



**ORLANDO
SHAKESPEARE
THEATER**
IN PARTNERSHIP WITH UCF

Study Guide 2015-2016



by William Shakespeare



Standards

Theatre

TH.68,912.C.2
TH.68,912.C.3
TH.68,912.H.1
TH.68,912.O.1
TH.68,912.O.3
TH.68,912.S.1

English Language Arts

LAFS.6,7,8,910,1112.L.3.4
LAFS.6,7,8,910,1112.L.3.5
LAFS.6,7,8,910,1112.SL.1.1
LAFS.6,7,8,910,1112.W.1.1

Social Studies

SS.912.H.1.5

Content Advisory: *Pericles* contains some bawdy sexual content and moments with scantily clad performers. If it were a movie, it would be rated PG.

Pericles
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Pericles

An Introduction

Educators:

First, let me thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We at Orlando Shakes are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

With that in mind, we've redesigned our study guides to be more "user friendly." We've offered you activities that you may do in one class period with minimal additional materials. These exercises will aid you in preparing your students to see a production, as well as applying what you've experienced when you return to school. We've included Sunshine and Common Core Standards to assure you that those curriculum needs are being met.

It is our hope that by streamlining our guides they will invite you to dip in to grab historical background on an author or playwright, a concise plot summary and colorful character descriptions, discussion questions to explore in class or as writing assignments and interactive activities to bring the magic of live performance back to your classroom. And, of course, how to prepare your students to enjoy live theater.

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Bravo!

Anne Hering
Director of Education



Pericles

Enjoying Live Theater

Theater Is A Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Costume Designer-
Denise Warner
Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Stage Manager-Stacey
Renee Norwood
Photo: Rob Jones

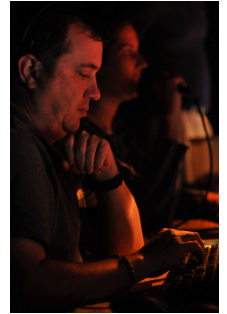
The **Shop and Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission/Vision:

With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Creative Team of The Merry Wives of Windsor
Photo: Rob Jones

Pericles

Enjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an **ACTIVE** participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And **NO TEXTING!**
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/ Audience Relationship is so important to help us better serve you!

Here are some things to think about while watching the show. You might be asked these questions in the talkback!

1. What is the effect of actors playing multiple characters in the play? Is it confusing? Why or why not? How does it change the impact of the scenes?
2. How did the director and designers let you know the location had changed on stage?
3. How did you know time had passed?
4. Note when the actors directly address the audience. Why do you think they do this at some times and not others? How does it make you feel?

Pericles

About the Play

Summary

John Gower, an offscene narrator, enters to tell about the kingdom of Antioch, where king Antiochus and Antiochus's daughter are engaging in incest.

Antiochus has kept suitors from marrying her by requiring that they answer a riddle correctly or die. Pericles, Prince of Tyre, tries his hand at the riddle. He is successful, but discovers that its answer reveals the incestuous relationship

between father and daughter. Pericles doesn't reveal the truth, and Antiochus gives him forty days before his death sentence. But Pericles is sure Antiochus will want him dead for knowing the truth, so he flees back to Tyre. Antiochus sends an assassin after him.

In Tyre, Pericles worries that Antiochus will take some form of revenge, whether a military attack or an underhanded assassination attempt. Filled with melancholy, he takes the advice of Helicanus, his councilor, to travel for a while until Antiochus is no longer after him. Pericles first goes to Tarsus, where king Cleon and his wife Dionyza bemoan the famine that has beset their nation. Pericles arrives with corn and saves them. But soon a letter from Helicanus calls Pericles back to Tyre, so he sets off.



On the way home Pericles is shipwrecked in a storm in Pentapolis. Some fishermen tell him about king Simonides's daughter, a lovely girl who will be married to whoever wins a jousting contest the following day. Pericles determines to enter the contest. Though his is the rustiest armor, Pericles wins the tournament, and dines with Simonides and his daughter Thaisa, both of whom are very impressed with him.

Meanwhile in Tyre, Helicanus reveals that Antiochus and his daughter have been burnt to death by fire from heaven, so Pericles can return. Other citizens want to crown Helicanus as king, but Helicanus insists they wait to see if Pericles returns.

In Pentapolis, Pericles hears of recent events and determines to go back to Tyre. On board a boat with his wife and Lychordia, a nurse, they come upon a great storm, during which Thaisa dies in childbirth. The shipmaster insists the body be thrown overboard, or the storm won't stop, and Pericles complies. Thaisa's body is put in a chest, which washes up in Ephesus, where it is brought to the attention of Cerimon, a generous doctor. He discovers that Thaisa is not dead, and revives her.

Pericles lands in Tarsus and hands over his child, Marina, to Cleon and Dionyza, since he thinks it won't survive the journey to Tyre. Then times passes; Pericles is king of Tyre, Thaisa becomes a priestess for Diana, and Marina grows up. But Dionyza is jealous of Marina, who takes all the attention away from her own daughter who is of similar age. Dionyza plots to have Leonine murder Marina, but at the last moment, pirates seize her, and take her to Mytilene on Lesbos to sell her as a prostitute.

Sold to a brothel run by Pander and Bawd, Marina refuses to give up her honor, despite the many men who come wanting to buy her virginity. She manages to convince the men who come to the brothel that her honor is sacred, and they leave seeking virtue in their own lives. Soon she gets work in a reputable house, educating girls. Meanwhile, Pericles goes on a trip to Tarsus to reunite with his daughter, but Cleon and Dionyza tell him that she has died, and show him the monument they have ordered built in order to erase their complicity in the matter. Pericles is distraught, and sets to the seas again.



Pericles

About the Play

Meet the Characters



Pericles and his crew arrive in Mytilene, and Lysimachus goes out to meet the ships. Helicanus explains that Pericles has not spoken in three months, and Lysimachus says he knows someone in his city who may be able to make him talk. Marina is brought to the ship, and she tells Pericles that her own sufferings must match his. He asks her about her birth, and she says her name is Marina. Startled, Pericles asks her to continue, and to his surprise finds that everything Marina says matches the story of his

own lost Marina. They are reunited, but Pericles is exhausted, and in his sleep the goddess Diana tells him to go to her temple in Ephesus and tell of his experiences. When he wakes, he promises Marina to Lysimachus, and they set off for Ephesus.

In Ephesus, Thaisa is a priestess at the temple where Pericles tells his story. When she realizes Pericles is her lost husband, she faints, and Cerimon explains that she is Thaisa. The whole family is reunited, and overjoyed.

Gower returns to offer a conclusion, noting that we have seen evil punished (Antiochus and his daughter have died, and when the people of Tarsus discovered Cleon's evil, they revolted and killed him and his wife in a palace fire), but that we have met a variety of good people along the way, such as loyal Helicanus and charitable Cerimon. Pericles and his family have endured the vagaries of fortune, and through it all remained virtuous, so in the end they were rewarded with the joy of being reunited.

The Characters

Antiochus – King of Antioch

Pericles – Prince of Tyre

Helicanus and Escanes – two lords of Tyre

Simonides – king of Pentapolis

Cleon – governor of Tarsus

Lysimachus – governor of Mytilene

Cerimon – a lord of Ephesus

Thaliart – a lord of Antioch

Philemon – servant to Cerimon

Leonine – servant to Dionyza

Marshal

A Pandar (male owner of a brothel)

Boult – The Pandar's servant

The Daughter of Antiochus

Dionyza – wife to Cleon

Thaisa – daughter to Simonides, Pericles' wife

Marina – daughter to Pericles and Thaisa

Lychorida – nurse to Marina

A Bawd (female owner of a brothel)

Diana

Gower as Chorus



Pericles

About the Play

Meet the Playwright



-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down. . . In his plays you can find teenagers fighting with their

parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it **ALL**!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His

father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S.

Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was

Pericles

About the Play

Meet the Playwright

deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.



- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier acting company in London.

- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the

center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon (so the sunlight wouldn't bother the audience or the actors) except Sunday.

The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy.

Why didn't they just pass out leaflets?

Going to plays was considered immoral and advertising for plays was prohibited.

Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and

fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.



- In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

Pericles

About the Play

Meet the Playwright

Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1599	<i>Twelfth Night</i>
1590	<i>Henry VI, Part II</i>		<i>As You Like It</i>
	<i>Henry VI, Part III</i>		<i>Julius Caesar</i>
1591	<i>Henry VI, Part I</i>	1600	<i>Hamlet</i>
1592	<i>Richard III</i>		<i>Merry Wives of Windsor</i>
1593	<i>Taming of the Shrew</i>	1601	<i>Troilus and Cressida</i>
	<i>Titus Andronicus</i>	1602	<i>All's Well That Ends Well</i>
1594	<i>Romeo and Juliet</i>	1604	<i>Othello</i>
	<i>Two Gentlemen of Verona</i>		<i>Measure for Measure</i>
	<i>Love's Labour's Lost</i>	1605	<i>King Lear</i>
1595	<i>Richard II</i>		<i>Macbeth</i>
	<i>Midsummer Night's Dream</i>	1606	<i>Antony and Cleopatra</i>
1596	<i>King John</i>	1607	<i>Coriolanus</i>
	<i>Merchant of Venice</i>		<i>Timon of Athens</i>
1597	<i>Henry IV, Part I</i>	1608	<i>Pericles</i>
	<i>Henry IV, Part II</i>	1609	<i>Cymbeline</i>
1598	<i>Henry V</i>	1610	<i>Winter's Tale</i>
	<i>Much Ado about Nothing</i>	1611	<i>Tempest</i>



Pericles

Historical Context

Elizabethan Theater

Statistics from the late 16th century suggest that more than 10% of the population regularly attended plays. The first regular London playhouse, The Theatre, had been built by the actor and carpenter, J. Burbage, in 1576. Actually, it was built just outside the city of London in order to escape the Puritan civic authorities. Up to this time players had been forced to perform mostly in inn yards. In the typical Elizabethan playhouse:

- The overall shape was roughly round or octagonal shaped with an open space in the middle, or an unroofed yard surrounded by one or two galleries.
- The stage was an open platform, jutting out into the center of the yard.
- Under the stage, hidden by drapery, was a cellar with machinery for projecting ghosts and devils through trapdoors.
- Above the stage the first gallery provided an open balcony which could be used for appearances of actors.
- Above the balcony was a hut to house machinery to raise or lower actors or property onto the stage.

The audience could stand around the stage, on three sides, for the payment of a penny. In the galleries, the best places cost as much as sixpence. Depending on the theatre, there were as many as 2,000 to 3,000 places for spectators.

Shakespeare's company, the King's Men, owned and produced their plays in the Globe Theatre, which they opened in 1589. Like many others of its time, it was an open-roofed structure with a jutting stage, surrounded by curving balcony of seats. The stage itself was roofed and had many levels, so that almost any kind of scene could be represented.

There was little in the way of props and scenery. Shakespeare's play often contain prologues apologizing for the poverty of the set and inviting the viewers to use their imaginations. The plays are full of vivid speeches that use words to create the scene for the audience.

In an open theatre, plays were performed during the day with no lighting available beyond natural daylight. In an enclosed theatre, such as the Blackfriars which the King's Men purchased in 1609, evening performances could be given by torch and candlelight. This type of performance was more expensive and attracted a higher class audience.

Theatre companies during Shakespeare's time consisted of male actors only; no women appeared on the stage. Young men dressed in women's clothing played these parts. The theatre was considered too vulgar an environment for women and a temptation to public "immorality." Needless to say, the men were presented with the same temptations, but it was considered more socially acceptable for them. Although an actor could make a good living, the profession was not considered respectable and the association between acting and a "loose" lifestyle is one that lives on today.

Words Coined by Shakespeare

SHAKESPEARE TABOO

From “assassination” to “zany,” Shakespeare has given us words that we encounter every day. It is almost impossible to discuss such diverse subjects as advertising, business, law, medicine, or even dinner engagements and romance without using a word first penned by the Bard.

In this activity, students will be introduced to some of these terms and gain a new appreciation for Shakespeare. Each card contains a word first penned by Shakespeare, its definition, derivation, and the play(s) in which it first appeared.

You will need:

Shakespeare Taboo cards

A one minute timer

Print pages 13 and 14 of this Study Guide and cut them into cards, each with one word that Shakespeare coined. Divide class into two teams, sitting on opposite sides of the room. Decide which team will go first. Each team has one minute. One person from that team is the “giver,” who takes the top card and attempts to prompt his or her teammates to guess the word at the top. Unlike traditional Taboo, he may use any information on the card as well as break the word down into syllables or get his teammates to say words that rhyme with the word or a syllable in the word. For instance, if the word is “dwindle”, the student may say, “This word means to decrease or shrink. It has two syllables. The first syllable rhymes with thin. The second syllable sounds like a word for not sharp (dull).” The giver may only use speech to prompt his or her teammates; gestures, sounds (e.g. barking), or drawings are not allowed.

While the giver is prompting the teammates they may make as many guesses as they want with no penalties for wrong guesses. Once the team correctly guesses the word exactly as written on the card, the giver sits down and the next person from his/her team moves on to the next word on the next card, trying to get as many words as possible in the allotted time. A player may choose to “pass,” and give the next player from their team their card. When time runs out, play passes to the other team. The playing team receives one point for correct guesses. When you’ve gone through all of the cards, the team with the best score wins.



Pericles Activities

AROUSE (v)

To stir or waken; to excite

Shakespeare added the prefix *a-*. *arouse* is formed from the verb *rouse* which in Middle English had as its original sense “to shake the feathers” describing the behavior of hawks trained for hunting. *2 Henry VI, The Two Noble Kinsmen*

ASSASSINATION (n)

Murder of a prominent person

The noun *assassin* appeared in English in the 13th c deriving from an Arabic word denoting a sectarian group whose members took hashish or marijuana before killing a king or public figure. From the Arabic root of *assassin*, meaning “eater of hashish.” *Macbeth*

PUKE (v)

To vomit

Possibly from the Old English *spīwan* (“to spew or spit”) and the modern German verb with the same meaning, *spucken*. *As You Like It*

BEDROOM (n)

Space for sleeping; area in or for a bed

Shakespeare uses *bed-room* to mean “room or space within a bed,” not the modern “room with a bed.” *A Midsummer Night’s Dream*

SWAGGER (v)

To bluster or walk arrogantly; to act superior; to bully

Perhaps from the Norwegian word *svagga* (“to sway in walking”) *A Midsummer Night’s Dream, Troilus and Cressida, 2 Henry IV*

MOONBEAM (n)

Ray of reflected light from the moon

Shakespeare was the first to coin the compound word *A Midsummer Night’s Dream*

BUMP (n)

Swelling or raised spot on a surface

Both noun and verb are probably onomatopoeic, reflecting the sound of a blow. Shakespeare’s *bump* is a swelling that might be caused by a blow. *Romeo and Juliet*

CIRCUMSTANTIAL (adj)

Indirect; dependent upon circumstances or situation

Shakespeare added the suffix *ial-* to the noun *circumstance*, which refers to the incidental or “surrounding” details (such as time, place, manner or occasion) of an action. *As You Like It*

CRITIC (n)

One who passes judgement or expresses a reasoned opinion; reviewer

From the Greek verb *krinein*, “to judge or decide.” *Love’s Labors Lost*

EMPLOYER (n)

One who makes use of or hires

Shakespeare added the suffix *er-* From the Latin *implicare* (“to enfold or involve”). In some Shakespeare texts, the noun is spelled *imploier*. *Much Ado About Nothing*

FARMHOUSE (n)

Farmer’s home; rural dwelling

Farm is from the fourteenth century from the Old French term meaning “lease,” based on the Latin verb *firmare*, “to make firm.” Shakespeare coined the compound word, hyphenating it as *farm-house*. *The Merry Wives of Windsor*

FLAWED (adj)

Imperfect; showing a weakness or imperfection

Shakespeare coined the adjective, based on the Middle English *flaw*, meaning “flake or chip.” *King Lear, Henry VIII*

FORTUNE-TELLER (n)

Seer or prophet; one who professes to see the future

Shakespeare was the first to coin the compound word. *The Comedy of Errors, The Merry Wives of Windsor*

FRUGAL (adj)

Sparing; thrifty or economical

Based on the Latin *frugalis*, derived from *frux* for “fruit” or “value.” *The Merry Wives of Windsor, Much Ado About Nothing*

GENEROUS (adj)

Of noble birth; kind; freely giving or liberal

From the Latin genus (“birth” or “decent”). *Love’s Labors Lost*

Pericles

Historical Context

Activities

GLOOMY (adj)

Dark and dismal; depressing

Shakespeare coined the adjective from the earlier verb *gloom*, meaning “to look, feel or act sullen or despondent.”
1 Henry V

ADDICTION (n)

Leaning or inclination; devotion to a habit

From the Latin *addicere*, meaning “to favor.” *Henry V, Othello*

PREMEDITATED (adj)

Contemplated or thought about beforehand; planned

From the Latin prefix *prae-*, “before,” and the verb *meditari*
1 Henry VI, A Midsummer Night’s Dream

HURRY (v)

To rush or move quickly

Of unknown origin.

The Comedy of Errors, Venus and Adonis

LUGGAGE (n)

Something lugged; baggage belonging to a traveler

From the verb *lug*, from Middle English *luggen*, “to pull or drag by the hair or ear.” *1 Henry IV, The Tempest*

UNAWARE (adv)

Unknowingly; suddenly; without warning

From the Old English *waer*, “careful or wary.”
Venus and Adonis, 3 Henry VI

VULNERABLE (adj)

Immune to harm or injury, having no weakness

From the Latin, *vulnerare*, “to wound or injure.”

Invulnerable: *King John, Hamlet, The Tempest*

Vulnerable: *Macbeth*

EYEBALL (n)

Rounded capsule that forms the eye; organ for vision

Eye may be traced back to Old English and Germanic roots. Shakespeare was the first to use the compound word.
A Midsummer Night’s Dream, The Tempest

SHOOTING-STAR (n)

Meteor appearing like a streak of light

Shakespeare coined this compound word
Richard II

LONELY (adj)

Having no companionship; feeling cut off or desolate

Coined from *alone*, from the Old English combination of *al* (“all”) and *an* (“one”).

Coriolanus, The Winter’s Tale

DWINDLE (v)

To decrease or shrink; to become less

Probably based on Middle English *dwine*, meaning “to waste away”.
1 Henry IV, Macbeth

WORTHLESS (adj)

Having no value or merit; contemptible

Shakespeare added the suffix to the Old English root *weorth* (“worthy”) *3 Henry VI, The Two Gentlemen of Verona, Titus Andronicus, 1 Henry VI, 2 Henry VI*

MIMIC (n)

Performer skilled at imitating or aping

From the Greek *mimos* for “mime or actor.”

A Midsummer Night’s Dream

MANAGER (n)

One who controls or directs; person in charge

From the Latin *manus*, “hand.”
Love’s Labor’s Lost, A Midsummer Night’s Dream

SKIM-MILK (n)

Milk with its cream removed

Shakespeare coined this compound word

1 Henry IV, A Midsummer Night’s Dream

STEALTHY (adj)

Moving or acting furtively; secret

Shakespeare coined the adjective
Macbeth

Pericles Activities

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

In *Pericles*, Prospero says,

"Few love to hear the sins they love to act."

He figuratively means, "Most people don't want to hear the ugly truth about themselves."

Exercise:

In Act IV, Scene 6, Marina has been captured by pirates and sold into slavery in a brothel. In this scene, she appeals for mercy to Lysimachus, Governor of Mytilene., saying...

"Oh, that the gods
Would set me free from this unhallowed place,
Though they did change me to the meanest bird
That flies i' the purer air!"



Photo: Robert C. Ragsdale



Write your own paraphrasing of Marina's words in modern day speech in the bubble above.

Pericles

Activities

Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *The Merry Wives of Windsor*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score – Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

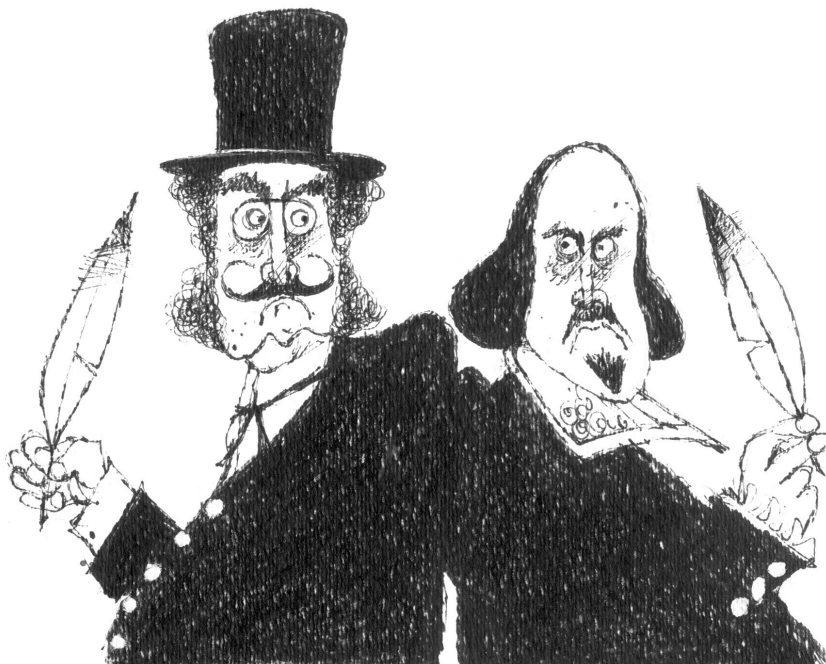
The audience – What ways did the audience respond to particular moments?

Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic | eHow.com http://www.ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc



Pericles

Discussion & Themes

DISCUSSION

1. Which character in the play is the most admirable? Which is the least admirable?
2. Many incidents in the play help to define what kind of man Pericles is. For example, his quick solution of the riddle reveals that he is highly intelligent. Also, his distribution of corn at Tarsus reveals that he is generous and compassionate. Write a character study of Pericles in which you discuss these and other incidents to reach conclusions about the qualities Pericles possesses.
3. After recovering, Thaisa becomes a priestess of the goddess Diana. Who was Diana? Why were many young women devoted to her. While conducting research to answer this question, be aware that Diana's Greek name was Artemis.
4. What or who caused the death of Antiochus and his daughter?
5. In what ways do the misadventures of Pericles resemble those of Job in the Old Testament of the Bible?

THEMES

Masks	"Opinion's but a fool, that makes us scan the outward habit by the inward man."
Mortality	"To Sing A Song That Old Was Sung, From Ashes Ancient Gower Is Come;"
Deception	"Peace, Peace, And Give Experience Tongue. They Do Abuse The King That Flatter Him[...] "
Fate & Free Will	"You Gods That Made Me Man, And Sway In Love, That Have Inflam'd Desire In My Breast To Taste The Fruit Of Yon Celestial Tree, Or Die In The Adventure, Be My Helps, As I Am Son And Servant To Your Will [...] "

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