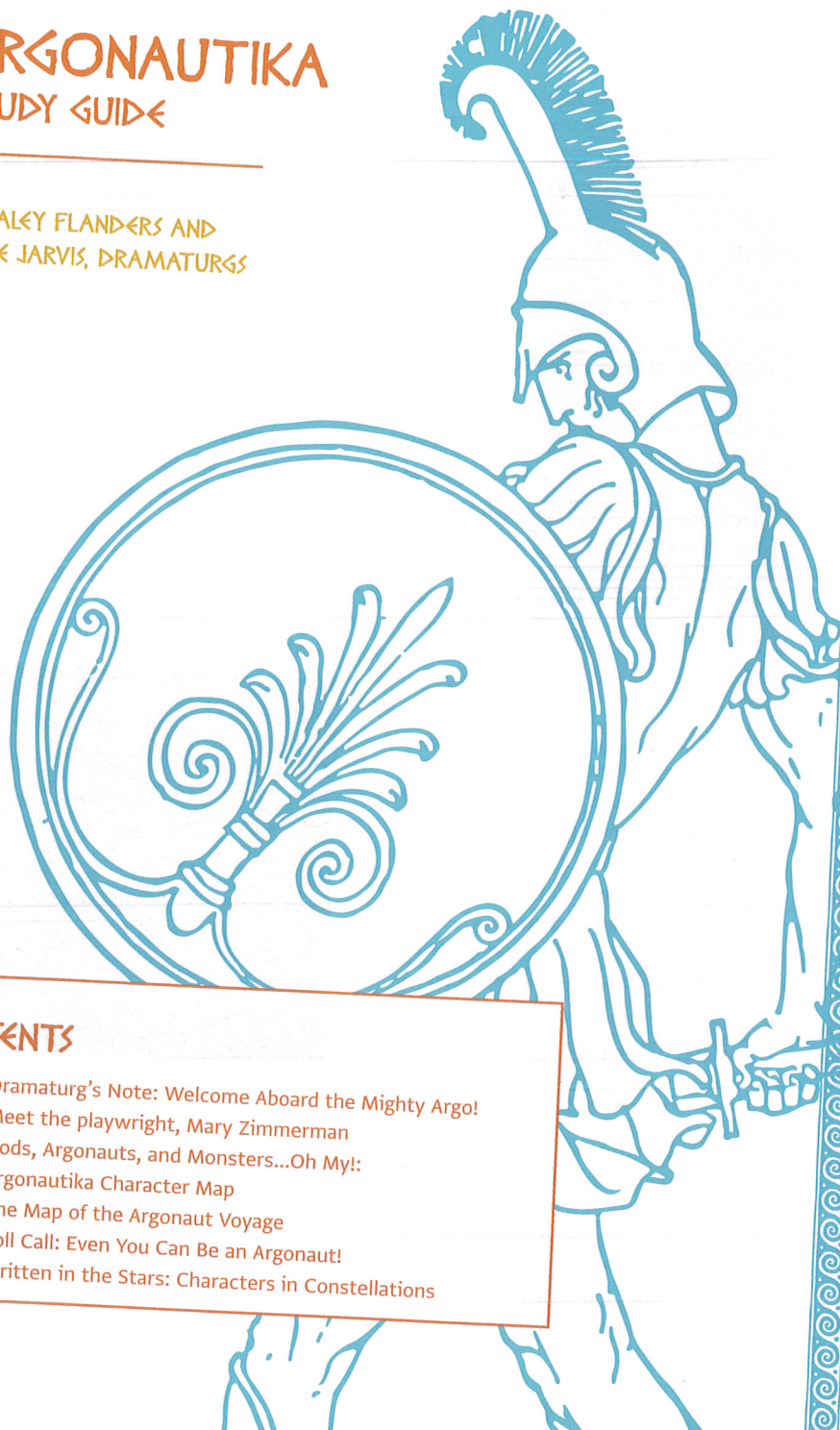


ARGONAUTIKA

STUDY GUIDE

BY HALEY FLANDERS AND
KATIE JARVIS, DRAMATURGS



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- Roll Call: Even You Can Be an Argonaut!
- Written in the Stars: Characters in Constellations

DRAMATURG'S NOTE: WELCOME ABOARD THE MIGHTY ARGO!

"Sing in us, Muse, the story of Jason and his Argonauts,
How he was sent away on the first voyage of the world
To bring back the Golden Fleece." (Act 1, Scene 1)

You are about to embark on a journey unlike any other. Stepping into the theater, you have now entered the exciting, enticing world of Greek mythology and its captivating heroes, gods, and monsters! So fasten your Grecian sandals (hopefully tighter than Jason's) and prepare yourself for the exhilarating powers of fate and peril as the Argonauts pursue the golden fleece. As you watch the play and venture through this study guide, we invite you to complete the various activities and imagine that you are a character in this epic myth.

Since Jason and his brave heroes face many challenges on their adventure, here's a challenge for you: what if you had to create your own myth? What would happen in it? What Greek gods and goddesses would you include (see page 16-17 for suggestions)? Where would it take place? What would be the quest? What obstacles might the characters face? And most importantly, how would it end?

—Haley Flanders and Katie Jarvis, dramaturgs

HISTORY OF THE MYTH

Myths are fictional stories that date back thousands of years. They have been passed down through oral tradition and textual translation. The myth of Jason and the Argonauts first appeared in an epic poem called "Argonautica," written by Apollonius of Rhodes during the third century BC. Mary Zimmerman's play is one of numerous interpretations of this unforgettable quest.



LOBBY DISPLAY CRAFTS AND BOOKS

In the lobby, we invite you to color your own golden fleece and glue it on a popsicle stick as a souvenir for seeing our show. You will feel just like Jason! Plus, if you want to read other versions of this story along with many other Greek myths, write down the names of the books showcased in the lobby. We encourage you to check these books out at your local library.

MEET THE PLAYWRIGHT, MARY ZIMMERMAN

WHAT IS ZIMMERMAN'S PROCESS?

Most playwrights do not direct their own plays. Most directors begin rehearsal with a fully written script and have rehearsal periods for a few months. Many playwrights seek to write original works. Mary Zimmerman, however, is known for her unique style of creating theater.

- She writes and directs the original productions of her plays.
- She starts with no script.
- She uses popular texts and stories and adapts them into plays during a four-week rehearsal process.
- She collaborates with her cast and writes the script bit by bit, basing the dialogue and actions on what the actors create in rehearsal.

Zimmerman continues to be drawn to ancient literature and stories based in oral tradition. *Argonautika* went through this same process when she originally wrote and directed the production in 2006 at the Lookingglass Theatre in Chicago.

For more information on Mary Zimmerman's list of major awards and production history, please read her biography on page 22.



LET'S PLAY "I SPY": A HODGEPODGE OF HAND-ME-DOWN SCENERY AND PROPS

To write *Argonautika*, Zimmerman devised and borrowed from multiple versions of the famous Greek tale of Jason and the Argonauts. Likewise, this production has borrowed set pieces and props from recent BYU productions. As you watch the show, look closely to see if you can match the reused scenery and props with their original shows.

- | | |
|------------------------|---|
| 1. Giant puppet | A. <i>Mary Poppins</i> (2017) |
| 2. Moving staircase | B. <i>Christmas Around the World</i> (2016) |
| 3. Blue "water" fabric | C. <i>The Crucible</i> (2017) |
| 4. Tiphys' drum | D. <i>The Selfish Giant</i> (2015) |
| 5. Ladder | E. <i>Alice in Wonderland</i> ballet (2016) |
| 6. "Star" lights | F. <i>Arabian Nights</i> (2012) |

Answer key: 1) D 2) A 3) E 4) F 5) C 6) B

GODS, ARGONAUTS, AND MONSTERS... OH MY! ARGONAUTIKA CHARACTER MAP

This myth has many characters in it, and most of the actors play more than one character. These groupings will help you follow the story and learn how some characters are related to one another. Costume renderings designed by Juliette Lewis and Hanna Cutler.

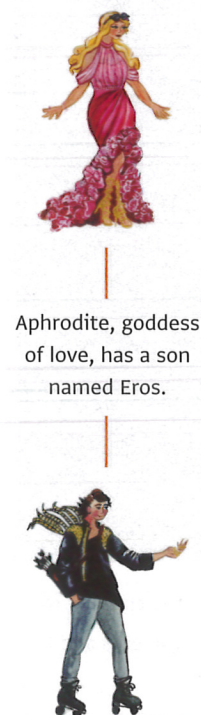


GREEK GODS AND GODDESSES

Zeus, the god of all gods, has many children.

His wife, Hera, is not the mother of his children in the play.

Zeus' other children in the play are:



Castor and Pollux, who are twin brothers.



OTHER RELATIONSHIPS

Can you match up these remaining character connections?

- | | |
|------------------------------------|-------------|
| 1. Nephew of Uncle, the Argonaut | A. Amycus |
| 2. Son of Poseidon, god of the sea | B. Zetes |
| 3. Son of Boreas, god of the wind | C. Meleager |

Answer key: 1) C 2) A 3) B

MAP OF THE ARGONAUT VOYAGE

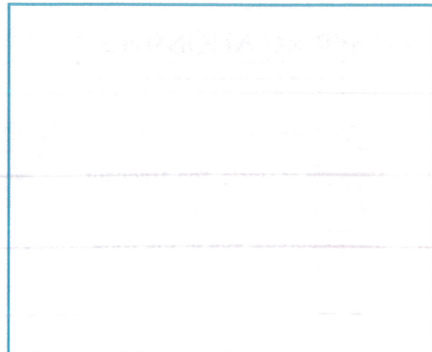
Where in the world is our journey taking place? Refer to the map below throughout the play to track the voyage of the *Argo* as it begins and ends in Iolcos, Greece.



- 1 Iolcos, the beginning of the voyage
- 2 Samothrace, home of the priest
- 3 Cius River, home of the Hylas and Hercules turmoil
- 4 Near Bosphoros, home of Amycus
- 5 Bosphoros, home of the clashing rocks
- 6 Colchis, home of King Aeëtes and the golden fleece
- 7 Libya, where the Argonauts carry their ship through the desert

ORIGINAL CREATURE FEATURE

The Argonauts face monsters, villains, and other obstacles as they pursue the golden fleece. If you were writing this myth, what challenging creature might you add? Draw your own creature that Jason and his Argonauts must defeat on their journey.



ROLL CALL: EVEN YOU CAN BE AN ARGONAUT!

When the Argonauts climb aboard the mighty Argo, each one announces his or her name in a fun verse of the roll call song. What if you were a brave warrior, preparing to set sail aboard the Argo? How would you introduce yourself during the roll call chant? Write your own verse below, following the example of this verse you will hear in the show!

SAMPLE:

My name is Idmon. (Yeah!)

I see the future. (Yeah!)

But don't forget that... (Yeah!)

I could also hurt you. (Roll call!)

YOUR TURN:

Sha-boo-ya! Ya! Ya! Sha-boo-ya, roll call!

My name is _____ (Yeah!)

_____ (Yeah!)

_____ (Yeah!)

_____ (Roll call!)

WHICH ARGONAUT ARE YOU?

The actors have provided descriptions of their characters. They are listed in the same order as the roll call. Based on these descriptions, circle the name of the Argonaut that best fits your personality. Then watch the play and imagine that you are that Argonaut.

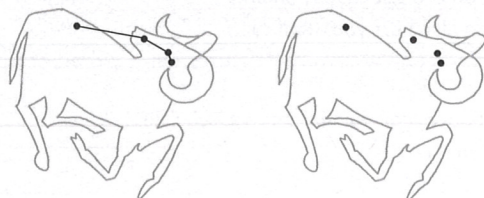
- Idmon: wise and brave
- Meleager: eager, immortal (sort of), and tough
- Castor: cunning, adventurous, and strong
- Pollux: haughty and loyal
- Tiphys: free-spirited and attentive
- Hercules: brave, strong, and arrogant
- Hylas: shy, supportive, and understanding
- Atalanta: tenacious, resolute, cryptic, and self-aware
- Uncle: caring and rational
- Jason: determined and purposeful



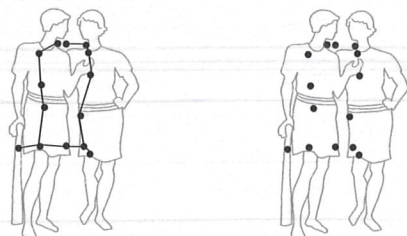
WRITTEN IN THE STARS: CHARACTERS IN CONSTELLATIONS

At the end of the journey, Athena, the goddess of wisdom and war, immortalizes many of the characters by placing their outline in the constellations. Constellations are a group of stars forming a pattern named after its form, or identified with a mythological figure. Four of the constellations and their character counterpart are drawn below. Can you connect the dots (aka: the stars) to one another on the drawing to the right, so that it matches the drawing to the left?

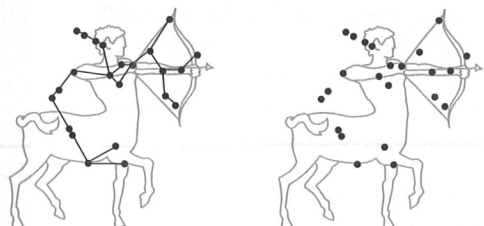
ARIES THE RAM
(THE GOLDEN FLEECE)



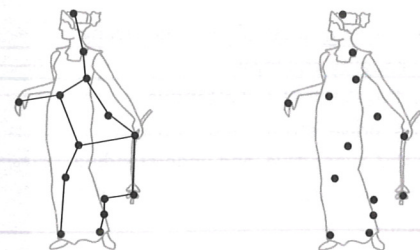
GEMINI TWINS
(CASTOR & POLLUX)



SAGITTARIUS THE ARCHER
(HERCULES)



VIRGO THE MAIDEN
(PRINCESS MEDEA)



Jodit Gipe, Arnes, Thomas, Gemini Twins, Sagittarius, Virgo, Heliodora, no date. Creative Commons, from Weebly.com.

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MEET THE PLAYWRIGHT

Mary Zimmerman Playwright

Mary Zimmerman is the recipient of a 1998 MacArthur Fellowship, the 2002 Tony Award for Best Director of a Play and numerous Jeff Awards (including Best Production and Best Direction). She is the Manilow Resident Director of Goodman Theatre, a member of Lookingglass Theatre Company and holds an endowed chair as a professor of performance studies at Northwestern University. Among the works Ms. Zimmerman has both adapted and directed are *Metamorphoses* (on Broadway at the Circle and the Square, Second Stage, Lookingglass Theatre of Chicago, Berkeley Rep, Seattle Rep, the Mark Taper Forum, Arena Stage DC, and Melbourne Theatre Company, Australia); *Treasure Island* (Lookingglass and Berkeley Rep); *The Notebooks of Leonardo da Vinci* (Goodman, Brooklyn Academy of Music, Seattle Rep, and Second Stage Theatre); *Journey to the West* (Goodman, the Huntington Theatre Company, and Berkeley Rep); *The Odyssey* (Lookingglass Theatre, Goodman, McCarter Theatre, Seattle Rep, Oregon Shakespeare Festival in summer 2017); *Mirror of the Invisible World* and *Silk*, (the Goodman); *Arabian Nights* (Lookingglass Theatre, Manhattan Theatre Club, Brooklyn Academy of Music, Berkeley Repertory Theatre, Kansas City Rep, and Arena Theatre DC); *Argonautika* (Lookingglass Theatre, Berkeley Rep, the Shakespeare Theatre Company of DC, and McCarter Theatre); *The Secret in the Wings* (Lookingglass Theatre, Berkeley Rep, McCarter, and Seattle Rep); *Candide* (the Bernstein musical at Goodman, Shakespeare Theatre Company DC, Huntington); *Eleven Rooms of Proust* (Lookingglass/About Face/Goodman co-production); *The Jungle Book* (Goodman and Huntington Theatre) and *The White Snake* (Oregon Shakespeare Festival, Berkeley, Goodman, McCarter, San Diego Globe, and the Wuzhen Theatre Festival in China). She created a new opera with Philip Glass, *Galileo Galilei*, (Goodman, The Barbican in London, and Brooklyn Academy of Music). In addition, Ms. Zimmerman has directed Shakespeare's *Pericles* (Goodman and Shakespeare Theatre Company of DC) and *Henry VIII* and *Measure for Measure* at New York Theater Festival's Shakespeare in the Park. She made her Metropolitan Opera directorial debut in 2007 with *Lucia di Lammermoor*, which she also directed at La Scala in Milan in 2014. Subsequent Met productions include *Armida*, *La Sonnambula* and *Rusalka*, which debuted in February, 2017.

MEET THE PRODUCTION TEAM

Janine Sobeck Knighton Director

Janine is currently an assistant professor at Utah Valley University. Formerly the BYU dramaturgy specialist, she worked on the productions of *Princess Academy*, *Pride and Prejudice*, *Servant of Two Masters*, and the Microburst Theatre Festival. She has worked as a dramaturg for Arena Stage, BYU's Kennedy Center, Pioneer Theatre Company, Tuacahn, Hale Center Theater in Orem, several independent films, and more. Her artistic adventures include being a member of the artistic council for the O'Neill Theater Center, a reader for the Sundance Theatre Lab, a member of the Plan-B Theatre Lab, and a developer of the New Play Exchange for the National New Play Network. She is also a proud member of the Literary Managers and Dramaturgs of the Americas.

Sarah Bult Makeup & Hair Designer

From Salt Lake City, Utah, Sarah is a senior studying theatre arts with an emphasis in makeup design. This is her second time doing makeup design work for a BYU production. Recent credits include makeup designer for *The Importance of Being Earnest* and makeup crew for *Alice in Wonderland*. She is excited to be a part of this production and is concluding her BYU design experience as the makeup designer for *Into the Woods*.

Jacey Gardner Makeup & Hair Designer

From South Jordan, Utah, Jacey is a senior studying theatre arts. She has had the opportunity to work on many projects at BYU, including doing assistant makeup design for the fall opera *La Bohème* and assistant makeup design for *The Taste of Sunrise*.

Taylor Glad Sound Designer

From Orem, Utah, Taylor is a senior studying sound design and technology. Recent credits include audio for *Beauty and the Beast*, *The Selfish Giant*, *Paris*, International Folk Dance Ensemble, and the Young Ambassadors, each here at BYU.

Matthew Kupferer Sound Designer

From Irvine, California, Matthew is a sophomore studying theatre arts with an emphasis in sound design and a minor in computer science. He has worked for several years in the field and has had the opportunity to design productions both in and out of BYU. Some of his favorite productions have been *The Importance of Being Earnest* at BYU and the recent BYU Mask Club production of *Hobbes*.

Marianne Ohran Lighting Crew Coordinator

Marianne is the assistant lighting designer for BYU Arts Production. She enjoys designing, as well as working with the student lighting crew. Recent lighting design credits include *Charlotte's Web*, *Princess Academy*, and *A Wrinkle in Time* for BYU, and *Snow White* and *Nutcracker* for Utah Regional Ballet.

MEET THE PRODUCTION TEAM CONT.

Hanna Cutler Costume Designer

From Bountiful, Utah, Hanna is a junior studying music dance theatre. Though costume design is not required for her major, Hanna has always been fascinated with costumes and has taken several costume design classes and worked as a seamstress in the BYU costume shop. She was most recently an assistant costume designer on *Mary Poppins* at BYU, a show she also acted in, and the costume designer for *The Foreigner* at the Carriage House Theatre in Alberta, Canada. She will be performing as a member of the core cast in the Nauvoo Pageant this summer.

Juliette Lewis Costume Designer

From Mesa, Arizona, Juliette is a senior studying theatre arts with an emphasis in costume and makeup design. Recent BYU credits include costume design for *Travesties*, makeup and mask design for *Mother Courage and Her Children*, and costume design for Microburst 2016. She has been involved in many other productions on and off BYU campus. She also works as a makeup artist and wardrobe stylist on various short films and commercials.

Bradlee Hager Scenic & Properties Designer

From Camarillo, California, Bradlee is a senior studying design and technology. Recent credits include magic props for *Mary Poppins* and production technical director for *Chariots of Fire*. This is Bradlee's last scenic design at BYU before she heads to the University of North Carolina School of the Arts to pursue an MFA in stage automation.

Taylor Robinson Properties Designer

From Pittsburgh, Pennsylvania, Taylor is a junior studying theatre arts with an emphasis in film. Recent properties credits include *The Crucible*, *Mary Poppins*, and *A Taste of Sunrise*, all at BYU.

Haley Flanders Dramaturg

From Lawrenceville, Georgia, Haley received her BA in theatre arts studies with a minor in music and her MA in theatre history, theory and criticism (BYU). Her BYU main stage dramaturgy credits include *The Fisherman and His Wife* (KCACTF Region 8 winner) and *The Taste of Sunrise*. She is a theatre professional development partner for the BYU Education Department and a Montessori elementary teacher at Walden School of Liberal Arts. She studies Montessori education at Westminster College.

Katie Jarvis Dramaturg

From Grants Pass, Oregon, Katie is a graduate student at BYU studying critical studies and history of theatre. She recently was dramaturg for the BYU Mask Club production of *Hercules*, finished her new play, *Reflections*, wrote a scholarly article about theatrical performances surrounding gardens and plants, and collaborated on the season Microburst production *happysadness*. She specializes in ecocritical and green studies and their intersection with theatre and performance.

Caitlin Black Production Stage Manager

From McCammon, Idaho, Caitlin is a senior studying psychology with minors in English and creative writing. She began stage managing in the Arts Production Department at BYU, where she has worked with artists such as Leslie Odom Jr., Gladys Knight, and Renée Fleming. She has spent the past two years stage managing for Vocal Point, the men's a cappella ensemble at BYU. *Argonautika* is Caitlin's first theatre production.

Timo Elliott Asst. Costume Designer

From Springville, Utah, Timo is a senior studying illustration with a minor in theatre arts. He was assistant scenic designer for *The Importance of Being Earnest* at BYU. His work was recently featured in the BYU design department student show and a solo photography show at BYU.

Lauren Young Asst. Stage Manager

From Houston, Texas, Lauren is a sophomore studying theatre arts with an emphasis in directing and a minor in creative writing. Recent stage management credits include *Paganini*, *Legally Blonde: The Musical*, *Othello*, and *August: Osage County*, all at Clear Brook Players. She also had the opportunity to write, design, and direct two plays while serving as a missionary in Santiago, Chile. She credits her decision to study theatre to her experience in Chile.

Ashley Magoffin Asst. Stage Manager

From San Diego, California, Ashley is a senior studying theatre arts with a directing emphasis and a minor in French. Recent credits include Danna in *The Best Christmas Pageant Ever* for BYU Mask Club, an ensemble member in the junior seminar *110 in the Shade*, and a follies girl in *Crazy for You* at the SCERA Center for the Arts. She's number five of eight siblings.

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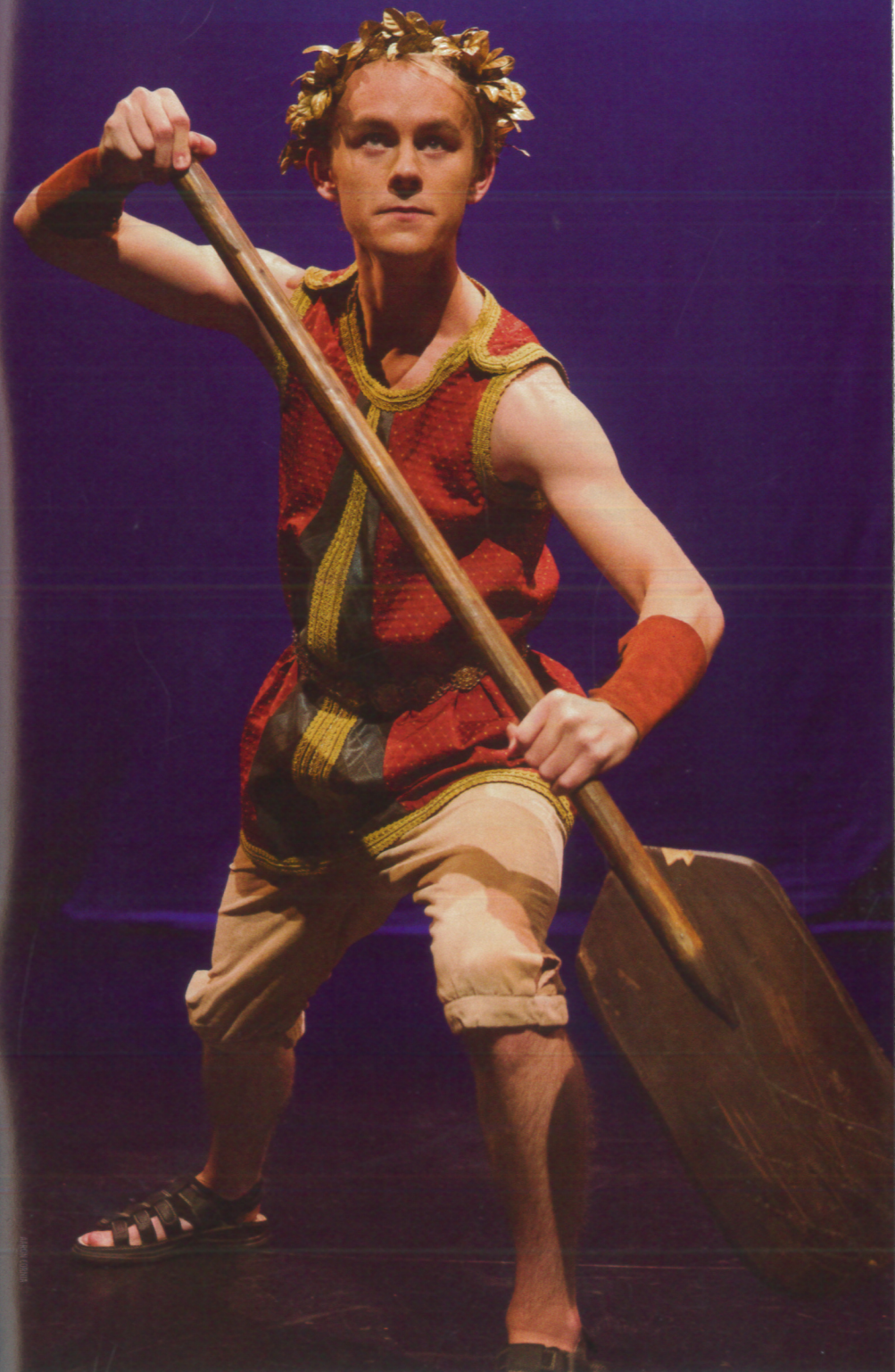
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