DEAR TEACHERS,

Our STUDY GUIDE is a resource for you to use both before and after you work with our teaching artists and visit our theater. It’s packed full of information about Shakespeare, his language, the play, and our production of the play.

Feel free to photocopy pages for your students!

We’ve also included bonus lessons that correspond with each of our workshops. These are simple activities that you can facilitate with your students to expand on the work they’ve done with our teaching artists. We’ve listed the Common Core Anchor Standards for English Language Arts as well as the NYC Blueprint for Teaching and Learning in the Arts; all activities align with at least one standard in each category.

We love hearing from you, and welcome your feedback. We also encourage you to share your students’ work with us. We’d love to feature it!

EMAIL student work to: kathleen.dorman@classicstage.org

or MAIL it to us:
Classic Stage Company
ATTN: Kathleen Dorman
136 East 13th Street
New York, NY 10003

Our TUMBLR is updated weekly with cast interviews and other behind-the-scenes goodies, generated by members of our teen leadership program, CSC NextGen. Follow along with their experiences going behind the scenes on THE COMEDY OF ERRORS! Check it out at cscnextgen.tumblr.com.

And for all the latest updates, we encourage you and your students to follow CSC on Instagram and Twitter (@classicstage) and on Facebook (@classicstagecompany).

We hope you enjoy THE COMEDY OF ERRORS!

Sincerely,
Kathleen Dorman
Director of Education
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PART ONE:
SHAKESPEARE’S LIFE AND THEATER
IN 16TH CENTURY ENGLAND, religion and politics were one in the same. People believed in the “divine right of kings”—that is, monarchs were given their right to rule directly from God and were subject to no earthly authority. In 1534, King Henry VIII famously broke from the Catholic Church when it denied him the right to divorce his first wife, Catherine of Aragon, who had not produced a male heir. He declared himself head of the new Anglican Church, which eventually became part of the Protestant Reformation. His actions resulted in a time of bitter and violent religious disputes in England, and the crown changed hands frequently over a short period of time.

BY THE TIME SHAKESPEARE WAS BORN IN 1564, Queen Elizabeth—Henry VIII’s second eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI (crowned at age 9 and dead by age 16) and Mary Tudor (nicknamed “Bloody Mary” for the nearly 300 Protestants she had burned at the stake).

QUEEN ELIZABETH’S REIGN WAS A TIME OF THRIVING CULTURE. English citizens loved her, nicknaming her “Good Queen Bess.” Because she remained unmarried throughout her rule and did not give birth to an heir, a distant relative, King James VI of Scotland, was named as her successor. Both Elizabeth and James were great patrons of the theater and enjoyed Shakespeare’s plays. In fact, King James honored Shakespeare’s company of actors with the title of “The King’s Men,” and they performed at court regularly.

ELIZABETHAN TWITTER FEED
A CSC exclusive! We went back in time and got the scoop from the Royals themselves (plus Shakespeare, and his dad!) via Twitter.

King Henry VIII @VIIIking · 1531
@CatAra you are outta here. This king needs a maleheir. #kingsgreatmatter

Anne Boleyn @AnnieB · January 25, 1533
@CatAra check me out!!! You better recognize, I AM THE NEW QUEEN!

Catherine of Aragon @CatAra · December 1535
The #kingsgreatmatter is literally killing me. Missing my daughter @BloodyMary.

Edward IV @Eddie_the_KING · January 28, 1547
I’m the King of the world!!!! #kidsrule #9yearsold #winning

Mary Tudor @BloodyMary · July 19, 1553
Turn down 4 Protestantism. Turn up 4 Catholicism! This one’s for my mom, @CatAra, RIP. #sorrynotsorry

Queen Elizabeth @GoodQueenB · November 17, 1558
There’s a new Queen Bee in the house y’all! @BloodyMary you’re about to get a taste of your own medicine.

Queen Elizabeth @GoodQueenB · 1560
Philip II, Eric XIV of Sweden, Henry of Anjou...So many suitors. So little time. #singleNready2mingle (j/k I have work to do)

John Shakespeare @Stratfor_Dad · April 26, 1564
Baptized my son William today @HolyTrinityChurch! #blessed

William Shakespeare @BillyShakes · 1589
Working on my 1st play! RT with title suggestions. It’s a comedy w/ a lot of errors.

Queen Elizabeth @GoodQueenB · April 23, 1597
Saw a HYSTERICAL play by @BillyShakes! Check out Merry Wives of Windsor b4 it closes!

King James 1 @Scotty · March 24, 1603
RIP @GoodQueenB, thanks 4 the throne! #transformationtuesday #JacobeanEra

King James 1 @Scotty · March 19, 1603
Congrats to my boy @BillyShakes and his players @RBurb & @ArminRob! #thekingsmen
BOYS AND GIRLS began “petty school” around the age of four in order to learn how to read. Girls left school at age six to be taught at home by their mothers, or if they were rich, a private tutor. If boys belonged to a middle class or wealthy family, they could continue on to “grammar school” after leaving petty school, or they were sent to work in some sort of trade, such as farming. At grammar school boys would study Latin, drama, poetry, and history for long hours with no desks. Learning Latin was important for any boy wanting to enter a career in law, medicine, or the Church. Because Shakespeare’s father made a sustainable living in public and government jobs, Shakespeare was able to attend grammar school where he likely picked up his love of drama and writing.

FOOTBALL—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s hometown. The balls were made from inflated pigs’ bladders! Shakespeare makes mention of this sport in THE COMEDY OF ERRORS: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.

FESTIVALS occurred at various times of the year. One of the most popular was on May 1st—May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance. This tradition is referenced in A MIDSUMMER NIGHT’S DREAM: “They rose early to observe the rite of May.”

RIGHT: Children learned to read using “hornbooks” like these—pieces of wood covered with printed-paper, protected by transparent sheets of horn.
LONDON CITY LIVING
Filth, Fashion, and Fighting

IF YOU LIVED IN LONDON during Shakespeare’s time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.

ABOVE: Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture for England.

SHAKESPEARE MOVED TO LONDON to work in the theatre. But theatre wasn’t the only cultural event happening in London. You could also view bloody tournaments between animals and public executions! Gambling was also popular.

The first theater was built in 1576. Its shape—like The Globe (ABOVE)—was influenced by bear fighting-rings, which were popular in London at the time. Shakespeare referenced this Elizabethan sport in MACBETH when Macbeth states, “They have tied me to the stake. I cannot fly, But bear-like I must stay and fight the course.” (RIGHT)
OUTBREAKS OF THE PLAGUE were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn’t know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

In 1592, the plague forced London theatres to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets.

CLOTHING WAS A SIGN OF ONE’S RANK, so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.

ABOVE: As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration and huge “ruff” collars. Wealthy women wore wide padded dresses with puffy sleeves.

RIGHT: The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.
Welcome to The Globe Theatre! Let me tell you a little about "this wooden o." The company was having difficulty renewing the lease on our first theatre, so in 1599 we took it down and moved its timbers across the Thames River to the Bankside and built the Globe.

The Bankside is great—It’s just outside the jurisdiction of the City of London, so we’re safe from City officers who think that the theater is immoral and want to abolish it.

The original Globe burned down in 1613 when cannon fire—part of a performance of Henry VIII—accidentally set the thatched roof aflame! Oops!

We built a second, more elaborate Globe on the same site, and it remained in use until civil war broke out in England in 1642.

The flag is flying! That means we’ve got a performance today.

My ticket cost twice as much as what that gentleman paid for his cushioned seat. I’m right above all the action! Everyone can see that I’m a VIP.

The balcony is great for window scenes.

This is a "thrust" stage, meaning we have audience members on three sides. Just like at CSC!

Did you know Juliet was played by a boy? No girls allowed!

O Romeo, Romeo, wherefore art thou Romeo?

Alas, poor Yorick. I knew him...

This trap door leads to "hell," the space beneath the stage. It makes a great grave, too!

My ticket cost twice as much as what those "groundlings" paid to stand in the yard below. And for an extra pence, I get to sit on a cushion!

Cheapest seat in the house! Well, it’s not a seat, exactly. At least I get to see the show!

The Globe can accommodate nearly 3,000 audience members. CSC’s House only seats about 200.

The "groundlings" sometimes threw fruit at the actors if they didn’t like a performance!
PART TWO:
THE PLAY
WELCOME TO THE CITY OF EPHESUS!
(UNLESS YOU’RE FROM SYRACUSE,
IN WHICH CASE YOU ARE NOT WELCOME)

THESE TWO CITIES ARE HAVING A MAJOR FEUD, AND CITIZENS FOUND IN ENEMY TERRITORY WILL BE SENTENCED TO DEATH UNLESS THEY CAN PAY RANSOM.

UNFORTUNATELY FOR EGEON, AN ELDERLY MERCHANT FROM SYRACUSE, HE IS DISCOVERED IN EPHESUS. HE DOES NOT HAVE THE FUNDS, SO HE TELLS THE DUKE OF EPHESUS THE UNHAPPY STORY THAT BROUGHT HIM HERE.

IF ANY SYRACUSIAN BORN COME TO THE BAY OF EPHESUS, HE DIES, UNLESS A THOUSAND MARKS BE LEVIED.

AND AT THE SAME TIME, A POOR WOMAN ALSO BORE IDENTICAL TWINS. SHE SOLD HER CHILDREN TO EGEON TO BE RAISED AS SERVANTS TO HIS CHILDREN.

...AND AT THE SAME TIME, A POOR WOMAN ALSO BORE IDENTICAL TWINS. SHE SOLD HER CHILDREN TO EGEON TO BE RAISED AS SERVANTS TO HIS CHILDREN.

ON A VOYAGE AT SEA, DISASTER STRUCK. A STORM WRECKED THE SHIP AND SEPARATED THE FAMILY!

...AND THE SAME TIME, A POOR WOMAN ALSO BORE IDENTICAL TWINS. SHE SOLD HER CHILDREN TO EGEON TO BE RAISED AS SERVANTS TO HIS CHILDREN.

EGEON NAMED HIS SON AND SERVANT AFTER THEIR MISSING BROTHERS AND RAISED THE BOYS UNTIL THEY WERE EIGHTEEN, AT WHICH POINT THEY SET OUT TO FIND AND REUNITE WITH THEIR LOST BROTHERS. WHEN THEY DID NOT RETURN, EGEON SET OUT TO LOOK FOR ALL OF THEM HIMSELF.

BUT HERE MUST END THE STORY OF MY LIFE.

THE DUKE PITIES HIM, AND GIVES HIM ONE DAY TO RAISE THE FUNDS FOR HIS RANSOM.

INCREDIBLY, WHO SHOULD ARRIVE IN EPHESUS THAT VERY SAME MORNING BUT THE SON EGEON SEeks, ANTIPHOLUS (OF SYRACUSE) AND HIS SERVANT, DROMIO (OF SYRACUSE)...

ANTIPHOLUS (OF EPHESUS) AND HIS SERVANT, DROMIO (OF EPHESUS), RESIDE IN THIS VERY SAME TOWN!

I HAVE SOME BUSINESS IN THE TOWN.

THIS QUICKLY LEADS TO CONFUSION, ESPECIALLY BECAUSE THE SYRACUSANS DON’T WANT TO BE DISCOVERED.

AM I IN EARTH, IN HEAVEN, OR IN HELL?

FROM THERE, THE MISUNDERSTANDINGS ONLY GROW. ADRIANA, ANTIPHOLUS’S WIFE, MISTAKES ANTIPHOLUS (S) FOR HIS BROTHER, HER HUSBAND, AND DRAWS HIM HOME TO DINNER, ALONG WITH DROMIO (S).

ANTIPHOLUS (OF EPHESUS) SENDS DROMIO (OF EPHESUS) ON AN ERRAND, AND IS SURPRISED WHEN HIS SERVANT RETURNS SO QUICKLY... BECAUSE IT IS NOT HIS SERVANT! IT IS DROMIO (OF SYRACUSE), WHO CHIDES HIM FOR BEING LATE TO DINNER.

HOW CHANCE THOU ART RETURN’D SO Soon? RETURN’D SO Soon? RATHER APPROACH’D Too LATE!

THE SYRACUSANS WONDER: HOW DOES SHE KNOW THEIR NAMES? IT MUST BE WITCHCRAFT!

THE SYRACUSANS WONDER: HOW DOES SHE KNOW THEIR NAMES? IT MUST BE WITCHCRAFT!

SHH... THIS IS THE FAIRYLAND! 0 SPIE OF SPIES!
While they are at dinner, Adriana’s real husband, Antipholus (E), returns home with Dromio (E). He is shocked to find that he is turned away from his own house... by a servant who appears to be masquerading as Dromio!

Meanwhile, at dinner: Antipholus (S) is falling in love with Luciana, Adriana’s sister. Thinking this man is her brother-in-law, she refuses his advances and leaves.

The confusion continues to mount when a gold chain, ordered by Antipholus (E) for his wife, is delivered to Antipholus (S) by the goldsmith, Angelo, who insists on being paid later.

At supper-time I’ll receive my money.

When Angelo comes to collect his money, Antipholus (E) refuses to pay him. After all, he never received the chain!

I do arrest you, Sir.

Where’s the chain?

I gave it you half an hour since!

When Dromio (E) tries to intervene, Pinch concludes that both master and servant are possessed.

I am not mad! They must be bound and laid in some dark room.

But they run into Angelo, who is angry to find Antipholus (S) wearing the chain, and tries to start a fight.

This chain you had of me, can you deny it?

I never did deny it!

The Syracusans escape the brawl by seeking refuge inside a nearby abbey. Adriana begs the Duke to intervene and force the head abbess to release her “husband” into her custody.

The boys from Syracuse recognize their father and master, and the abbess, whose name is Emilia, recognizes her husband!

Speak, old Egeon!

If I dream not, thou art Emilia!

The Duke pardons Egeon, and the reunited family celebrates as they piece together what happened all those years ago.

We came into the world like brother and brother, and now let’s go hand in hand, not one before another.
These cast members play a variety of roles in the show. Some also act as understudies, which means that they learn and rehearse parts that are not their own and are ready to perform at a moment’s notice, just in case another cast member suddenly falls ill or has an emergency.
Background
THE COMEDY OF ERRORS was first performed publicly on December 28, 1594, at a holiday party for a group of lawyers at the Grays Inn Law Court in London. Although we don’t know exactly when it was written, most scholars think it was one of Shakespeare’s first plays, possibly written as early as 1589, since it closely follows the rules of classical structure that Shakespeare quickly abandons in later plays. However, there are some possible references to events in the French civil war of 1592, and literary similarities to the narrative poems published by Shakespeare in 1593 while the theaters were closed due to plague, that suggest the play may have been written closer to it’s performance date in 1594. It’s also possible that Shakespeare started the play early in his career, and revised it over the years before it finally premiered. Whenever it was written, THE COMEDY OF ERRORS is a very traditional play by Elizabethan standards, observing Aristotle’s unities of time, place, and action, and drawing heavily from classical farce.

THE COMEDY OF ERRORS was primarily inspired by an ancient Roman play by famous Roman comic writer Plautus. Menachmi follows the story of a pair of twins, separated at birth, who unknowingly end up in the same city and try to go to the same lunch, much to the confusion of the unmarried twin who suddenly finds himself with a wife and home in a foreign city. Because two sets of twins are better than one, Shakespeare added a second pair of twins, the Dromios, two easily-confused servants based on the Italian clown character Arlecchino. Shakespeare also borrowed from another Plautus play, Amphitruo, in which Mercury impersonates Amphytrion to seduce his wife over lunch, and the legend of Apollonius of Tyre, who is separated from his wife and child during a storm and travels throughout the Greek empire to find them.

The Classical Unities
In his book Poetics, the ancient Greek philosopher Aristotle established the concept of the unity of time, place, and action in theater. In a nutshell, Aristotle believed that the best plays took place in a single location, over the course of a day, and every scene supports the main storyline. As a young playwright, Shakespeare almost certainly read Poetics, and THE COMEDY OF ERRORS holds the distinction of being one of only two Shakespearean plays to observe all three unities.
unities (the other is one of his last plays, *The Tempest*, which is considered one of Shakespeare’s best plays). Shakespeare uses the unities to put pressure on the Antopholi as they try to understand how their lives got flipped upside down. Time passes so quickly that they don’t have time to stop and think about what is going on- they can only react to what happens to them in the moment and try to keep going.

**QUESTION:** How do the Syracusan twins, who believe in the magic and deception of Ephesus, react differently than the Ephesian twins, who have lived in the city their whole lives?

**Ephesus**

For an Elizabethan audience, Ephesus wasn’t exactly an unknown town. Church was a major part of Elizabethan life, so most audience members would have more than a passing familiarity with the Biblical book Ephesians, which is a letter from the Apostle Paul to the Christians living in Ephesus. Acts 19 chronicles Ephesus’ reputation for sorcery and magic arts, and the entire book of “Ephesians” tells Christians how they should behave by contrasting godly behavior with the behavior of the pagan Ephesians. As a major port city in the Greek and Roman empires, Ephesus was a melting pot of different cultures and religions, which meant that visitors would often be disoriented by the energy of the city. Not only did Ephesus have a reputation as a party town full of magic, it was also home to one of the Seven Wonders of the World- the temple of Artemis (another twin- she and her twin brother Apollo were the children of Zeus!). Antipholus of Syracuse refers to the city as full of “cozenage (cheating) … nimble jugglers that deceive the eye, dark-working sources that change the mind, soul-killing witches that deform the body, disguised cheaters, prating mountebanks, and many such-like libertines of sin;’” (Act I, Sc. 2, Ln. 97-100), that sounds an awful like the town described in the Bible.

Not only do the Syracusians repeatedly jump to the idea of witchcraft causing confusion, but the buildings are named after mythical creatures (the Centaur, the Porpentine, the Phoenix). While there doesn’t seem to be any actual magic in play, Ephesus has certainly embraced their reputation as a magical city.
What's a Dramaturg?
Did you know that almost every production of Shakespeare modifies the play that we read in the classroom for performance? For example, to get our THE COMEDY OF ERRORS down to an hour-and-a-half (we couldn’t keep you out of school too much longer than that!), we cut several scenes, a lot of lines, and even a few characters! A dramaturg on a Shakespeare production is someone who helps to make these kinds of decisions about cuts and changes to the play, and then helps the director and the actors to understand everything they are saying. In general, a dramaturg can serve many different roles in the theater, from working with contemporary playwrights on new plays to giving feedback to a director about how a production could be stronger. Dramaturgy requires a lot of research and being an expert on the play. The dramaturg also makes sure the play stays true to the playwright’s intentions.

Tragedy vs. Comedy
The first scene of THE COMEDY OF ERRORS isn’t very funny. At all. An old man, who has lost his family in tragic ways over the years, shows up in the wrong town and is sentenced to death because he can’t pay a fine. In fact, the only indication that things will get better is that we know the title of the play contains the word “comedy”. Although there aren’t any jokes, Egeon’s story in the first scene serves a very important purpose- it sets up all the comedy for the rest of the play. We learn about both sets of twins, Egeon’s missing wife, and the tragic storm that separated them all. We also learn about Antipholus of Syracuse’s mission to find his missing brother, and how dangerous it would be if anyone realized the true identity of Antipholus and Dromio of Syracuse. It’s the silent threat hanging over their head--if at any point they say “Gosh, people in Ephesus are much nicer than in Syracuse,” they can be put to death. We need the perspective of Egeon’s pain to help us laugh at the misfortunes that befall the Antopholi and the Dromios. Comedy is a very human way of dealing with misery—we laugh to keep from crying. By establishing the pain in the first scene, we readily accept the comedic results of the estranged family and the ensuing confusion of mistaken identity. Comedy and violence go hand-in-hand for that reason (how many times has the Coyote been crushed, shot, stabbed, blown up in pursuit of the Road Runner), but usually, we know that the violence won’t have any lasting effect. Look at how often the Dromios are beaten or threatened with violence. Other than complaining the next time we see them, they are relatively unscathed. Egeon, on the other hand, who is largely removed from the mistaken identity plot, faces a very real death sentence.

QUESTIONS: How does the violence or threat of violence change during the play as the farcical elements become more prevalent?

Identity
THE COMEDY OF ERRORS is a play about the importance of identity. The action of the play starts with Egeon trying to regain his identity as a father in search of his missing son. Antipholus of Syracuse as he tries to find his brother and mother to complete his own sense of identity, “So I, to find a mother and a brother, in quest of them, unhappy, lose myself.” (Act 1, Scene. 2, Lns 39-40). Adriana and Luciana can’t agree on what it means to be a wife. Antipholus of Ephesus believes he has no family, so his identity is based on his in-laws and the patronage of the Duke, which causes Adriana’s anger and rejection to hurt him more deeply than you might expect. Every time a new mix-up occurs, another piece of the identity puzzle is revealed, and we learn a little bit more not just about the twins, but the people around them.

QUESTIONS: What do the characters learn about themselves every time they encounter a situation with mistaken identity? How have the characters changed by Act 5 once everyone’s true identity is revealed and restored? How do the two sets of twins react differently to similar situations?
QUIZ: WHO ARE YOU IN COMEDY?

1. WHAT IS THE BEST WAY TO SPEND TIME WITH YOUR FAMILY?
   a. Having a nice dinner together
   b. Going out for an afternoon stroll
   c. Traveling to a far off place
   d. Playing tricks on each other
   e. Any time together is time well spent

2. WHICH WORD BEST DESCRIBES YOU?
   a. Independent
   b. Loving
   c. Inquisitive
   d. Snarky
   e. Dedicated

3. YOUR FAVORITE MOVIE GENRE IS:
   a. Drama
   b. Romantic Comedy
   c. Adventure
   d. Comedy
   e. Family

4. THE MOST IMPORTANT QUALITY YOU LOOK FOR IN A FRIEND IS:
   a. Honesty
   b. Loyalty
   c. Curiosity
   d. Humor
   e. Compassion

5. WHAT’S YOUR FAVORITE TYPE OF WEATHER?
   a. Partly cloudy and a little gray
   b. Clear skies and sunshine
   c. Thunderstorms
   d. Snow
   e. Don’t care as long as it’s warm

6. YOUR FAVORITE HASHTAG IS:
   a. #YesAllWomen
   b. #Summer
   c. #TFW
   d. #FollowMe
   e. #TBT

7. IF YOU COULD TRAVEL TO ANY CITY IN THE WORLD, YOU WOULD GO TO:
   a. Buenos Aires
   b. Marrakesh
   c. Bangkok
   d. Berlin
   e. Not too far away! I like where I live.

8. YOU WOULD DESCRIBE YOUR STYLE AS:
   a. Trendy
   b. Classic
   c. Professional
   d. Bold
   e. Comfortable

9. YOU AND YOUR BEST FRIEND GET IN A FIGHT. WHAT DO YOU DO TO FIX IT?
   a. Yell at them
   b. Sit them down to calmly talk things out
   c. Apologize ten times and let out all your feelings
   d. Make them laugh
   e. Go to the ends of the earth and back to make things right

10. THE BEST WAY TO SPEND YOUR BIRTHDAY IS:
    a. Shopping spree at my favorite store
    b. Relaxing at home with a cup of tea
    c. Traveling to somewhere I’ve never been before
    d. Renting a bouncy house for the entire day
    e. Spending time with my family

IF YOU ANSWERED MOSTLY:
   a. You are ADRIANA
   b. You are LUCIANA
   c. You are ANTIPHOLUS OF SYRACUSE
   d. You are ONE OF THE DROMIOS
   e. You are EGEON
How Actors Unpack Shakespeare’s Language

IS THIS REALLY WRITTEN IN ENGLISH? Yes, it is! But it’s also poetry. Elizabethans used poetry for the same reason we still use it today: to express heightened states of emotion. So the language may be more densely packed with all those great rhetorical devices you learned in English class—metaphors, alliteration, irony—but it’s definitely still English.

DID PEOPLE IN SHAKESPEARE’S DAY SPEAK IN VERSE? No, no more than we speak in rap today. But people both then and now enjoy the rhythm and rhyme of verse. It helps us tune in more immediately, more completely to the feelings and choices of the characters.

IS SHAKESPEARE HARDER FOR ACTORS TO PERFORM THAN REGULAR PLAYS? Actually, for most actors, Shakespeare is easier! The rhythm of the language makes it easy to memorize. (You know how song lyrics get stuck in your head, or how you can remember silly little rhymes from when you were a kid? It’s like that.) And all those rhetorical devices act as clues to tell the actors how their character feels.

WHAT DO YOU MEAN, “CLUES”? At the start of the rehearsal process, actors do what’s called table work. They sit down with each other and with the director and talk about all the discoveries they’ve made while studying their scenes. They use this information to make choices as they move forward with rehearsals. Here are some of the “clues” they look for:

Shakespeare invented many words and phrases that we use on a regular basis today. Above are some examples.
Verse or Prose?
All of Shakespeare's language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form.

Blank Verse
Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five (“penta” from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That’s ten syllables all together. The pattern flows easily for speakers of English, because the stresses match the human heart beat:

\[\text{ta DUM, ta DUM, ta DUM, ta DUM, ta DUM}\]

or, a good way to remember the word “iamb” is to think of it as:

\[\text{i AM, i AM, i AM, i AM, i AM}\]

If you say, “The Yankees and the Mets are New York’s teams” with natural inflection, you will have spoken a line of iambic pentameter.

\[\text{The YANK | ees AND | the METS | are NEW | York’s TEAMS}\]

Here are two more:

\[\text{I TAKE | the SUB | way EV | ery DAY | to SCHOOL}\]
\[\text{I CAN’T | go OUT | be CAUSE | my HOME | work’s LATE}\]

Now say a line from THE COMEDY OF ERRORS:

\[\text{ANTIPHOLUS OF SYRACUSE}\]
\[\text{Am I in earth, in heaven, or in hell?}\]

\[\text{am | I | in | EARTH | in | HEA | ven | OR | in | HELL?}\]

Prose
Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays.

At first glance, it may seem that Shakespeare used verse and prose to indicate a character’s status (rich, powerful, educated characters speak in verse; poor, common, fools speak in prose) but upon closer look, you’ll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play.

Actors pay close attention to when characters speak in verse and when they speak in prose because Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels.
As servants, the Dromios are more strategic with their choices of words than you might guess. When Dromio of Ephesus chides his master on behalf of his mistress for being late to dinner, he scolds him in verse:

**DROMIO OF EPHesus**
The capon burns, the pig falls from the spit,
The clock hath stricken twelve upon the bell;

But when in conversation with his master and discussing a lesser women – Nell, the kitchen maid – Dromio of Syracuse uses all prose:

**DROMIO OF SYRACUSE**
Marry, sir, she's the kitchen wench and all grease; and I know not what use to put her to but to make a lamp of her and run from her by her own light.

How does your language change depending on who you are speaking to, or what you are speaking about? Where else do you see characters doing this in this play, and what does it tell you about their relationships, and about their opinions?

**Irregular Verse**
Shakespeare doesn’t always write verse in perfect iambic pentameter. The rhythmic patterns change, and so do the number of syllables. This was pretty innovative stuff in Shakespeare’s day. He was one of the first writers to regularly break form. Just like a change from prose to verse is a clue for the actor, so is a variation in the verse pattern.

Because THE COMEDY OF ERRORS is Shakespeare’s earliest play, it contains far fewer of these variations than his later works, but they can still be found! Below are some of the most common variations found in this play.

**Shared Lines & Split Lines**
Shakespeare sometimes splits a line of verse, so that two characters share the ten syllables. This is called a shared line or a split line, and it helps to show quick thinking or strong emotion, as well as creating a sense of accelerated action. Thus we have both the effect of poetry AND of natural speech.

Have a look at these lines shared by Adriana and Dromio of Ephesus when he returns home to tell her of his master's strange behavior (he has, of course, mistaken Antipholus of Syracuse for his master):

**DROMIO OF EPHesus**
Why, mistress, sure my master is horn-mad.

**ADRIANA**
Horn-mad, thou villain!

**DROMIO OF EPHesus**
I mean not cuckold-mad!

They scan as:

why MIS | tress SURE | my MAS | ter IS | horn MAD
horn MAD | thou VILL'N | i MEAN | not CUCK | old MAD
Adriana mistakes his sense of the word “horn” here to mean “cuckold” (a man whose wife has cheated on him). Cuckolds are often depicted as wearing horns – an allusion to stags, who will give up their mate if defeated by another male. This is of course highly offensive to Adriana, as it calls into question her faithfulness and virtue, so it's no wonder that Dromio is so quick to clarify his meaning!

Shakespeare uses a lot of word play in THE COMEDY OF ERRORS similar to the misunderstanding between Adriana and Dromio above. As you watch the play, listen for how these misunderstandings contribute to the confusion – and the comedy! – in this play.

Feminine Endings
A “feminine ending” is a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the characters feel unsettled about something. Not surprisingly, Luciana uses feminine endings when she confronts Antipholus of Syracuse (whom she believes is Antipholus of Ephesus – her brother-in-law) about his confession of love for her:

LUCIANA
If you did wed my sister for her wealth,
Then for her wealth's sake use her with more kindness:

if YOU | did WED | my SIS | ter FOR | her WEALTH,
then FOR | her WEALTH'S | sake USE | her WITH | more KIND | ness

Other Types of Poetry
Shakespeare employs many types of meter in addition to iambics. For example, a trochee is the exact opposite of an iamb: TA dum. Compared to an iamb, this feels surprisingly unnatural to speakers of the English language, so Shakespeare often uses trochees for his supernatural characters (the witches in MACBETH; Puck in A MIDSUMMER NIGHT’S DREAM). He also inserts it into regular lines of iambic pentameter for effect.

When Luciana continues her speech from the above example, her argument suddenly shifts from complete rejection of Antipholus’s actions to an acceptance of them – if only he is better about covering his tracks!

LUCIANA
Or if you like elsewhere, do it by stealth;
Muffle your false love with some show of blindness.

or IF | you LIKE | ELSE where | do IT | by STEALTH
MUFF le | your FALSE | LOVE with | some SHOW | of BLIND | ness

What words stick out from the lines above? How might an actor take these trochees as a sort of cue from Shakespeare? If you were delivering these lines on stage, how might your voice change when you come upon these trochees, and what effect might it have on the scene?

Missing Feet and Silence
Shakespeare writes in iambic pentameter, which means there are five poetic feet per line: ta DUM, ta DUM, ta DUM, ta DUM, ta DUM. If a line is short, we say it is “missing feet”. This interrupts the flow of the poetry, and forces the
actors to find meaning in a moment of silence. A moment of confusion like when Adriana and Luciana bring the wrong Antipholus and Dromio home to dinner warrants a pause as the Syracusan tries to figure out what's going on:

LUCIANA
She sent for you by Dromio home to dinner.

she SENT | for YOU | by DRO | mio HOME | to DIN er

ANTIPHOLUS OF SYRACUSE
By Dromio?

by DRO | mi O

DROMIO OF SYRACUSE
By me?

by ME | - - | - - |

ADRIANA
By thee; and this thou didst return from him,

by THEE | and THIS | thou DIDST | re TURN | from HIM

The term “comedic timing” refers to how the timing of the delivery of a line can create humorous effects. When you see the show, listen for moments of silence. How do the actors use them?

Rhyming Couplets
When two lines of poetry rhyme, it creates a sense of finality for the listener. Characters will often speak in rhyme when it’s the end of an act or they’ve made a decision. For example, after Angelo mistakenly gives Antipholus of Syracuse the chain, he decides it’s definitely time to leave this crazy town:

ANTIPHOLUS OF SYRACUSE
I’ll to the mart, and there for Dromio STAY
If any ship put out, then straight aWAY.

THE COMEDY OF ERRORS is Shakespeare's earliest play, and he uses a lot more rhyme in this one than he uses in some of his later plays. But he is still strategic about where he uses it – for example, when Antipholus of Syracuse confesses his love to Luciana, the rhyme is part of how he expresses his feelings. He answers every protest that she makes with not just any rebuttal, but a rhyming one:

LUCIANA
What, are you mad, that you do reason SO?

ANTIPHOLUS OF SYRACUSE
Not mad, but mated; how, I do not KNOW.

LUCIANA
It is a fault that springeth from your EYE.

ANTIPHOLUS OF SYRACUSE
For gazing on your beams, fair sun, being BY.

When you see the show, listen for rhymes and think about why Shakespeare might have chosen to use them when he did. How does it contribute to the comedy in THE COMEDY OF ERRORS?
PART THREE:
BEHIND THE SCENES
WHAT’S DIFFERENT ABOUT THE YOUNG COMPANY’S PRODUCTION?

The Young Company’s production of THE COMEDY OF ERRORS has been cut down to 90 minutes. Below you will find some examples of cuts we have made to the script, and some thoughts on the major differences between Shakespeare’s original version and our production.

CASTING

Duke Solinus (Duchess Solinus in our production, played by a woman)
Egeon
Antipholus of Ephesus (played by a woman)
Antipholus of Syracuse (played by a woman)
Dromio of Ephesus (played by a woman)
Dromio of Syracuse
Balthasar
Angelo

Dr. Pinch
Emilia
Adriana
Luciana
Luce (played by a man)
A Courtesan
Various Merchants and Officers (played by men and women)

In Shakespeare’s day, only men were allowed to be actors, and they were all from the same ethnic background. We have a very diverse company, full of men and women from all different backgrounds (much like Ephesus and New Orleans). We’ve made some big changes in casting – the Dromios are played by one man and one woman, the Antipholi are both played by women, Luce is played by a man, and Duke Solinus has become Duchess Solinus. How does the play change by altering the genders of these roles? Can you think of other plays or movies where men take on women’s roles or women take on men’s roles for comic effect, social commentary, or other reasons?

SCRIPT

Act IV, Scene 3

A public place.

Enter ANTIPHOLUS OF SYRACUSE

ANTIPHOLUS OF SYRACUSE

There’s not a man I meet but doth salute me
As if I were their well-acquainted friend;
And every one doth call me by my name.
Some tender money to me; some invite me;
Some other give me thanks for kindnesses;
Some offer me commodities to buy:
Even now a tailor call’d me in his shop
And shew’d me silks that he had bought for me,
And therewithal took measure of my body.

Sure, these are but imaginary wiles
And Lapland sorcerers inhabit here.

Enter DROMIO OF SYRACUSE

DROMIO OF SYRACUSE

Master, here’s the gold you sent me for. What, have you got the picture of old Adam new-apparelled?

ANTIPHOLUS OF SYRACUSE

What gold is this? what Adam dost thou mean?

DROMIO OF SYRACUSE

Not that Adam that kept the Paradise but that Adam
that keeps the prison: he that goes in the calf’s
skin that was killed for the Prodigal; he that came
behind you, sir, like an evil angel, and bid you forsake your liberty.

ANTIPHOLUS OF SYRACUSE
I understand thee not.

DROMIO OF SYRACUSE
No? why, 'tis a plain case: he that went, like a bass-viol, in a case of leather; the man, sir, that, when gentlemen are tired, gives them a sob and 'rests them; he, sir, that takes pity on decayed men and gives them suits of durance; he that sets up his rest to do more exploits with his mace than a morris-pike.

ANTIPHOLUS OF SYRACUSE
What, thou meanest an officer?

DROMIO OF SYRACUSE
Ay, sir, the sergeant of the band, he that brings any man to answer it that breaks his band; one that thinks a man always going to bed, and says, 'God give you good rest!'

ANTIPHOLUS OF SYRACUSE
Well, sir, there rest in your foolery.

Is there any ship that puts forth tonight? May we be gone?

DROMIO OF SYRACUSE
Why, sir, I brought you word an hour since that the bark Expedition put forth to-night; and then were you hindered by the sergeant, to tarry for the hoy Delay. Here are the angels that you sent for to deliver you.

ANTIPHOLUS OF SYRACUSE
The fellow is distract, and so am I; And here we wander in illusions: Some blessed power deliver us from hence!

It is never an easy task to cut down a play, but fortunately for us, Shakespeare’s characters tend to repeat themselves a lot (they didn’t have microphones in 1604, so repetition helped the audience follow the story when they had trouble hearing). It also happens that THE COMEDY OF ERRORS is Shakespeare’s shortest play – most productions only run about 2 hours. In this example of how we cut down Act 4, Scene 3, you can still follow the story, but it’s only half as long!

SETTING

We decided to base our Ephesus on New Orleans. It’s a port city with trade bringing lots of people to the city, but it’s also a city with a reputation for magic, deception, and trickery. Before joining the United States, Louisiana was a French colony, and New Orleans was a huge melting pot of French, and African culture. It was a town where both Catholicism and voodoo made huge cultural impacts, and the combination of the two lead to one of the biggest parties in the world – Mardi Gras. Think about it – Mardi Gras is literally a party where people get dressed up in costumes mask their identities. It’s all about magic and confusion and mistaken identity. New York is also a port city, like Ephesus and New Orleans. What similarities do you see in the cities? What changes would you make to the production if it was set in NYC?
AN INTERVIEW WITH DIRECTOR TYNE RAFAELI

As a director, what is your personal process to put on a production?

Unlike other directors who follow their instincts, I tend to investigate the script, taking a studious approach. I go into the text, dissect, and start to analyze and understand what is going on. The first part of the process is building a world for your play. It is important to think about the time-period, location, and eventually, it will inspire the cast. The world you create is visual – which includes the set, costumes, and lighting. The world is also sonic, needing sound design or original composition to create the scene. I sell these ideas to my collaborators, who listen and may even share better ideas. In rehearsal, the best ideas are chosen. I have learned it is not about my ego, but a collective effort to put on a production.

How do you plan to stage COMEDY OF ERRORS to attract CSC’S contemporary audience, and specifically a teenage audience?

COMEDY OF ERRORS is a play set in Esphesus, a port city by water. Based off the language Shakespeare uses, Ephesus has potential to be either intoxicating, mesmerizing, or even slightly dislocating. But what I do know is that the place has to be connected to water, and it has to have magical properties. For someone like me, who is relatively politically engaged with the 21st century, I always tend to place the theatrical world in a contemporary context. I think people of your age are curious about the world around them – in terms of music, internet, cinema, and all influencers of life. I want to able to compete with that. Since our main characters go to this intoxicating and magical place by the sea, and have a crazy time to lose their mind, I am inspired to set it in New Orleans.

After making decisions about location and time, what casting choices have you made?

Shakespeare produced plays where there were no women on stage. Because I am a strident feminist, I’ve got some cross-gender casting going on. Several of the leading roles, which are men, will be played by women. We are reframing the play where women have a different place in society in the 21st century. That is how I like to do my casting – the world of the play fits my casting for the contemporary world.

When did you know being a director was meant for you?

Originally, I was interested in acting before being a director. During my undergrad, I was part of a drama society. We had to write, produce, design, market, and do absolutely everything. Through it all, I did not realize I was directing. After I graduated, I went to a drama school in London where I trained as a classical actor. However, I realized in my first semester, I missed the collaborative nature of my early years in theater. I missed directing. Graduating acting school and working as an actor, it did not make me happy. I decided I wanted to stretch my directorial muscle. Later in my career, I met a successful director at Columbia University, and I became his associate working on big musicals, plays, revivals, and so on. Eventually, I started working independently. I’ve been a freelance director for about two years now.
What advice can you give to someone who is interested in drama (acting, directing, etc.)?

I feel like this is not said enough, so I am going to say it: You should travel and see as much theater from around the world as you possibly can! And if you cannot travel, you can see so many other things! Go to the Under Radar Festival at the Public Theater, or BAM, the Brooklyn Academy of Music. See African theater, Asian theater, European theater, and of course, as much American theater as you can. It will broaden your horizons and change your perspective on anything and everything. You have to be a student of the universe. Then, you can bring all of life’s knowledge that you can teach under your own technique.

Name 3 books would you suggest to someone interested in becoming a director.

Definitely, *The Empty Space* by Peter Brook is one. It is a game changer for being a director. So is Anne Bogart’s *A Director Prepares*. These books will help strengthen your directing skills. Another good book is *The Actor and the Target* by Declan Donnellan. This one is great if you want to be an actor, another game changer. Each are like The Bible to me! And one last bonus suggestion: *Shakespeare Our Contemporary* by Jan Kott.

WHAT IS CSC NEXTGEN?

CSC NextGen gives motivated students who are passionate about the theater a stepping-stone to further engage with CSC and with the greater world of professional theater. Members have the opportunity to see performances, meet CSC artists, go behind the scenes of CSC productions, learn new skills in the theater, plan and lead special events for their peers, and contribute to CSC’s social media outlets.

INTERESTED IN JOINING? See page 35 for more information on the program and instructions on how to apply!
### SHAKESPEARE SCORECARD

Keep track of the action in THE COMEDY OF ERRORS like you would in a baseball game! Use the chart below to score the major actions of the characters during the performance. Adapted from *Shakespeare for Dummies* by CSC’s Artistic Director John Doyle.

<table>
<thead>
<tr>
<th>Action</th>
<th>ACT 1</th>
<th>ACT 2</th>
<th>ACT 3</th>
<th>ACT 4</th>
<th>ACT 5</th>
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<td>Falls in love</td>
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<td>Captured</td>
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<td>Arrested</td>
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<td>Reunited with long-lost kin</td>
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<td>Escapes</td>
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<td>Appears in scene</td>
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<td>Mistaken for someone else</td>
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<td>Challenges to a duel</td>
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<td>Famous quote</td>
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<th>Character</th>
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PART FOUR:
POST-WORKSHOP ACTIVITIES
For Teachers
A TEACHER’S GUIDE
Curriculum Connections: Learning Standards


For more details on how our full workshop series aligns with these standards, please contact CSC’s Director of Education, Kathleen Dorman, at kathleen.dorman@classicstage.org.

NYC Blueprint for Teaching and Learning in the Arts: Theater
1. **Theater Making:** Acting, Playwriting/Play Making, Design and Technical Theater, and Directing. Students learn to use their minds, bodies, voices and emotions to examine the world and its meaning.

2. **Developing Theater Literacy:** Students explore theater history, use theater vocabulary, and develop critical, analytical and writing skills through observing, discussing and responding to live theater and dramatic literature.

3. **Making Connections:** Students make connections to theater by developing an understanding of self. They respond to theater by identifying personal issues, and apply learning in other disciplines to their inclusive understanding of theater.

4. **Working with Community and Cultural Resources:** Community resources that support Theater Making, theater literacy, theater connections and career exploration expand students’ opportunities for learning.

5. **Exploring Careers and Life Long Learning:** Students develop audience skills and a connection to theater that allows them to value theater throughout their lives. They explore the scope and variety of theater careers.

Common Core ELA Standards (College and Career Readiness Anchor Standards)

**READING**
- Key Ideas and Details (Strands 1-3)
- Craft and Structure (Strands 4-6)
- Integration of Knowledge and Ideas (Strands 7-9)
- Range of Reading and Level of Text Complexity (Strand 10)

**WRITING**
- Text Types and Purposes (Strands 1-3)
- Production and Distribution of Writing (Strands 4-6)
- Research to Build and Present Knowledge (Strands 7-9)
- Range of Writing (Strand 10)

**SPEAKING AND LISTENING**
- Comprehension and Collaboration (Strands 1-3)
- Presentation of Knowledge and Ideas (Strands 4-6)

**LANGUAGE:**
- Conventions of Standard English (Strands 1-2)
- Knowledge of Language (Strand 3)
- Vocabulary Acquisition and Use (Strands 4-6)
After Workshop 1: CELEBRITY CASTING

Based on what your students know about the characters in THE COMEDY OF ERRORS from the story WOOSH, have your class choose their own celebrity cast (actors, singers, politicians, television stars, etc.) for the play. Put up a list of all the characters and/or hand out lists to the class:

- EGEON
- DUKE OF EPHESUS
- EMILIA/ABBESS
- ANTIPHOLUS OF SYRACUSE
- ANTIPHOLUS OF EPHESUS
- DROMIO OF SYRACUSE
- DROMIO OF EPHESUS
- ADRIANA
- LUCIANA
- ANGELO
- OFFICER
- DOCTOR PINCH

Go through the characters one at a time and talk about who they are, and what celebrity could be cast as that character.

Example: DOCTOR PINCH is quirky; he’s very curious about the world but his methods are rather experimental, which creates a lot of humor. David Tennant has a history of playing eccentric characters with a comedic undertone, but is also really great at taking those characters very seriously, which would bring great depth to a character like Pinch.

Blueprint Strand 3: Making Connections
Common Core Strands: R.1 & W.9 (have your students cite specific passages from the play to support their choices); SL.1 (have your students work in pairs or small groups); SL.4 (have students present their casting choices to the class – you can even do this in roll, as a casting director making a pitch to the artistic director!)

After Workshop 2: “SHAKESPEARE” IT!

Today your students worked on paraphrasing Shakespeare into modern speech. Altering Shakespeare’s words – the very thing that makes Shakespeare “Shakespeare” – may have felt irreverent, but the truth is: Shakespeare LOVED word-play, inventing new words, and paraphrasing well-known stories into his own works!

Shakespeare hyphenated words, added prefixes (un-, be-, en-, de-, dis-), turned adjectives into verbs, and made up new words entirely. Come up with your own list of words with the class. (Examples: unstaple, belight, ensleep, destart, dismark)

When you have a variety of examples, have your students step into role as Shakespeare writing his next play. Give them ten minutes to write the first few lines of a story – or even a play! (Example: I belit the room to unstaple my paper – he was ensleep’d and I woke him up...)

Then have a few volunteers read their work aloud. If doing a scene, students can cast their play within “the ensemble” (the class) and do a reading of the scene.

Blueprint Strand 1: Theater Making: Playwriting
Common Core Strands: R.4 (pair and share: have students evaluate each other’s work); W.3, W.4, W.5 (particularly if you have time to make this assignment into a longer story/scene); SL.4 & SL.6 (have the class listen to and evaluate the structure and clarity of the story/scenes); L.1 & L.2 (a strong command on language structure will provide context clues for the newly invented words; understanding of prefixes and suffixes also important!); L.4, L.5, L.6 (more pair and share evaluation)
ACTIVITIES

After Workshop 3: COLLAGE SONNETS

Today your class learned about sonnet structure; they also created a collage (a “mood board”) to get a visual idea of the play, and compiled a list of ideas/themes/elements from that collage. Ask students to choose five-ten words from the list and use them to write a sonnet – on their own, in small groups, or as a class.

Remind them that a sonnet must have:

- 14 lines
- ABAB CDCD EFED GG rhyme scheme
- 5 iambs (unstressed stressed) for a total of 10 syllables in each line

Blueprint Strand 2: Developing Theater Literacy
Common Core Strands: R.9 (compare the sonnets written by students to Shakespeare’s THE COMEDY OF ERRORS – how did these different authors explore similar themes?); W.5 & W.5 (particularly if you have time to revisit/edit); SL.2 (reference the “mood board”); SL.3 (pair and share: have students evaluate each other’s work); SL.5 (again, if you revisit this/turn it into a larger project); L.1, L.2, L.3 (the sonnet as a poetic form; knowing the rules of the English language and when/how to break them for effect in poetry)

After Workshop 4: ROLE ON THE WALL

Your students are rehearsing their scenes now – this activity will help them develop their characters!

Split students into groups based on the role they are playing (all the DROMIOs together, all the ADRIANAs together, etc.) Pass out giant pieces of paper and have one student in the group lay down on the paper while another traces his or her outline. (Note that this activity can also be done independently on regular sheets of paper – simply have the student trace the outline of their own hand.)

Ask the groups to write things that their character thinks/feels/says about himself or herself on the INSIDE of the outline; they should write things other characters think/feel/say about their character on the OUTSIDE. Encourage groups to search through the text of THE COMEDY OF ERRORS for actual quotes!

When groups are finished brainstorming, hang your “role on the wall” and whip around to each group to allow them to share their findings. What did they learn about their character? How will they incorporate this knowledge into their scene presentations? How might actors benefit from this exercise?

Blueprint Strand 2: Developing Theater Literacy
Common Core Strands: R.1 (pulling specific quotes from the text); R.2 & R.3 (look at the relationship between two or more characters and the themes that emerge); R.4, R.5, R.6 (for a broader look at the play that can begin with this activity; potential reflection questions/essay topics to approach through the lens of this activity); W.9 (again with specific quotes); SL.1 (if working in groups or pair/share); SL.3 (determine context and a character’s tone before citing evidence); SL.4 (present to class); L.3, L.4, L.5 (when searching the text for evidence)
ACTIVITIES

After Workshop 5: COMPARED TO WHOM?

Your students just performed their scenes for one another – BRAVO! Now take advantage of their knowledge of the characters in the play to analyze relationships and status – things to look for when you come to CSC to see THE COMEDY OF ERRORS!

Print out pieces of paper with character names on them or have students make the papers.

- EGEON
- DUKE OF EPHESUS
- EMILIA/ABBESS
- ANTIPHOLUS OF SYRACUSE
- ANTIPHOLUS OF EPHESUS
- DROMIO OF SYRACUSE
- DROMIO OF EPHESUS
- ADRIANA
- LUCIANA
- ANGELO
- OFFICER
- DOCTOR PINCH

Pass out the names to twelve students. Have them arrange themselves (in character) in order from youngest character to oldest; highest status to lowest status; most honest to least honest; most loyal to least loyal, etc. Encourage discussion: does the class agree with the placement? If not, why not? You can alternate the participating group of students, and take category suggestions from the class.

Blueprint Strand 3: Making Connections
Common Core Strands: R.3 (how individuals interact); R.6 (points of view); W.1 (have students write about the experience afterwards); W.9 (use quotes from the text to support choices the class made); SL.1 & SL.3 (discuss as a class)

After Workshop 6: THE REVIEWS ARE IN!

You’ve just seen THE COMEDY OF ERRORS at CSC. Get feedback from your students on their experience by having them write a review of the production (template below)!

Ask students to discuss specific elements of the play in their review: the acting, the set, the costumes, the lighting, and music/sound. What elements helped them understand or relate to the characters and story? Would they recommend this production to their friends? Out of five stars, how many would they give this production?

SEND YOUR REVIEWS TO CSC! We’d love to feature them.

Email them to: kathleen.dorman@classicstage.org
OR mail them to:
CSC (c/o Kathleen Dorman) 136 East 13th Street, New York, NY 10003

Blueprint Strand 2: Developing Theater Literacy
Common Core Strands: R.7 (evaluate content presented in diverse media formats); W.4, W.5, W.6 (writing for publication); SL.1 & SL.2 (class discussion/group review); L.1 & L.2 (demonstrate command of the conventions of standard English)
THE REVIEWS ARE IN!

A Review of THE COMEDY OF ERRORS at Classic Stage Company

HEADLINE (A short, catchy title to grab the viewer’s eye):

______________________________________________________________________________

A REVIEW WRITTEN BY (Your Name):

______________________________________________________________________________

OPENER (Tell us what play you saw and where, and briefly summarize what it was about):

______________________________________________________________________________

TELL US MORE ABOUT IT (Did you enjoy the actors’ performances? Were there any that stood out? Why? How did the set and costumes contribute? What did you notice about the lighting and the music/sound? Did these design elements enhance the mood of the play and help you to better understand the characters and story?):

ACTING:________________________________________________________________________
______________________________________________________________________________

COSTUMES/SET:________________________________________________________________
______________________________________________________________________________

LIGHTING/MUSIC/SOUND:________________________________________________________________
______________________________________________________________________________

FINAL VERDICT (Would you recommend this play to your friends? Sum up your opinion on the play in one or two sentences.):

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

STAR RATING (On a scale of one to five stars, how many would you give this production?):

⭐⭐⭐⭐⭐
New York City Students! Interested in theater? There are amazing and FREE programs all over the city you can participate in, including one at CSC called NextGen. Student rush tickets are available to most Broadway and Off-Broadway shows, and at many theaters if you volunteer to usher for a show you can see it for FREE! There are also after-school programs, playwriting competitions, classes, performance ensembles, and more. Check it out!

CSC NextGen
www.classicstage.org/nextgen

Here at CSC, we focus on plays from the past – but we know it’s important to keep a clear eye on the future. That’s why we’re looking for teens with strong leadership skills and a desire to learn about all aspects of professional theater to join our newest FREE program for teens, CSC NextGen. See plays, go behind the scenes, meet artists and theater professionals, learn new theater skills, and lead special events for your peers. Become an integral part of an acclaimed Off-Broadway company and experience theater as you never have before—all for FREE! Interested students should plan to submit application materials by May 8, 2017 for the 2017-2018 Season. More information can be found on our website. Questions? Contact our Director of Education, Kathleen Dorman, at kathleen.dorman@classicstage.org or 212-677-4210 x21.

Abrons Arts Center: Urban Youth Theatre
www.abronsartscenter.org/classes-workshops/youth-teens-theater

Urban Youth Theater Ensemble is a FREE laboratory for teens at Abrons Arts Center. Each year the company performs a season of originally devised works and re-interpretations of classical texts. Working under the direction of New York City-based directors, writers, and designers, UYT gives young performers the opportunity to participate in a pre-professional company. Participants must be dedicated, respectful of each other’s ideas, and willing to take artistic risks. For information on how to register, visit the link above and scroll to the bottom. Abrons Arts Center also offers a broad range of programs in other artistic disciplines.

All Stars Project: Youth Onstage! (YO!)
allstars.org/youthonstage

Youth Onstage! (YO!) introduces young people, ages 14 to 21, to performance, improv and the world of theater, offering FREE training in the performing arts under the direction of volunteer theater professionals. Training emphasizes ensemble building and offers experiential outings, workshops, and classes, all led by theater professionals. Visit the website for more information.

ArtsConnection
www.artsconnection.org

High 5: Through ArtsConnection’s High 5 Tickets to the Arts, any middle or high school student can buy $5 tickets to hundreds of New York’s best dance, music, theater, film, and museum events all year round. In order to purchase tickets, all you need is an interest in the arts, a school ID and $5. Visit the website to join their mailing list to keep up with what’s currently available. Purchase tickets online at teens.artsconnection.org/high5 or over the phone at 212-302-7433 with a credit card, or with cash at the High 5 office (located at 520 8th Ave, 3rd Floor, Suite 321).

Teen Reviewers and Critics (TRaC): The Teen Reviewers and Critics Program (TRaC) is a FREE 10-week afterschool program for high school students from all over New York and New Jersey to explore the arts in NYC while expanding critical thinking and writing skills. Participating teens are placed in one of six groups—film, dance, theater, visual art, music, or multi-arts—to dig deep into a specific artistic genre by attending cutting-edge performances, meeting artists, visiting museums, learning to navigate the city, and much more. To apply to the program, visit teens.artsconnection.org/trac.

BAM (Brooklyn Academy of Music)
www.BAM.org/education/after-school-programs

BAM helps teens develop critical tools for experiencing art in after-school programs. These FREE programs cover a range of interests, from critical viewing and writing about performance and film, to dancing and choreography, to examining issues of social justice. After-school programs are taught by arts professionals and include opportunities to experience performances by professional visiting companies. Visit the website for information on how to apply to each program.
BAX (Brooklyn Arts Exchange) YouthWorks (YW)
youth.bax.org/general-information/youth-education-
festivals/youthworks
YouthWorks provides young creators, ages 8-18, with the
opportunity to get hands-on experience developing and
presenting their own original work in dance, theater, poetry,
music, and performance. BAX provides each participant time and
support to develop their own work, including FREE designated
BAX studio space and coaching from professionals in the
performance field. The 6-week rehearsal period culminates with
a fully staged production of individual, partner, and small group
pieces in the BAX Theater. Participation in the YW program is
FREE and open to any young artist living in the greater New York
City area who is interested in making performance work. Visit the
website for information.

CAT Youth Theatre
www.creativeartsteam.org/programs/cat-youth-theatre
CAT Youth Theatre is a FREE, award-winning after school
program for NYC middle and high school students to create
original theatre. Members meet weekly to explore their ideas
and creativity and build their skills through theatre games and
exercises, improvisations and scene work, rehearsal, critical
reflection, and group discussion. Each spring, the CAT Youth
Theatre company (young people in high school) presents a full
production of an original work in a professional venue. Twice
a year, the Junior Youth Theatre company (young people in
middle school) presents original work at the CAT studio. Visit
the website to apply.

Keen Teens
www.keencompany.org/teens
Keen Teens is a unique educational theater production,
which improves the quality of plays written for high school
students by commissioning scripts from accomplished
professional playwrights and immerses approximately forty
high school students in a professional theater experience. Keen Teens productions are designed and directed
by theater professionals, providing students a unique
opportunity to work alongside professional theater artists
and culminating in the world premiere performances of
three new plays at The Lion Theatre at Theatre Row. For
more information, email keenteens@keencompany.org.

Manhattan Theatre Club
http://www.manhattantheatreclub.com/education/
programs
Family Matinees: Students bring an adult of their choice to a
Saturday-morning workshop focusing on the MTC production
they attend in the afternoon. This FREE program promotes
family theartegoin and intergenerational dialogue. To join
the Family Matinee mailing list, e-mail ed@mtc-nyc.org.

Write Now!: Highly motivated high school students learn
about the art and craft of playwriting. In weekly after-school
sessions conducted by master playwrights, participants
develop plays by bringing in successive drafts for critique by
leaders of the group. The program culminates in a reading of
the participants’ work performed by professional actors for an
audience of family and friends. This nine-week program runs
October to December, and February to May.

MCC Youth Company
www.mcctheater.org/youthcompany/index.html
The MCC Theater Youth Company is a FREE, after-school
program for New York City high school students interested in
developing their acting and dramatic writing skills. The Youth
Company is split into three distinct groups: the Acting Lab, the
Playwriting Lab, and the Ambassadors. Acting Lab students
meet every week with professional actor/director Jen Shirley to
develop skills in voice, movement, monologue and dialogue.
The year culminates with the annual spring production of
UnCensored.

Playwriting Lab students meet every week with professional
playwright Lucy Thurber to develop skills in dramatic writing.
In the spring, students write individual short plays, the best
of which are produced by professional actors and directors in
July/August during The FreshPlay Festival. The Ambassadors
meet weekly with Director of Education, Carrie Azano, to learn
about how a theater runs through conversations with MCC
Staff members, other theater companies, and artists involved
with mainstage productions. Ambassadors assist as producers
for UnCensored and On the Fly.

Veteran Youth Company members also have the opportunity
to work with distinguished professionals in master classes.
Auditions are held in October of each year. Email cazano@
mcctheater.org to be put on our mailing list for information
about future events, productions, auditions and other
opportunities, or if you have any questions about the Youth
Company.

New York Public Library for the Performing
Arts at Lincoln Center
www.nypl.org/locations/lpa
The New York Public Library for the Performing Arts houses
one of the world’s most extensive combinations of circulating,
reference, and rare archival collections in its field. These
materials are available FREE of charge, along with a wide range of special programs, including exhibitions, seminars, and performances. An essential resource for everyone with an interest in the arts—whether professional or amateur—the Library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters and photographs.

New York Theatre Workshop: Mind the Gap
www.nytw.org/education/mind-the-gap
Mind the Gap is a FREE workshop in which half of the participants are elders ages 60 and up and half are teenagers ages 14-19. Over the course of 10 sessions, participants work in pairs to interview each other and write plays inspired by their partner’s personal stories. Each workshop culminates with an invited presentation in which participants’ work is read aloud by professional actors. NYTW holds sessions of Mind the Gap in the Summer (July-August) and Fall (October-December). Visit the website to apply.

Playbill
www.playbill.com
This comprehensive website features information on all Broadway and Off-Broadway shows (and information on student rush), news updates, cast interviews and job listings.

The Possibility Project
www.the-possibility-project.org
The Possibility Project operates year-long programs that bring together vastly diverse groups of youth from the five boroughs of New York City. They go through an intense year long creative process through which they write an original musical whose stories come from their lives and their ideas for a better world, and create Community Action Projects where they take those ideas and act on them to make their city better.

The Possibility Project currently operates three programs in NYC – one open to all youth that meets on Saturdays, one open to all youth that meets two days a week after school, and one open to youth in foster care that meets two days a week after school. These programs are open to any teenager (13-19 years) from all 5 boroughs of New York City. You do not need to prepare anything, no previous performing experience is necessary, whatsoever, and no one is ever accepted on the basis of talent.

More information on auditions can be found at www.the-possibility-project.org/get-involved/join-the-project.

The Public Theater’s Public Works
http://www.publictheater.org/Programs--Events/Public-Works/
Public Works is a major initiative of The Public Theater that seeks to engage the people of New York by making them creators and not just spectators. Working deeply with partner organizations in all five boroughs, Public Works invites members of diverse communities to participate in workshops, take classes, attend performances at The Public, and, most importantly, to join in the creation of ambitious works of participatory theater. Public Works deliberately blurs the line between professional artists and community members, creating theater that is not only for the people, but by and of the people as well. Visit the website to find out if there is a partner organization in your neighborhood.

Roundabout Theatre’s Student Production Workshop
http://www.roundabouttheatre.org/Teach-Learn/Theatre-Programs/Student-Production-Workshop.aspx
Roundabout Theatre Company's after school program, Student Production Workshop (SPW), is a student led theatre company modeled after Roundabout’s professional theatre production process. Students audition in the fall and are placed into a theatrical track for the school year. These tracks are performance, tech/design, and playwriting. Each track meets once a week to learn about their discipline through workshops. Once a month, the ensemble comes together to see a Roundabout production and meet with professional artists. Eventually, all tracks come together to produce a five-minute play festival in the winter, original play readings in the spring, and a full summer production. Visit the website to sign up for an audition/interview time in the fall.

Stella Adler Studio of Acting
www.stellaadler.com/outreach
Adler Youth Group: this program selects 16 high school students annually to train in a FREE yearlong program. Students train in voice, movement and acting in a conservatory environment. They are led by a team of trained professional teachers and mentors, and engage daily with students of the full-time conservatory programs as well as alumni and international guest artists. While Adler Youth students are trained with the same intensity and integrity as conservatory students, this program is not concerned with creating professional actors, but rather empowering
strong, confident, thoughtful, articulate human beings. Applicants must be enrolled in a New York City high school, demonstrate financial need, and demonstrate a need for arts exposure. For more information, visit www.stellaadler.com/outreach/adler-youth-group.

Summer Shakespeare Program: this program is a five-week summer intensive. Twenty-four students are selected to train five days a week in voice, movement and scene study (50 hours of classes total). The program culminates with a production of an abbreviated Shakespeare play. Summer Shakespeare is an intensive program that requires the quick understanding and execution of new skills. Applications are accepted annually in the late spring; visit www.stellaadler.com/outreach/summer-shakespeare-program for more details.

TADA! Resident Youth Ensemble
www.tadatheater.com/ensemble/about
The Ensemble is a unique, award-winning, completely FREE pre-professional theater training and youth development program for about 80 kids and teens aged 8-18. Ensemble Members come from all five NYC boroughs, as well as parts of New Jersey, Westchester, and Long Island. Ensemble Members perform in high quality, fully designed and produced mainstage productions at TADA! as well as at special events throughout NYC. Youth development activities and benefits range from transportation subsidies to small group mentoring with TADA! staff, to college preparation and tours to FREE snacks during rehearsals. In addition to theater skills, Ensemble Members improve their abilities in teamwork, time management, public speaking, positive communication, and conflict resolution. Open auditions are held in the fall of each year; visit www.tadatheater.com/ensemble/auditions for more information.

Theatre Development Fund/TKTS
www.tdf.org
TKTS Discount Booths: Located in Times Square, South Street Seaport, and downtown Brooklyn, you can purchase heavily discounted day-of tickets to Broadway shows and more; visit tdf.org/nyc/10/TDF-Member-Tickets for details. As a student, you can become a member of TDF and access even cheaper tickets! Learn more by visiting www.tdf.org/nyc/10/TDF-Member-Tickets.

Wingspan Arts Summer Theatre Conservatory
wingspanarts.org/theatre-classes-camp
Wingspan Arts Summer Conservatory is a FREE theatre conservatory. Using a variety of activities as well as classes taught by industry professionals, students learn the skills required to become accomplished actors, vocalists, and theatre artists. Serving all students from talented beginners to experienced professionals, Wingspan Arts Conservatory strikes a balance between fun and learning that keeps our students coming back year after year. Visit the website for more information.

Young Playwrights Inc.
www.youngplaywrights.org/apw
Stephen Sondheim founded Young Playwrights Inc. to encourage and cultivate young playwrights in New York City. The Advanced Playwriting Workshop is a group for young people with a serious interest in dramatic writing, but previous classwork in playwriting is not required. During the workshop writers will acquire the tools they need to translate their voices and ideas into effective plays. Offered completely FREE of charge, this program provides an extraordinary opportunity for the expansion and exercise of the playwriting craft, exploration of establishment and alternative writing forms, collaboration and interaction with other young dramatists, and intensive study with distinguished artists. The Advanced Playwriting Workshop meets once a week during the school year. Visit the website to apply to the program.

Play by Play: PXP is TDF's online magazine for ages 16-26, offering a fresh take on NYC performing arts. It connects the audience to artists, making a space for both sides to talk, share, and create community. PXP is a space for users to share their thoughts, hear from artists, discover new theatre, take advantage of great deals and find opportunities in the industry. PXP gives young people, throughout NYC’s five boroughs, a way into the performing arts. Check it out at pxp.tdf.org.
Classic Stage Company (CSC) is the award-winning Off-Broadway theater committed to re-imagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected and widely regarded as a major force in American theater, it has become the home to New York’s finest established and emerging artists, the place where they gather to grapple with the great works of the world’s repertory.

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classicstage.org/education/youngcompany