

BRIGHAM YOUNG UNIVERSITY'S YOUNG COMPANY PRESENTS

Pericles

Prince of Tyre

TEACHER'S

RESOURCE

PACKET

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Welcome to Young Company!

About BYU Young Company

The Young Company serves as a training ground for both BYU actors and teaching artists wanting to work in theatre for young audiences. The group performs in front of 16,000 young people each year on topics that deal with everyday struggles encountered by people of all ages.

What is a dramaturg, and why do they make teacher's packets?

As described on the website for LMDA (Literary Managers and Dramaturgs of the Americas,) dramaturgs today have a variety of responsibilities. "Working in theatres and playwrights' organizations, in colleges and universities, and on a project-by-project basis, dramaturgs contextualize the world of a play; establish connections among the text, actors, and audience; offer opportunities for playwrights; generate projects and programs; and create conversations about plays in their communities."

In an effort to "create conversations" about the Young Company productions in our local communities, the dramaturgs at BYU create teacher's packets to share with all educators who will participate in these touring shows. We hope you will use them to enhance the experience your students have and further engage with the performance in ways that are meaningful specifically to your students. We hope you'll discover helpful approaches to learning more about the form and content of our productions in the attached lesson plans and activity ideas!

Welcome Letter

Dear Teachers,

Welcome to BYU Young Company's production of *Pericles, Prince of Tyre*! We know this past year has been difficult for so many: wearing masks and physical distancing are no fun. This means we are unable to be with you in person, which is also no fun. However, we are *thrilled* to be able to present this fun and silly adaptation of one of Shakespeare's beloved plays in this unique format, and hope it will make you smile.

Shakespeare's language and stories can be hard to follow, especially if you are unfamiliar with his work. However, we hope this production and accompanying packet will help your students understand that Shakespeare is fun and for everyone. In this packet, we have included several activities and lesson plans to help your class both prepare for and process this exciting, nautical world.

Although, like in *Pericles*, life isn't always smooth sailing and we often wind up on unfamiliar shores, we can make the most of our circumstances and remain hopeful that things will work out in the end.

Now all hands on deck--let's get learning!

Emma Larsen
Teaching Artist, Dramaturg

Theatre Etiquette

Although we won't be with you in person, we thought we should provide you with some information on good theatre etiquette anyways! Just like the performers, the audience also has an important role to play. Below are expectations to help students prepare for a performance, and a lot of these things apply for watching recorded performances, too!

- Remember to use the restroom before the show.
- No photography, please, and be sure to turn off your cellphones.
- Before the play starts, quietly follow the actors' instructions when they are seating you.
- Remember to sit flat on the floor with your legs crossed. This allows everyone to see the actors better and prevents limbs from falling asleep during the show.
- During the show, follow the actors' instructions when you are asked to participate.
- Don't speak with your neighbors during the show. We want everyone to be able to hear the actors.
- Please enjoy the show and laugh when you think it's funny!
- You can clap at the end.

Play Synopsis - *Pericles, Prince of Tyre*

Our story begins with Pericles running away from the evil King Antiochus as he sets sail for Tarsus, a neighboring kingdom where he hopes to find refuge. In Tarsus, Pericles is able to save Cleon, Dionyza, and their people from starvation, and he sets off on his journey again, still on the run from Antiochus.

This time, Pericles is caught in a terrible storm and winds up shipwrecked on an unfamiliar shore: Pentapolis, a city ruled by the good Queen Simonides. Turns out, Simonides is holding a tournament to find a worthy husband for her daughter, Thaisa. After some jousting, and, of course, a dance party, Pericles wins and is married to Thaisa.

Shortly thereafter, Thaisa is pregnant, but Pericles needs to return to Tyre to be crowned King. As they sail, they are once again caught in a storm, and Thaisa has the baby, Marina, early, but dies in the process (or so they think).

After they drop Thaisa's supposedly dead body in the sea, she is found and revived by a physician in Ephesus named Cerimon. Brokenhearted and alone, she becomes a nun in the temple of Diana.

Downtrodden, Pericles takes his new daughter Marina back to Tarsus and puts her in the care of Cleon and Dionyza. Eventually, Marina is so beautiful and successful, she outshines their own daughter. Out of jealousy, Dionyza plots to have Marina killed. Instead, Marina is captured by pirates, whom she escapes to live in the city Mytilene.

Ultimately, Pericles and Marina are miraculously reunited, and the goddess Diana leads them to Ephesus, where they are also reunited with Thaisa. The family is finally back together, out of the grasps of evil leaders and ready to rule in peace.

Character List

There are a lot of characters in this show, and most of our actors are playing multiple parts. Here's a list of characters to help you keep them straight.

Characters

Pericles: the Prince (and eventually king) of Tyre, and the center of our show. Loves to sail.

Antiochus: evil king of a place called Antioch. At the start of our play, he is coming after Pericles.

Cleon: the governor of Tarsus. He and his people are starving before Pericles comes to save the day.

Dionyza: wife to Cleon, also known in our show as “Madame Murderer.” You’ll see why.

Simonides: queen of Pentapolis and mother of Thaisa. Very regal and loves a good dance party.

Thaisa: the beautiful daughter of Queen Simonides, and eventual wife to Pericles. She also spends some time as a priestess in the temple of Diana.

Lychorida: Thaisa’s old nurse. She is also made the caretaker of Marina, the daughter of Pericles and Thaisa.

Cerimon: a kind (and pretty funny) doctor in Ephesus. Watch to see who he miraculously raises from the dead.

Leonine: a loyal servant to Dionyza (AKA “Madame Murderer”) who is hired to murder Marina.

Marina: daughter to Pericles and Thaisa. A very beautiful and kind young woman with a beautiful voice.

Lysimachus: governor of Mytilene. Falls in love with Marina and reunites her with Pericles.

Diana: a goddess in Roman mythology. She appears to Pericles in a dream.

See if you can also spot these **unnamed characters** in our production:

Narrator, Messenger(s), Fishermen (x3), Knight, Sailor (x2), Servant, Pirates (x2)

Before the show...

Activity Title: Hangman - *Pericles* Style

Time: 10 min

Materials Needed: whiteboard and markers

Activity description:

This is a great activity to do after you've gone over the above Character List with your class. Feel free to adapt it to fit the needs and abilities of your students.

Shakespeare shows are notorious for how many characters they have... and this show is no exception! Help students get familiar with these long Shakespearean names with a simple game of hangman. Pick a name from the list below and draw a line on the board for each letter in the name. Have students begin guessing letters. For each incorrect letter, add a body part to the hangman, starting with the head (then body, each leg/arm, and maybe eyes, nose, and a mouth). If they are able to figure out the name before the hangman is complete, they win!

Once they have figured out the name you picked, consider reading them the character description from the list above to remind them who this character is!

List of Character Names:

Pericles, Antiochus, Cleon, Dionyza, Simonides, Thaisa, Lychorida, Cerimon, Leonine, Marina, Lysimachus, Diana

After the show ...

Activity Title: Write Your Own Shakespearean Monologue

Time: 10 min

Materials Needed: Pencils and paper, list of characters

Activity Description:

In *Pericles*, these characters had a lot on their mind! Pericles was constantly escaping Antiochus, Dionyza and Cleon and their people were starving, the pirates couldn't find any treasure, Simonides was trying to find a husband for her daughter...

Sometimes Shakespeare uses something called a "monologue" for characters to express to the audience what's going on in their head. In a monologue, rather than having two people talk to each other (that's called "dialogue"), the one person just talks on their own for a minute.

Provide the students with the following list of characters, and invite them to pick one and write a monologue they could have said at some point in the story. Feel free to be creative--make sure you are true to the story, but you can make up the information you don't know!

Questions to think about while writing your monologue: What happened to this character? How did that make them feel? What are they going to do about it?

If you have extra time, see if any students want to volunteer to perform their monologue for the class!

List of Characters:

Pericles, Antiochus, Cleon, Dionyza, Simonides, Thaisa, Lychorida, Cerimon, Leonine, Marina, Lysimachus, Diana, Narrator, Messenger(s), Fishermen (x3), Knight, Sailor (x2), Servant, Pirates (x2)

Lesson Plans

Iambic Pentameter

Grade: 5-6th

Length: 45-60 minutes

Objective:

Students will identify iambic pentameter by performing various lines from *Pericles*, as well as lines of their own.

Materials:

- Adapted from past Young Company Shakespeare lesson plans
- “The Sketch Show--English Class” video:
<https://www.youtube.com/watch?v=zfVLTkkt3A>
- White board and marker
- Examples from *Pericles* - printed, with lines cut into strips (found at the end of this lesson plan)
- Blank slips of paper (for students to write their own iambic pentameter sentences)

UEN Core Standards:

Reading: Literature Standard 7: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

Language Standard 3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Theatre Perform Strand 6.T.P.5: Communicate meaning using the voice through volume, pitch, tone, rate, and clarity.

Theatre Respond Strand Standard 6.T.R.1: Demonstrate audience skills of observing attentively and responding appropriately in classroom presentations, rehearsals, and live performance settings.

Hook (10-15 minutes):

1. Have students remove their shoes (optional) and sit in a circle. Explain that they will be going around the circle, making a two-beat sound they have heard today using their feet, hands, and/or mouth. Give the class an example (such as taking off the toothpaste lid and squeezing it, clicking the button to unlock your car door, etc.). Everyone in the circle then repeats the facilitator’s sound. The person to their right makes a sound of his/her choosing, then

everyone in the circle repeats it and all the other sounds one at a time, going back to the first sound from the facilitator. Keep a steady beat as you add new sounds and repeat the sounds from the beginning.

- a. After everyone has participated, ask to hear some of the beats individually and choose/nominate one for the group to stand up and begin to move to while played on a drum, or just repeated by the facilitator.
 - b. While moving to the repeated rhythm: when you hear the beat, move; when the rhythm stops, freeze.
2. Debrief:
- a. What was easy about this game? What was hard?
 - b. Why was rhythm/pacing important in this game?
 - c. What does rhythm/pacing have to do with Shakespeare?

Instruction (25-30 min):

1. Shakespeare used poetic devices in his plays to create rhythm and emphasize certain words and ideas. By understanding this rhythm, we can learn a lot: both about the character speaking and about the way Shakespeare intended the words to be spoken. His rhythm is one of the reasons Shakespeare's words often sound very poetic.
2. The way we talk and say words also has a poetry/rhythm to it.
3. Watch "The Sketch Show--English Class" video (link in materials).
 - a. Point out the man who has "trouble with his emphasis." He doesn't know what syllables to emphasize! We naturally emphasize certain syllables, creating a rhythm without even trying!
4. Write "iambic pentameter" on the whiteboard. This is one of the poetic devices Shakespeare used. Break down the words:
 - a. IAMBIC: an iamb is two syllables in which the first syllable isn't emphasized and the second syllable is. (Use someone's name or a city to illustrate).
 - i. Example: "Detroit." We naturally emphasize the second syllable: "de-TROIT." Wouldn't we sound crazy if we suddenly started saying "DE-troit?"
 - ii. Say "em-PHA-sis." It sounds funny! That's because we naturally say it "EM-pha-sis," emphasizing the first syllable. Words have a natural rhythm.
 - iii. Ask students to think of and share other words that are naturally iambs.
 1. Today, obey, diverge, because, etc.
 - iv. Two single syllable words together could also make an iamb.
 1. "I will," "don't tell," "wait up," etc.
 - b. PENTAMETER: a rhythm with five of something
 - i. PENTA: five; METER: rhythm
 - c. "Iambic Pentameter" = a rhythm with five iambs. An iamb has two syllables, so one line of iambic pentameter has ten syllables.
 - i. da-DUM da-DUM da-DUM da-DUM da-DUM
5. At the bottom of the lesson plan are listed lines from *Pericles*.

- a. Read through the first two together and decide as a class whether they are iambic pentameter or just lines (called prose).
 - i. [line one - YES iambic pentameter]
 - ii. [line two - not iambic pentameter]
6. With the rest of the lines printed on slips of paper, have students get into pairs. Each pair should have one line that is iambic pentameter and one that is not. Have each pair decide which is which. (Alternatively, you could write or project these lines instead of printing--just be sure not to project the explanations).
7. Discuss:
 - a. Which of these lines is iambic pentameter? How can you tell?
 - i. ****The lines of iambic pentameter below have “/” symbols to indicate where each iamb is.****
 - b. Why do you think Shakespeare sometimes used iambic pentameter (or other poetic devices, like rhyming) and sometimes did not?
 - i. Rich characters used poetry a lot; poor characters don't as much.
 - ii. Illustrate/emphasize strong emotions.
 - iii. Etc.

Application (10-15 min):

1. Hand out blank slips of paper and have the students try to write a sentence in iambic pentameter on it. It should be a sentence that would be appropriate to perform for kindergarteners. Remember, iambic pentameter is:
 - a. Ten syllables that follow a structure of un-emphasized, then emphasized.
 - b. da-DUM da-DUM da-DUM da-DUM da-DUM
2. In the same pairs as before (or new pairs), they should now have three lines of iambic pentameter. One from *Pericles*, and two original lines (one from each student).
3. Ask students to stand up and, in their pairs, take turns “performing” their iambic pentameter sentence to each other. They can also perform the *Pericles* line for each other.
4. If there's time, students could volunteer to perform their *Pericles* line for the class, as well.
5. Debrief:
 - a. Was it difficult to write your sentences? Why or why not?
 - b. What is the difference between reading these lines on paper and “performing” them for each other?
 - c. What could you do when “performing” your line to make it easier to understand?

Sample Lines:

When you print these lines, print enough for every pair to have one line of iambic pentameter and one line of prose. Don't print the lines with "/" symbols--those are for your reference. Enjoy!

Iambic Pentameter Lines:

"To see his daughter, all his life's delight."

"To see/ his dau/ghter, all/ his life's/ delight/."

"Our son and daughter shall in Tyrus reign."

"Our son/ and dau/ghter shall/ in Ty/rus reign/."

"That would be son to great Antiochus." (pronounced "an-TAI-uh-kuhs")

"That would/ be son/ to great/ Anti/ochus/."

"Embolden'd with the glory of her praise."

"Embol/den'd with/ the glo/ry of/ her praise/."

"The danger of the task you undertake."

"The dan/ger of/ the task/ you un/dertake/."

Prose Lines:

(Most of these either have two unstressed syllables next to each other or are too long to be iambic pentameter.)

"Attended on by many a lord and knight."

"To glad your ear, and please your eyes. It hath been sung at festivals."

"I'll hear you more, to the bottom of your story."

"Will you deliver how this dead queen re-lives?"

"Puddings and flap-jacks, and thou shalt be welcome."