 1564, the English theater hardly existed at all as an organized commercial or artistic institution. Troupes of actors roamed the countryside, performing in courtyards or in the great halls of noble houses; little better than beggars in the eyes of the law. They would perform in exchange for a meal, a bed, or a few coins. By the beginning of the seventeenth century, however, the stage was one of London's thriving industries, supporting at least three successful acting companies, one being—the Lord Chamberlain's Men—in which William Shakespeare himself was member: as an actor, playwright, and shareholder.

Shakespeare's Genres

The distinction between *tragedy* and *comedy* became particularly important during Shakespeare's life. Elizabethan *tragedy* was the still familiar tale of a great man or woman brought down through *hubris*, or fate. Shakespearean *comedy*, like much of our own, was descended from Roman Comedy which kept away from politics and focused on love, domestic troubles and family affairs. *Tragedies* and *comedies* are two of the genres into which the First Folio divides the plays; the third category is *Histories*, comprising plays that chronicled the lives of English Kings, but these plays themselves often tended toward the tragic (*Richard II*, for instance) or the comic (the Falstaff subplots of both parts of *Henry IV*). Shakespeare also wrote several plays that are difficult to categorize since they mix comedy and tragedy in ways that still seem original and startling. They are called the *Romance* plays—also referred to as the problem plays, or tragicomedies. *Pericles* falls under this category as you will discover as you read on in the study guide.

Shakespeare's Stage: The Globe

The Lord Chamberlain's Men (who changed their name to the King's Men after James I took the throne in 1603), performed most of their plays on the multi-leveled spaces of the Globe Theater. The Globe Theater had three stories and a total capacity of between 2,000 and 3,000 spectators. Because there was no lighting, all performances at the Globe were conducted, weather permitting, during the day. Perhaps the greatest difference is that what contemporary plays often accomplish through sets, props and costumes, Shakespeare gave his audiences almost entirely through language.

The stage of the Globe was a level platform raised about five feet off the ground. It was surrounded on three sides by the "pit" where the lower classes stood. They were called *groundlings* and only had to pay one penny to see the show. Surrounding the pit on the second level were seats reserved for the upper classes. If you were in the pit it was not uncommon to have a goblet of wine dumped on your head—or to be drooled or spat upon by the 'more civilized' people above you.

The New Globe Theatre was completed in 1996 in London, England! The Globe is as faithful a reproduction as possible to the Elizabethan model. Go to the theatre's website to learn more!

http://www.shakespeares-globe.org/
EXPLORING
THE PLAY
<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ANTIOCHUS</strong></td>
<td>King of Antioch. A corrupt and powerful tyrant who is having an incestuous relationship with his daughter.</td>
</tr>
<tr>
<td><strong>ANTIOCHUS’ DAUGHTER</strong></td>
<td>Princess of Antioch.</td>
</tr>
<tr>
<td><strong>BAWD, BOLT &amp; PANDER</strong></td>
<td>Pander and Bawd are the owners of the brothel in Mytilene to which Marina is sold. Bolt is their servant. Bolt is charmed by Marina’s words. He helps her get out of the brothel.</td>
</tr>
<tr>
<td><strong>CERIMON</strong></td>
<td>Lord of Ephesus. Conducts a medicinal ceremony to revive Thaisa when she washes ashore. Played by a woman in this production, Cerimon tells Thaisa about the Temple of Diana where she can reside since they believe that her husband and daughter are dead.</td>
</tr>
<tr>
<td><strong>CLEON</strong></td>
<td>Governor of Tarsus. His land is plagued by famine at the beginning of the play. Later he is entrusted with the care of Pericles’ daughter, Marina. Cleon is unaware of his wife’s plot to kill Marina.</td>
</tr>
<tr>
<td><strong>DIANA</strong></td>
<td>Goddess. Appears to Pericles in a vision after his reunion with his daughter. Tells him to visit the Temple at Ephesus.</td>
</tr>
<tr>
<td><strong>DIONYZA</strong></td>
<td>Wife of Cleon in Tarsus. Jealous that Marina is more beautiful and talented than her own daughter, Philoten. She plots to have Marina killed.</td>
</tr>
<tr>
<td><strong>ESCANES</strong></td>
<td>Lord of Tyre. Advises Pericles, but plays a lesser role than Helicanus.</td>
</tr>
<tr>
<td><strong>FISHERMEN</strong></td>
<td>Local fishermen in Pentapolis who Pericles’ meets when he comes ashore. Tell him of the contest for King Simonides’ daughter. Fish Pericles’ armor out of the water.</td>
</tr>
<tr>
<td><strong>HELCANUS</strong></td>
<td>Trustworthy lord of Tyre. Rules the kingdom in Pericles’ absence. A genuinely good man who believes that Pericles is the only true ruler of Tyre.</td>
</tr>
<tr>
<td><strong>KNI GHTS</strong></td>
<td>Suitors in Pentapolis. Competing against Pericles in a jousting tournament to win Thaisa.</td>
</tr>
<tr>
<td><strong>LEONINE</strong></td>
<td>Servant to Dionyza. Hired to kill Marina. Marina is kidnapped by pirates before he can complete the deed. Tells Dionyza he completed the murder anyway, and she has him poisoned to maintain secrecy.</td>
</tr>
<tr>
<td><strong>LYCHORDIA</strong></td>
<td>Thaisa’s nurse. Entrusted with the care of Marina after Thaisa’s supposed death. Loyally cares for Marina in Tarsus until her death.</td>
</tr>
<tr>
<td><strong>LYS I MACHUS</strong></td>
<td>Governor of Mytilene. Reguarly attends the brothels until he meets Marina. Maria inspired him to renounce his sinful life. Later, he marries Marina.</td>
</tr>
<tr>
<td><strong>MARI N A</strong></td>
<td>Daughter to Pericles and Thaisa. Grew up in Tarsus with Cleon and Dionyza as her adopted parents because she believed her real parents to be dead. Marina is beautiful, talented, pure and chaste. Sold into prostitution, but inspires all of her customers to repent their sins and to lead a virtuous life.</td>
</tr>
<tr>
<td><strong>PERICLES</strong></td>
<td>The Prince of Tyre. Discovers the answer to King Antiochus’ riddle and is forced to flee for fear of his life. Experiences a series of misfortunes, suffers greatly, but in the end all of his losses are restored.</td>
</tr>
<tr>
<td><strong>PHI LOMEN</strong></td>
<td>Cerimon’s assistant in Ephesus.</td>
</tr>
<tr>
<td><strong>PHI LOTEN</strong></td>
<td>Dionyza’s daughter. Less attractive and talented in comparison to Marina. Mother’s jealousy turns to violence as she plots to kill Marina.</td>
</tr>
<tr>
<td><strong>SIMONIDES</strong></td>
<td>King of Pentapolis and father of Thaisa. Turns Thaisa’s other suitors away except for Pericles. Supportive of Pericles and Thaisa’s decision to marry.</td>
</tr>
<tr>
<td><strong>THALIARD</strong></td>
<td>Lord of Antioch. Hired by King Antiochus to kill Pericles after he solves the riddle correctly. Pericles flees before he can do the deed.</td>
</tr>
</tbody>
</table>

Go to the next page to further understand character relationships in the play!
ACTIVITY: Making Relationship webs

- On a sheet of paper create a character web to explore the many character relationships in *Pericles*.
- Explore character relationships in a given location. Refer to the list below with the different places and people who interact in that location when you are constructing your webs.
- Use the web below as an example, OR create your own web and key to explore the relationships.
- Refer to the Character Breakdown page for assistance.
- After you complete each web, write one paragraph justifying the relationship web that you just constructed.

### Location: ANTIOCH

- **KING ANTIOCHUS**
- **ANTIOCHUS’ DAUGHTER**
- **PERICLES**
- **THALIARD**
- **HELICANUS**

**Notice:** if the line only has one arrow it only goes one way

**KEY**

- LOVE
- HATE
- FRIENDS
- ENEMIES

**REMINDER!!!**

Relationships in *Pericles* are far more complex than simply LOVE, HATE, ENEMIES, FRIENDS. Also, many relationships are not as defined as others in the script. Therefore, **leave room in your chart to make extra notes about each relationship** and explain in further detail why you chose the symbol you did. *For example, if you use a heart explain WHY the characters are in love. Does the love go both ways? Are the feelings friendly or romantic?*

<table>
<thead>
<tr>
<th>TYRE</th>
<th>TARSUS</th>
<th>PENTAPOLIS</th>
<th>EPHEUS</th>
<th>TARSUS (second time)</th>
<th>MYTLIENE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pericles</td>
<td>Pericles</td>
<td>Pericles</td>
<td>Cerimon</td>
<td>Pericles</td>
<td>Pirates</td>
</tr>
<tr>
<td>Helicanus</td>
<td>Cleon</td>
<td>Fishermen</td>
<td>Philemon</td>
<td>Cleon</td>
<td>Pander</td>
</tr>
<tr>
<td>Escanes</td>
<td>Dionyza</td>
<td>King Simonides</td>
<td>Thaisa</td>
<td>Dionyza</td>
<td>Bolt</td>
</tr>
<tr>
<td>Lords of</td>
<td>Leonine</td>
<td>Thaisa</td>
<td>Diana</td>
<td>Lychorida</td>
<td>Bawd</td>
</tr>
<tr>
<td>Tyre</td>
<td></td>
<td></td>
<td></td>
<td>Phiiloten</td>
<td>Marina</td>
</tr>
<tr>
<td>Thaliard</td>
<td></td>
<td>Knights</td>
<td></td>
<td>Leonine</td>
<td>Lysimachus</td>
</tr>
</tbody>
</table>

*For each location make a relationship web using the characters listed in each column. If you want to explore relationships further feel free to mix and match any characters you want to see how they relate!*
Shakespeare sets the play in an unspecific point of time in antiquity, perhaps around 200 BCE. This was during the height of what is known as the Hellenistic Period (323-146 BCE).

**BEFORE THE HELLENISTIC PERIOD**

After the Peloponnesian War was over, all the cities of Greece were worn out and poor. Many men went and fought for the Persians for money. But others tried to rebuild the cities. This was the time of Socrates and his student Plato, the great philosophers.

**GREEK CITY-STATES UNDER ATTACK!**

But to the north of Greece, in a country called Macedon (MA-suh-donn), King Philip realized that the Greeks were very weak. He attacked the Greek city-states and one by one he took them over. When Philip was assassinated in 336 BC, his son Alexander became king, and he also ruled Greece. Alexander was only 20 when he became king. At first a lot of people thought he was too young. But he not only held onto Greece, he also took a big army of Greeks and Macedonians and attacked the Persian Empire!
ALEXANDER IS TAKING OVER!

Alexander was a great general, and the Persians were also weak at this time. So, little by little, Alexander took over the Persian Empire: first Turkey, then Phoenicia, then Israel, then Egypt, then further east all the way to Afghanistan and India. In India Alexander's troops refused to go any further, and he turned back. But a lot of the soldiers died on their way back, and soon afterwards, in 323 BC, Alexander himself died of a fever, in Babylon. He was 33.

THE HELLENISTIC PERIOD AT LAST

Although there were conflicts throughout, the Hellenistic Period was more peaceful after the end of Alexander's domination. Culture and learning flourished. Once you learn more about this time period you'll be able to recognize all the allusions and references to Hellenistic culture in Pericles. How many can you find?

WAIT A MINUTE...Mary Zimmerman's production is not set in a specific historical period. Why do you think she chose to do that? How does it impact the play?

THE HELLENISTIC PERIOD

Alexandria's death without any sons old enough to rule, and so his kingdom was split up among his generals. There were three main parts:

- **Egypt**, which was ruled by a man named Ptolemy.
- **Seleucia** (modern Israel, Syria, Iraq, Iran, and Afghanistan), which was ruled by a man named Seleucus.
- **Macedon** and **Greece**.

Although these three kingdoms often fought each other, still the Hellenistic period was one of prosperity and learning. A great university was founded at Alexandria, in Egypt. The combination of the knowledge of West Asia and India with that of the Greeks led to great achievements in science, in philosophy, and in art.
Therefore, my lord, go travel for a while,
Till that his rage and anger be forgot
Or the destinies do cut his thread of life.
—Pericles, 1.2

Mytilene (mitt-uh-LEEN-ee) In both ancient times and present day, Mytilene is the largest city on the Greek island of Lesbos located in the eastern Aegean Sea.

MODERN FACT: The 2000 Olympic champion in the 200-meter run, Konstantinos Kenteris, is a native of the city.

Antioch (ANN-tee-OCK) A city in the ancient kingdom of Syria, established in 321 BCE as part of the Seleucid Empire. Pericles would have reached this city from Tyre by a land journey of about 220 miles northward, but Shakespeare had Pericles travel by sea. Today, the ancient Antioch is occupied by the Turkish town of Antakya.

Pentapolis (pen-TA-puh-luhs) Pentapolis literally means ‘five cities’ and was a district of five cities on the north African shore.

Eph·e·sus (EHF-uh-suhs) Ephesus was a thriving city in Asia Minor, located in present-day Turkey. In ancient times, it was home to one of the Seven Wonders of the World, The Temple of Diana. An important center for early Christianity, Saint Paul visited the city to preach on his missionary journeys, but was met with resistance from the Ephesians who worshipped Diana.

Tarsus (TAR-suhs) Tarsus existed on the southern coat of Asia Minor (currently southern Turkey) and was a point of trade with the Tyrians.

Tyre (TIRE) Founded in 2750 BCE, Tyre is still a thriving city in the present day country of Lebanon on the Eastern shore of the Mediterranean Sea. Tyrians were famous for their sailing ability, which led to a profitable maritime trade. In addition, Tyre’s purple-dyed clothing was worn throughout the ancient world as a mark of royal rank. The color was extracted from a marine snail.

BE CREATIVE... Your Travels
- Write down the names of cities, towns, neighborhoods that you have been to and are familiar with.
- Write a story in which you travel to three of these places, but they are in no way the places you thought they were. Change everything about the landscape, the people, the weather, etc., BUT keep the name the same.
- Congrats, you’re just like Shakespeare. The name’s the same, but your imagination has created a completely new world!
You will often hear an acting teacher say, “Don’t play an emotion!” What does that mean you may ask. Well, an actor should never just act ‘happy’ or ‘sad.’ A professional actor figures out what the character’s **objective** is, or what he/she **wants**, in each scene. How does he go about getting what he wants? What are the **obstacles** he faces? Just like life, what a character wants is constantly changing, and as a result this impacts their actions and **emotions**. By figuring out the **objective**, you’re also charting the characters’ internal emotional journey!

**Your Turn to be the Actor!**

Choose a scene in *Pericles*. Answer the following questions about Pericles’ inner journey. (Hint: keep the objective simple. For example: Pericles **wants** to marry Antioch’s daughter.)

- What is Pericles’ **objective** in this scene? (In other words, what does he **want**?

- What are the **obstacles** he faces in achieving his **objective**?

- Does he reach his **objective**?

- How does the pursuit of his **objective** impact his emotional state?

**Character Transformation**

Do you believe Pericles’ undergoes a character transformation? How so?

How would you describe Pericles’ at the beginning of the play? How about at the end? How is he different/similar?

What message does this transformation or lack of transformation send to the audience?

What plays, movies, books have a character transformation? How are they different/similar to *Pericles*?

**Which do you think plays a more prevalent role in *Pericles*: the physical journey of Pericles or the emotional journey of Pericles? Why?**

Based on what you discovered about Pericles’ emotional journey from this exercise, compare and explore the relationship between his emotional (internal) journey and his actual external (physical) journey.
EXPLORING THE TEXT
1. Break into groups of four. Each group member is assigned a column of words from the list below.

2. For each of the words assigned to you, look the word up in the dictionary and write its definition on a small slip of paper. Feel free to find it in the text to figure out the context in which the word is used—this will help you to define it.

**GAME TIME!** One person says their word aloud to the group, but NOT the definition. Everyone else in the group writes on a slip of paper what they think is the correct definition for the word. Then the correct definition of the word is read aloud. If you get it right, then you get a point. Once you have done this for all the words, tally up the points, and see who has the highest score!

<table>
<thead>
<tr>
<th>Emboldened</th>
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<td>Viands</td>
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<td>Sovereign</td>
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<td>Blither</td>
<td>Drouth</td>
<td>Coigns</td>
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<td>Disgorges</td>
<td>Sulphurous</td>
<td>Blusterous</td>
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<tr>
<td>Unhallowed</td>
<td>Fiend</td>
<td>Inkle</td>
<td>Sable</td>
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**DID YOU KNOW...**
The English language owes a great debt to Shakespeare. He invented over 1700 of our common words!

**Since many of Shakespeare's words are no longer used today, it is hard to find definitions for them. Search the internet for Shakespeare Glossary or Shakespeare Dictionary and chances are you’ll find the definition you’re looking for. Try this link!**

What is blank verse?
During the Elizabethan period, “English” was a relatively young language. No dictionary had been created yet, so the rules of the language were very loose. Writers created new words daily! Many writers, including Shakespeare, expressed themselves in a new form of writing known as blank verse. This means that the verse was ‘blank’ and did not rhyme. Basically, blank verse is poetry that does not rhyme.

What is prose?
Prose is not poetry: it lacks the formal structure of meter or rhyme that is often found in poetry. The word prose comes from the Latin prosa, meaning straightforward. It relies more on other literary devices such as:
- antithesis (setting words opposite each other)
- lists (series of actions or descriptive words)
- puns (the use or misuse of a word to mean another word)

Shakespeare used prose to express conversation between the lower classes. For example, in Pericles the Fishermen talk in prose. Shakespeare used prose to express madness or vulgarity. The exact meaning of a shift from verse to prose is not constant, but it always signals a change in the situation, characters or tone of the scene.

Find three examples of prose in Pericles

What is iambic pentameter?
Blank verse is unrhymed iambic pentameter. Huh? Let’s break down the word:

Iamb: A poetic foot or unit with one unstressed syllable followed by one stressed syllable, as in the word “a/frait.” It sounds sort of like a heartbeat: daDUM.

Pentameter: Ten syllables or beats in each line. So that means this iambic rhythm is repeated five times, or has five feet per line: daDUM daDUM daDUM daDUM daDUM.

Overview:
- A typical line of verse has 5 units of meter, or feet.
- Each foot contains two syllables.
- When the first syllable is stressed and the second syllable is unstressed it is called iambic pentameter.
- When read correctly, the rhythm of iambic pentameter is similar to the human heartbeat, or the gallop of a horse.

Keep in mind that Shakespeare sometimes let his characters’ thoughts overflow their usual 10 beat iambic pentameter with an extra beat, often ending with a soft or feminine ending. He also used enjambed or run-on lines, allowing thoughts to continue from line to line, rather than finishing a thought per line.

TRY IT!
Below is a standard line of verse from Romeo & Juliet.

But soft! What light through yonder window breaks?

If we were to say the rhythm and not the words, it would sound like this:

daDUM daDUM daDUM daDUM daDUM daDUM

Try making up your own!

YOUR TURN: Say it aloud. Does it flow naturally?
With a partner, find a scene in Pericles and read it out loud to each other to practice.

YOUR TURN!
Scan the following lines from Pericles

MARINA (IV, V)

My lord, I entreat you but to hear me.

If as you say you are the governor.

Let not authority which teaches you

To govern others be the means

To make you misgovern much yourself.
Hail, Diana! To perform
Thy just command, I here confess myself
The king of Tyre, who frighted from my country
Did wed at Pentapolis the fair Thaisa.
At sea in childbirth died she, but brought forth
A maid child called Marina whom, O goddess,
Was nursed with Cleon, who at fourteen years
He sought to murder, but her better stars
Brought her to Mytilene, against whose shore
Riding, her fortunes brought the maid abroad us,
Where by her own most clear remembrance she
Made known herself my daughter.

**ANSWER THE FOLLOWING QUESTIONS**

1. Who said this speech? __________________________

2. To whom was this speech directed? ___________

3. Where in the play is this speech? Give line numbers. _______________________________

4. What is happening at the time this speech is spoken? __________________________________________
   __________________________________________

5. In the empty box to the right, line by line, write how you would put this speech in your own language.

6. What suggestions do you have for the actor who says this speech? __________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

If this is a helpful exercise for you, pick anything in *Pericles* to translate. Challenge yourself and rewrite a scene, an act, or even the entire play!
**CLASSROOM ACTIVITY!**

Have some fun insulting your peers...Shakespeare’s way. Below you will find three columns of words Shakespeare used that were considered rude and offensive during his time. Above you’ll see a very Shakespearean insult from his play, *Henry IV*.

Combine one word from each of the three columns below, prefaced with "Thou." Make up a couple of insults and share them with the class!

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
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<tbody>
<tr>
<td>artless</td>
<td>base-court</td>
<td>apple-john</td>
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<td>bawdy</td>
<td>bat-fowling</td>
<td>baggage</td>
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<td>beslubbering</td>
<td>beef-witted</td>
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<td>bootless</td>
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<td>churlish</td>
<td>boil-brained</td>
<td>boar-pig</td>
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<td>cockered</td>
<td>clapper-clawed</td>
<td>bugbear</td>
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<td>clouted</td>
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<td>craven</td>
<td>common-kissing</td>
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<td>crook-pated</td>
<td>clack-dish</td>
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<td>dankish</td>
<td>dismal-dreaming</td>
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<td>dizzy-eyed</td>
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<td>doghearted</td>
<td>codpiece</td>
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<td>errant</td>
<td>dread-bolted</td>
<td>death-token</td>
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<td>fawning</td>
<td>earth-vexing</td>
<td>dewberry</td>
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<td>fobbing</td>
<td>elf-skinned</td>
<td>flap-dragon</td>
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<td>froward</td>
<td>fat-kidneyed</td>
<td>flax-wench</td>
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<td>frothy</td>
<td>fen-sucked</td>
<td>flirt-gill</td>
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<td>gleeking</td>
<td>flap-mouthed</td>
<td>foot-licker</td>
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<td>fly-bitten</td>
<td>fustilarian</td>
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<td>folly-fallen</td>
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<td>gudgeon</td>
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<td>infectious</td>
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<td>jarring</td>
<td>guts-griping</td>
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<td>loggerheaded</td>
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<td>idle-headed</td>
<td>lewdster</td>
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<td>paunchy</td>
<td>ill-breeding</td>
<td>lout</td>
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<td>pribbling</td>
<td>ill-nurtured</td>
<td>maggot-pie</td>
</tr>
<tr>
<td>puking</td>
<td>knotty-pated</td>
<td>malt-worm</td>
</tr>
</tbody>
</table>

Can you find any insults in *Pericles*?
EXPLORING
THE CONTEXT
The tale of Pericles was not entirely created by Shakespeare!
The story of Pericles is based on an ancient Greek story, Apollonius of Tyre, written in the third century A.D.

While the story itself was lost forever in its original Greek, it has survived in numerous translations. The first appeared in Latin and is mentioned in the second half of the sixth century by Venantius Fortunatus, a Christian poet and bishop. Out of all the translations, it is believed that John Gower's translation of Apollonius of Tyre was to serve as the primary basis for Shakespeare's Pericles. In Gower's translation he changes the name of Apollonius to Pericles.

The Greek tale has been called, “the favorite romance of the Middle Ages, familiar to all the peoples of Europe.”

Is there a favorite story that everyone knows in the 20th century? What is it? How is it similar or different from Pericles?

More than One Author???

Though Pericles is attributed to William Shakespeare, the style of the first two acts so varies from what is customary in his writing that many think that this part of the play was written instead by a contemporary of Shakespeare, George Wilkins. One piece of evidence that suggests Wilkins’ collaboration is a novel that he wrote called The Painfull Adventures of Pericles Prince of Tyre (1608), thought to be a stage report of Pericles. Collaboration was a fairly common practice for dramatists during this period, and, considering that Shakespeare was the chief dramatist for the King’s Men, where he had a professional interest in developing new talent, it is not extraordinary that Shakespeare would collaborate with a younger writer, such as Wilkins.

ACTIVITY: Adapting Stories

Separate into groups of four to six. Each group decides on an already-existing myth or fairy tale. Get a sheet of paper, have the first person write three lines of a new tale based on the already-existing myth that you chose. Then pass the paper to the next group member who will write the next three lines. Keep going around the circle until the page is full. Once all the groups have finished creating their story around the circle, have each group share their story with the entire class and then share the original myth or fairy tale it was based on. How similar were the new stories to the originals? How did they differ?

ACTIVITY: Playing Telephone in the Classroom

As a class play a game of telephone, but make the sentence you pass around the room be a summary of Pericles. Have the last person who gets the sentence say it out loud. How does it change?

Since there is no original text of Pericles and the story has been passed down through translations, how much do you think the story that Shakespeare tells is different from the original?

Connecting to You

Do you have a family story that has been passed down through generations? What is it? If you don’t, why don’t you make one up and begin the tradition! You can tell your children, who will then in turn tell their children, etc.

Among the major influences in Shakespeare’s writing were Greek and Roman mythology. Names, places, themes, characters and gods from Greek and Roman myths appear in many of his plays, especially *Pericles*. Below you’ll find descriptions of some of the mythic figures mentioned in *Pericles*.

### Diana

There are several references to the goddess Diana in *Pericles*.
- Thaisa lives in Diana’s temple in Ephesus for 14 years before being reunited with her husband and daughter.
- Marina calls to Diana for assistance when she is captured by pirates and sold to bawds.
- Diana appears as a vision to Pericles after he is reunited with Marina.

**Find the exact lines where these Diana references are made in the script.**

Shakespeare would have known Diana as the chaste goddess of hunting and the moon. However, Diana has a complex history as both a chaste goddess and a fertility goddess. Shakespeare ignores this complexity and focuses on Diana as a major symbol of chastity.

Diana actually was the patron goddess of the city of Ephesus during ancient times. Diana’s temple in Ephesus was one of the Seven Wonders of the World. It contained 127 marble columns as well as enormous bronze statues. However, this temple where Diana was worshipped was not a temple at which a woman like Thaisa would have lived a nun-like life. During ancient times it was both a shrine and marketplace and would have been bustling with activity of traders and worshippers from across the world!

**YOUR TURN:** Dionyzia makes a reference to the dove of Paphos. Where is this reference in the script? Who was Paphos?

### Aesculapius

When Cerimon finds the apparently dead Thaisa on the shore Ephesus, she conducts a medicinal ceremony to bring her back to life. As she is performing the rites she says,

> “And Aesculapius guide us! (III.II)”

Aesculapius was the son of the god Apollo who was so skilled as a doctor that he could bring the dead back to life. This enraged Hades, the god of the underworld, who asked Zeus, king of the gods, to kill Aesculapius with a thunderbolt! After his death, Aesculapius became the god of medicine. Today, the symbol of the medical profession is a physician’s staff with an Aesculapian snake wrapped around it.

**How do these mythological references impact your understanding of *Pericles***?

**How many plays or stories do you know that make references to mythology?**

**What are they and what ancient myths or characters do they mention?**

When Pericles attempts to win the hand of Antiochus’ daughter, Antiochus warns him about the danger of the situation with these words:

**Before thee stands this fair Hesperides.**  
With golden fruit, but dangerous to be touched.  
For deathlike dragons here affright thee hard.  (1.1)

When Antiochus says these words he is comparing his daughter to one of the labors of **Heracles.** Heracles was a son of Zeus blessed with superhuman strength. **Hera, Zeus’ wife,** drove Heracles mad and in a fit of rage Heracles killed his own children! In order to be forgiven for what he had done, Heracles had to complete twelve labors, or nearly impossible tasks. The eleventh labor of Heracles was to fetch three golden apples from the garden of Hesperides.

The golden apples were planted in a remote garden surround by a high wall and protected by **Ladon,** an immortal dragon with one hundred heads! The apples were also protected by a group of beautiful nymphs referred to as the Hesperides. Heracles realized he could not complete the task alone, so he asked for the help of **Atlas,** the giant who was forced to bear the weight of the earth on his shoulders. Heracles offered to shoulder the burden of the earth for a moment if Atlas would fetch three apples from the garden. Atlas did so, but when he returned, he refused to take the weight of the earth back. Heracles pretended that he enjoyed holding the weight of the earth and asked Atlas to hold it for a bit while Heracles retrieved a cushion for his shoulder. As soon as Atlas took the earth back, Heracles ran off with the three apples!

**Antiochus, then, is comparing the golden fruit of the Greek myth with his own beautiful daughter—lovely to have, but almost deadly to achieve.**

**MORTAL VS. IMMORTAL**  
How do humans interact with gods? How does the behavior of the gods differ from that of the humans in **Pericles?**

Explore the relationship between mortals and immortals in **Pericles.**

As Pericles continues on his journey, he compares his ships to the **Trojan Horse.** As he approaches the shores of Tarsus he says:

...these our ships you happily may think  
Are like the Trojan horse was stuffed within  
With bloody veins expecting overthrow,  
Are stored with corm to make you needy bread.  (I.IV)

**Your Turn:** What is the story of the Trojan Horse? Once you know, rewrite the line above in your own words clearly stating what Pericles is saying to the King and Queen of Tarsus.

**ACTIVITY**  
Choose a Greek or Roman myth that you want to research further. Find a way to adapt the myth! You could write a poem, do a dance, create a children’s book with illustrations, etc. Present to the class!
Is Pericles a hero?

What is your definition of a **hero**?
Below list the traits that make someone a hero.

1. .................................................................
2. .................................................................
3. .................................................................
4. .................................................................
5. .................................................................

Does Pericles have any of these traits?

Does Marina have any of these traits?

Does Diana have any of these traits?

**CLASS DEBATE**

Divide the class into two sides to debate the statement Pericles is a hero.

One side is in favor of this statement. The other is opposed.

As a group, conduct research to form your definition of what it means to be a hero. Research outside opinions on Pericles and heroes to support how Pericles does or does not fit into the definition of a hero. Along with the research you gathered, use examples from the play to come up with a solid argument supporting your view.

Work as a group to write the opening statement. Choose one person to deliver your group’s opening statement to the class. It should be no longer than 2 minutes.

In the opening statement, strongly state your position and evidence in support of your position.

Each side will give their opening statement. Then as a group you will have 5 minutes to come up with questions to challenge what the other team just said.

Send group members up to the podium to answer questions from the other team on the spot.

**MODERN DAY HEROES**

Who would you consider a **hero** in today’s world?

........................................................................

How is this person a **hero**?

Who are your personal **heroes**?
Why are they your **heroes**?

**Creative Writing:**

Put yourself in Pericles’ shoes.

What would you do if you were in Pericles’ situation? Write a paper creatively describing in detail where you would go, what you would do, and why.
**Pericles and the Poet**

Shakespeare’s *Pericles* inspired the well-known writer, T.S. Eliot, to write the beautiful poem, *Marina.*

Read the poem and answer the questions below.

---

**Exploring the Poem**

- What is the poem about?
- What images does the poem evoke?
- What are the mood and tone of the poem?
- What do you think T.S. Eliot is saying?
- What scene, character, or line in *Pericles* does this remind you of?
- What does "Quis hic locus, quae regio, quae mundi plagae?" translate to?

---

**Different Forms of Poetry**

**Sonnet** - A 14-line verse form usually having one of several conventional rhyme schemes.

**Couplet** - A unit of verse consisting of two successive lines, usually rhyming and having the same meter and often forming a complete thought or syntactic unit.

**Haiku** - A Japanese lyric verse form having three unrhymed lines of five, seven, and five syllables, traditionally invoking an aspect of nature or the seasons.

Go to the Shakespeare 101 page to learn more about blank verse, iambic pentameter, and other literary devices commonly found in Shakespeare’s work.

---

**YOUR TURN!**

Find a character, scene, line, anything in *Pericles* that moves you. Write a poem about it in the space provided on this page.
Pericles is an epic tale of loss and redemption. Pericles experiences great suffering and misfortune, but in the end, all he had lost is restored. Why is Pericles redeemed?

**THINK ABOUT IT**

How would you define redemption?

What did you think of the ending of the play?

What is the message of the play?

What if there was no redemption in the end?

How would that change the message of the play?

How would the ending impact you?

Were you surprised? Confused? Did it give you hope?

Do you know of any other plays, movies, or books in which redemption plays a major role?

What are they? How are they different or similar from Pericles?

**Shakespeare’s Romance Plays**

There are four plays that Shakespeare wrote toward the end of his career and his life that share many similarities. The plays are full of voyages, shipwrecks, the loss of spouses or children, supernatural apparitions, magic and miraculous redemptions. They are so unlike Shakespeare's other plays, they have been categorized as the “Romance Plays.” Sometimes they are referred to as ‘tragicomedies,’ because the majority of the play unfolds as if a tragedy, until suddenly, at the end, all is restored! Here are the main four ‘Romance Plays’:

- Pericles
- *The Winter’s Tale*
- Cymbeline
- The Tempest

Are you familiar with any of these plays? Challenge yourself and read one. How is it similar to Pericles? How is it different?

**Redemption Today?**

**WRITE** an essay addressing these three questions.

1. Do you think redemption still exists today? Why or why not?
2. Where do you see redemption in the world around you?
3. Where do you see redemption in your life?

**ARTS AND CRAFTS:**

Redemption Poster

Pretend you are visiting a juvenile prison and you want to encourage the prisoners to seek redemption. For this project your means of communication is a collage or some form of visual art. Create a piece of art aiming to inspire the prisoners to redeem themselves.

Present to the class.
Study Guide Questions

1. How would you describe Mary Zimmerman's style? What is theatricality?

2. What is Mary Zimmerman’s rehearsal process? How does she go about adapting a script?

3. What are differences between Shakespeare’s Pericles and Mary Zimmerman’s adapted version? How does the narration style of the two plays differ?

4. What are the distinctions between Shakespeare’s genres? What are the “Romance Plays” and how are they different from his other plays?

5. Compare and contrast the characters of royalty (Kings and Queens) in each land that Pericles visits. How does Pericles’ relationship with the characters of royalty in each land differ?

6. How does Helicanus’ loyalty impact Pericles and the outcome of the play?

7. Where does Pericles travel to, and in what order? Why does he go there? What happens to him once he is there? How is each place different? How does his physical journey impact him emotionally?

8. Analyze the women in Pericles. What are their defining traits? What happens to them? How are they different? How are they similar?

9. What is Pericles’ ultimate objective throughout the course of the play? What does he want and what keeps him going despite all of the misfortunes he experiences?

10. What is your definition of power? Who has more power in Pericles: the men or the women? Support your opinion with examples from the text.

11. How does mythology play a role in Pericles? How do humans interact with gods? How does the behavior of gods differ from that of humans in Pericles?

12. What is redemption? How does it play out in Pericles? What brings the redemption? Is it deserved? How does redemption impact the play’s overall message?

13. What is your definition of a hero? Are there heroes in Pericles? If so, who is a hero and why is he/she a hero?

14. In what ways does the sea positively and/or negatively impact Pericles?

15. What is virtue? Which characters in Pericles are virtuous? Who are they? What happens to them? How do they compare to the characters’ without virtue?

16. Since Mary Zimmerman chose to place Pericles in a non-specific time period, how do all the ancient Greek and Roman references in the script play? How is the play impacted?

17. What is iambic pentameter? What is prose? How does Shakespeare apply each differently in the script? What are some examples of each in Pericles?
The following are text questions, categorized by scenes. You may choose to create quizzes from these questions in order to assess basic understanding of the plot and character relationships. More in depth questions can be found in the “Essay Questions” sections. These questions are also found at the back of the Student Guide.

1.1
1. Why is Pericles in Antioch?
2. What “test” does Pericles have to pass in order to get what he wants?
3. What happens to men who do not pass this test?
4. What secret does Pericles unveil?
5. What does Pericles decide to do upon unveiling this secret?
6. What is King Antiochus’ reaction to Pericles’ discovery?
7. Who is Thaliard? What does King Antiochus order him to do?
8. What role do the Ladies play?

1.2
1. Where are we at the beginning of this scene?
2. Who is Helicanus?
3. What does Pericles decide to do having explained the situation to Helicanus?
4. What is his destination?

1.3
1. What does Thaliard discover upon arriving in Tyre?

1.4
1. How is this new location established?
2. What is going on in Tarsus?
3. Who are Dionyza and Cleon?
4. How are the ships represented?
5. What does Pericles hand Cleon upon arriving in Tarsus?

2.0
1. What is Antiochus carrying at the top of this scene?
2. What news does Helicanus bring?
3. How is the sea represented?
4. What happens to Pericles on his journey home?

2.1
1. Who discovers Pericles?
2. Where does this scene take place? Who rules here?
3. What do the fishermen think of their king?
4. What else to the fishermen find in their nets?
5. Who gave this to Pericles?

2.2
1. What is going on at the top of this scene?
2. What present does Pericles bring?
3. What are the words attached to the branch?
2.3
1. Who is Thaisa?
2. How does she feel about Pericles?

2.4
1. What news does Helicanus share regarding Antiochus and his daughter?
2. What do the lords ask Helicanus?

2.5
1. What does Simonides give to Pericles?
2. What is the big event that happens in this scene?

3.0
1. What role do the singers have in this scene?
2. What information does Pericles receive in the letter?
3. What do Pericles and Thaisa decide to do?

3.1
1. What tragic and yet wonderful event happens at the top of this scene?
2. Who is Lychorida?
3. What is to be done of Thaisa?
4. What does Pericles decide to do with the baby?

3.2
1. Who is Cerimon?
2. What do the gentlemen bring her?
3. What do they find in the coffin?
4. What does the letter say? How does this letter inform us about Pericles’ character?
5. What miraculous event follows?

3.3
1. Where are we at the top of this scene?
2. With whom does Pericles decide to leave Marina?

3.4
1. Based on her conversation with Cerimon, what does Thaisa decide to do for the rest of her life?

4.0
1. What role does Cerimon adopt at the top of this scene?
2. What three different locations are mentioned in Cerimon’s monologue?
3. Who is Philoten?
4. How is she in comparison to Marina?
5. How have Dionyza’s feelings changed towards Marina?
6. What does she proceed to do?

4.1
1. Who is Leonine?
2. How does Dionyza trap Marina?
3. What is Marina’s response to Leonine’s action?
4. Who walks into the scene and saves Marina?

4.2
1. Where does this scene take place?
2. Who are the three new characters we meet? How are they different from most other characters in the play that we have met so far?
3. Who does Pander purchase from the pirates?
4. What is Bawd hoping Marina will do?
5. What was Bolt out doing in the market?
6. Describe Marina in this scene? What kind of a person is she?

4.3
1. What do Cleon and Dionyza decide to tell Pericles when they next see him?
2. What do we learn was Dionyza’s primary reason for wanting Marina dead?
3. Do Cleon and Dionyza agree about things? Describe their relationship based on this scene.

4.4
1. What role do Thaliard and Leonine adopt at the top of this scene?

4.5
1. What has Marina been doing, which is frustrating to Bawd, Pander and Bolt?
2. Who is Lysimachus?
3. What tactic does Marina use on Lysimachus to get out of the situation that she is in?
4. What does Lysimachus give Marina?
5. What happens once Lysimachus leaves?
6. What tactic does Marina use to escape Bolt?

5.0
1. What role does Bolt adopt at the top of this scene?
2. What did Marina do having escaped the brothel?
3. Who is approaching the shore at the end of this scene?

5.1
1. What do we learn about Pericles at the top of this scene?
2. Why hasn't he been speaking for 3 months?
3. Whom does the lord suggest be brought to talk to Pericles?
4. What does Lysimachus say to Helicanus about his feelings towards Marina?
5. Pericles and Marina start to talk. Track their conversation theme by theme.
6. Explore the ways in which Shakespeare drags out this revelatory scene. List every new discovery that is made between Pericles and Marina.
7. Pericles ends up falling asleep after such an emotional moment. What happens while he is sleeping?
8. Before leaving for Ephesus, what important conversation happens between Pericles and Lysimachus regarding Marina's future?

5.2
1. What happens during this scene?

5.3
1. What does Pericles do upon arriving in the temple?
2. Who happens to be there praying?
3. What incredible event happens next?