

PRESENTS

THE COMEDY OF ERRORS

★ 2017 ★

CSC

DEAR TEACHERS,

This study guide from the CSC archives was created by Kathleen Dorman, former CSC Director of Education, in compliance with 2017 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. It's packed full of information about Shakespeare, his language, the play, and our 2017 production of *The Comedy of Errors*.

Feel free to photocopy pages for your students!

We've also included bonus lessons that correspond with each of our workshops. For more updates on CSC, we encourage you and your students to follow us on Instagram, Twitter, and Facebook **@classicstage**

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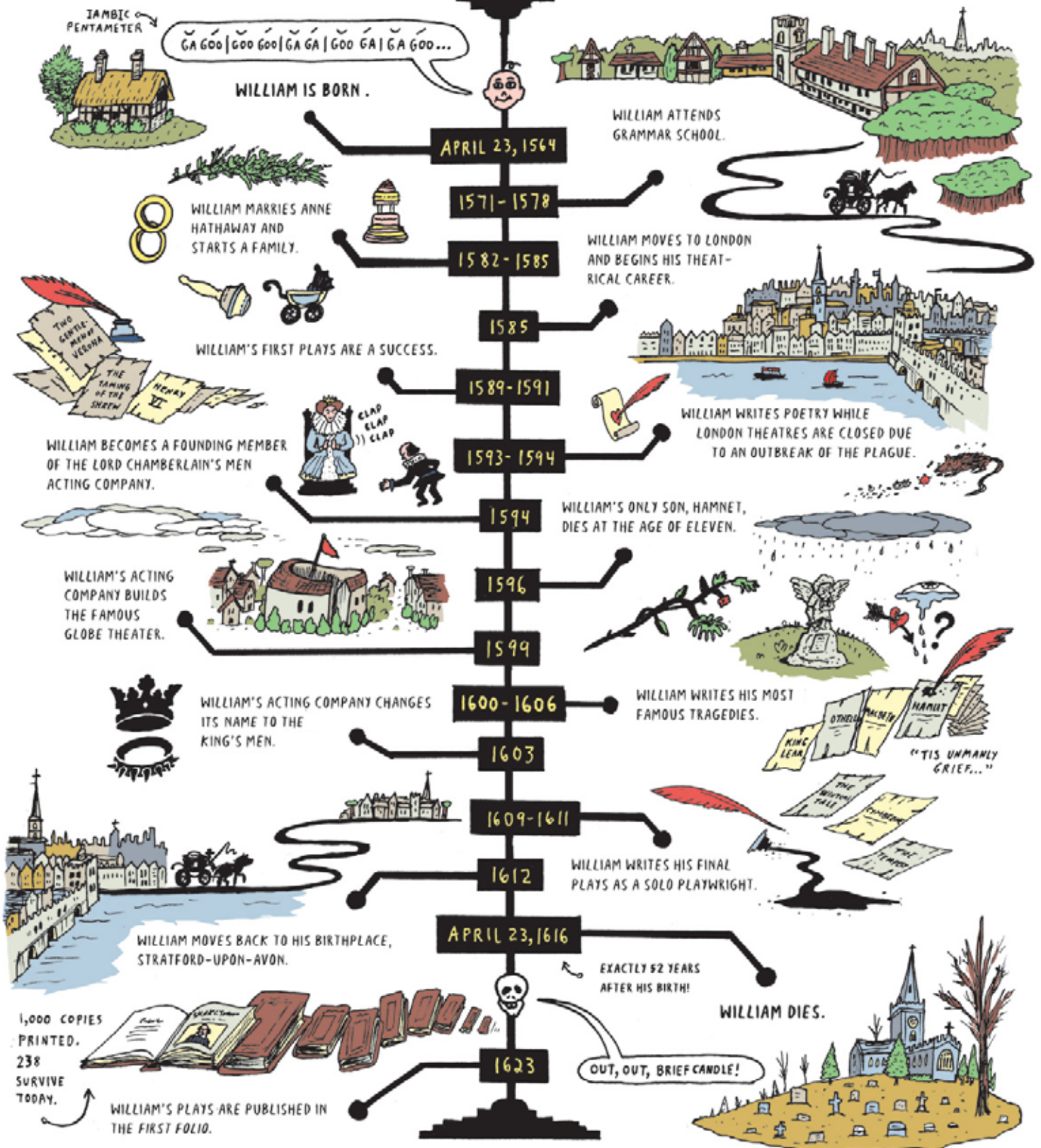
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PART ONE:

SHAKESPEARE'S LIFE AND
THEATER

WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



ELIZABETHAN ENGLAND

IN 16TH CENTURY ENGLAND,

religion and politics were one and 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 they denied him the right to a divorce from 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 in 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! #cinderellastory



Catherine of Aragon @CatAra · December 1535

The #kingsgreatmatter is literally killing me. Missing my daughter @BloodyMary.



Edward VI @Eddie_the_KING · January 28, 1547

I’m the King of the world!!!! RIP, Dad @VIIIKING #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 · 1560

Philip II, Eric XIV of Sweden, Henry of Anjou...So many suitors. So little time. #singleNready2mingle (i/k I have work to do) #swiperight



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! #LoveMeSomeFalstaff #ChamberlainsMen



King James I @Scotty · March 24, 1603

RIP @GoodQueenB, thanks 4 the throne! #transformationtuesday #JacobeanEra



King James I @Scotty · May 19, 1603

Congrats to my boy @BillyShakes and his players. #thekingsmen #royalpatent #Othello #MeasureForMeasure



Anne Hathaway @ShakesWife · April 23, 1616

RIP/Happy birthday @BillyShakes. Thanks 4 the bed. @HolyTrinityChurch



GROWING UP SHAKESPEARE: FUN, GAMES, AND SCHOOL

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! **(LEFT)** 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 **(RIGHT)**. This tradition is reflected in *A MIDSUMMER NIGHT’S DREAM*: “They rose early to observe the rite of May.”



RIGHT: Children learned to read using “hornbooks” like these – a piece of wood covered with printed-paper, protected by a transparent sheet of horn.

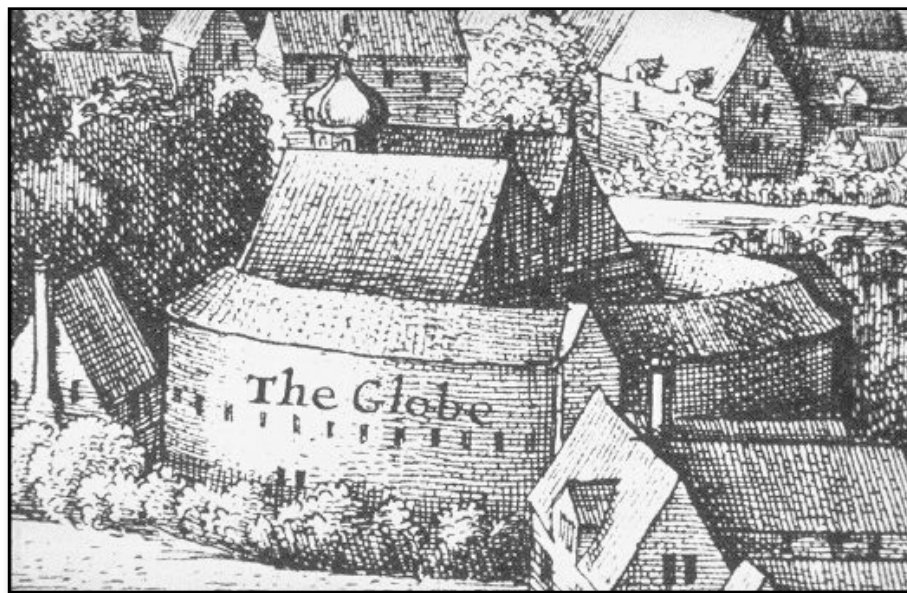


LONDON CITY LIVING: FILTH, FASHION, AND FIGHTING

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 in England.



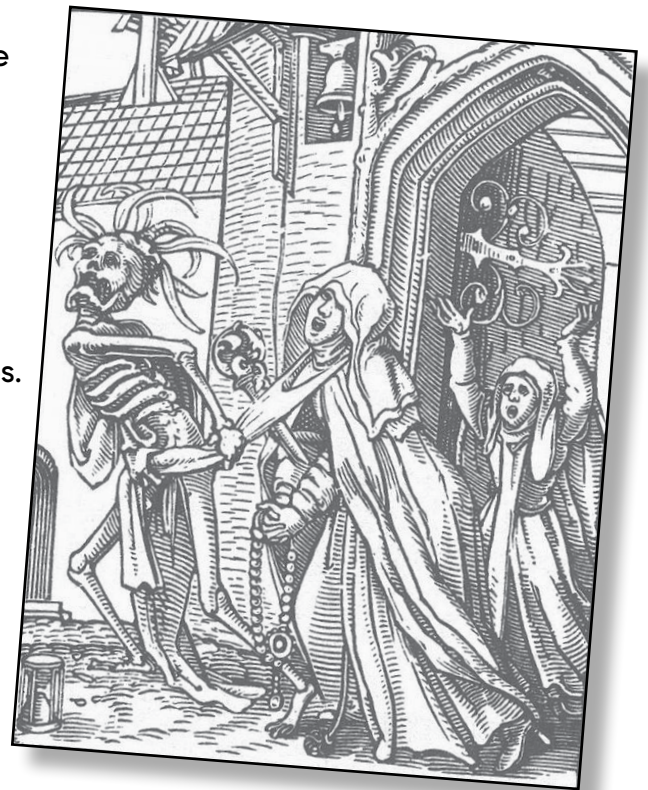
SHAKESPEARE MOVED TO LONDON to work in the theater. But theater wasn't the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.



The first theater was built in 1576. Its shape, like The Globe (**ABOVE**), was influenced by bear fighting-rings (**RIGHT**), which were popular in London at the time. Shakespeare referenced this Elizabethan sport in Macbeth when Macbeth states, "They have tied me to a stake; I cannot fly, but bear-like I must fight the course."



In 1592, the plague forced London theaters 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 for wealthy patrons.



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.



THE COURT



ABOVE: The procession of Queen Elizabeth I. She is surrounded by her courtiers, ladies maids, and favored knights.

FOOLS AND JESTERS were a familiar sight at court. They traditionally wore motley, a colorful patchwork costume, and functioned like resident stand-up comedians or clowns. There were two types of fools: natural, and artificial. In Elizabethan England, mental and learning disabilities weren't understood, but those who had one of these disabilities could earn a living for themselves if they could make people laugh. Fools of this kind were called natural, meaning they were born "foolish." Artificial fools were deliberately foolish or eccentric for the purposes of entertainment, much like the comedians of today.

CHIVALRY, a code of ethics that glorified warfare and armed conflict as well as the pursuit of courtly ladies, was revered by Elizabethan society. They believed that honor was something you attained through physical prowess rather than moral integrity. Some of these values still exist in our culture today—superheroes are often heroic because they have incredible combat abilities. Legendary knights were the superheroes of the Renaissance!



ABOVE: A motley fool! Notice that this fool's motley costume has ass's ears attached, a common symbol of foolishness. He also carries a "ninny stick," a rod with a carved imitation of his own face at the end.

LEFT: One of the most important figures in the history of chivalry was Saint George who, according to legend, tamed and killed a dragon to save a damsel in distress and convert a city to Christianity.



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 THEATER, SO IN 1599 WE TORE 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 OFFICIALS 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 STAGE ROOF PROTECTS THE ACTORS FROM THE WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL THE "HEAVENS." SEE THE STARRY SKY WE PAINTED?

THE BALCONY IS GREAT FOR WINDOW SCENES.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

DID YOU KNOW JULIET WAS PLAYED BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THRUST" STAGE, MEANING WE HAVE AUDIENCE MEMBERS ON THREE SIDES. JUST LIKE AT CSC!

THIS TRAP DOOR LEADS TO "HELL," THE SPACE BENEATH THE STAGE. IT MAKES A GREAT GRAVE, TOO!

ALAS, POOR YORICK. I KNEW HIM...

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!

THE GLOBE CAN ACCOMMODATE NEARLY 3,000 AUDIENCE MEMBERS. CSC'S HOUSE ONLY SEATS ABOUT 200.

CHEAPEST SEAT IN THE HOUSE! WELL, IT'S NOT A SEAT, EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDLINGS" SOMETIMES THREW FRUIT AT THE ACTORS IF THEY DIDN'T LIKE A PERFORMANCE!

Joseph D. Adams.

DAVID HEATLEY



PART TWO: THE PLAY



THE COMEDY OF ERRORS

PLUT STAMPED BY BARRY HENLEY



WELCOME TO THE CITY OF EPHEBUS!
(UNLESS YOU'RE FROM STRACUSE,
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 STRACUSE, HE IS DISCOVERED IN EPHEBUS.

HE DOES NOT HAVE THE FUNDS, SO HE TELLS THE DUKE OF EPHEBUS THE UNHAPPY STORY THAT BROUGHT HIM HERE.

MANY YEARS AGO, EGEON'S WIFE EMILIA BORE IDENTICAL TWIN SONS...



IF ANY STRACUSIAN BOY COME TO THE BAY OF EPHEBUS, HE DIES, UNLESS A THOUSAND MARKS BE LEVIED.



...AND AT THE SAME TIME, A POOR WOMAN ALSO BORE IDENTICAL TWIN SONS. 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!

BOTH SETS OF TWINS WERE DIVIDED: EMILIA AND EGEON EACH HAD ONE SON AND ONE SERVANT IN THEIR CARE.

THEY WERE ALL RESCUED, BUT IN DIFFERENT SHIPS, NEVER TO BE REUNITED.



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.

MAKE UP THE SUM, AND LIVE.

INCREDIBLY, WHO SHOULD ARRIVE IN EPHEBUS THAT VERY SAME MORNING BUT THE SON EGEON SEES, ANTIPHOLUS (OF STRACUSE) AND HIS SERVANT, DROMIO (OF STRACUSE)...

EYANNE

WITH LONG TRAVEL I AM STIFF AND HEAVY.

...AND LITTLE DO THEY KNOW THAT THE LONG-LOST IDENTICAL BROTHERS THAT THEY SEEK...

... ANTIPHOLUS (OF EPHEBUS) AND HIS SERVANT, DROMIO (OF EPHEBUS), RESIDE IN THIS VERY SAME TOWN.

THIS QUICKLY LEADS TO CONFUSION, ESPECIALLY BECAUSE THE STRACUSANS DON'T WANT TO BE DISCOVERED.

ANTIPHOLUS (S) SENDS DROMIO (S) ON AN ERRAND, AND IS SURPRISED WHEN HIS SERVANT RETURNS SO QUICKLY... BECAUSE IT IS NOT HIS SERVANT IT IS DROMIO (E), WHO CHIBES HIM FOR BEING LATE TO DINNER.

HOW CHANCE THOU ART RETURN'D SO SOON?

RETURN'D SO SOON? RATHER APPROACH'D TOO LATE!



SHH



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

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



ANTIPHOLUS, TO DINNER, DROMIO, KEEP THE GATE.

THIS IS THE FAIRLAND! A SPIRE OF SPITES!

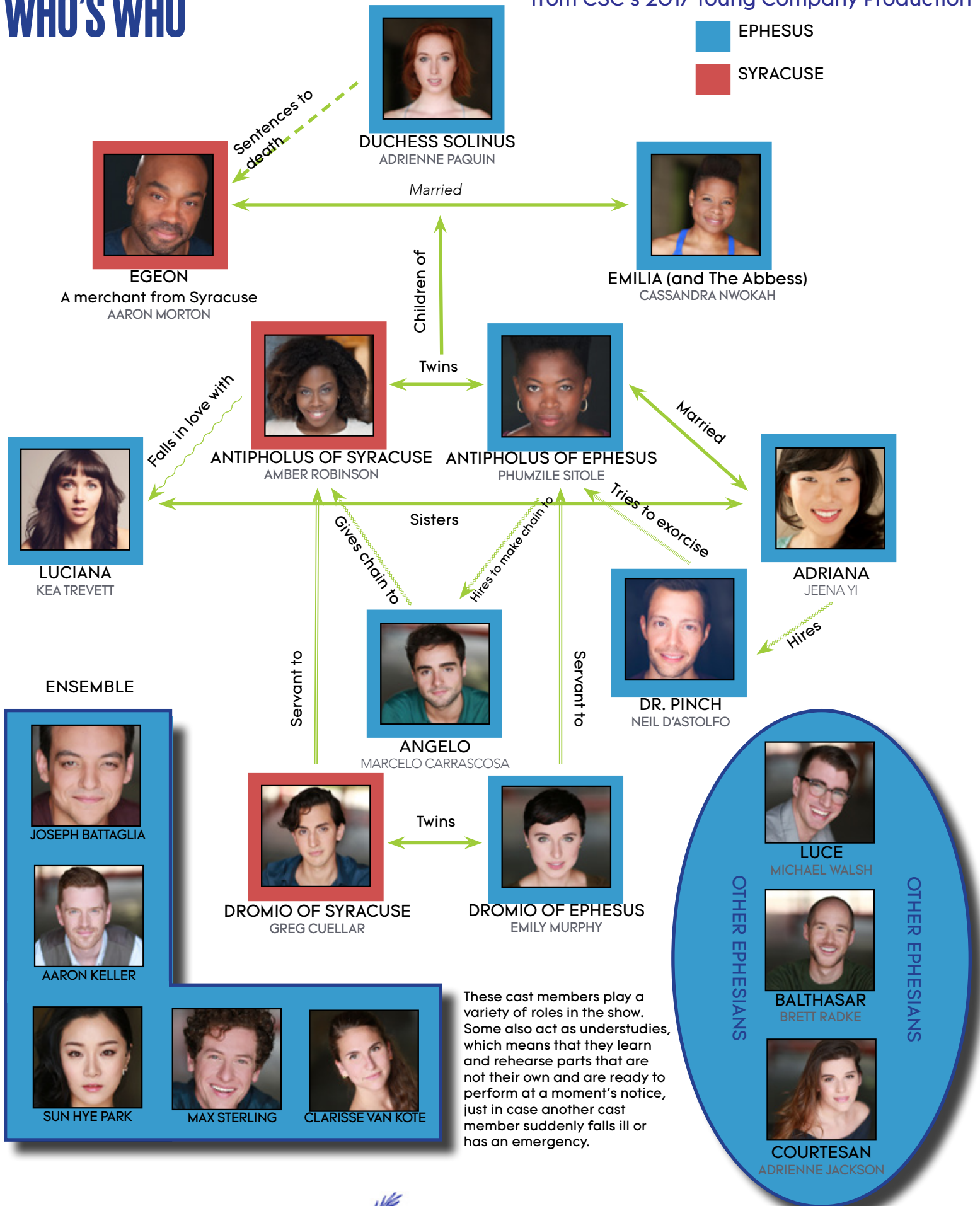
AM I IN EARTH, IN HEAVEN, OR IN HELL?





WHO'S WHO

from CSC's 2017 Young Company Production



NOTES ON THE PLAY

Essays by THE COMEDY OF ERRORS Dramaturg CHRISTINA HURTADO

Costume Designs by ANDREA HOOD

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 its 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 (the other is one of his last plays, The Tempest, which is considered



QUESTIONS: What clues does Shakespeare give us about the passage of time?
Can you think of other plays or movies that observe the Aristotelean unities?



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!). Antiphilus 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), which 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.



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 Antipholi 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.

QUESTION: 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 loses himself trying to find his missing brother and mother, "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?

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 becoming an expert on the play. The dramaturg also makes sure the play stays true to the playwright's intentions.



QUIZ: WHO ARE YOU IN *THE COMEDY OF ERRORS*

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



TABLE WORK: UNPACKING 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.

To find those clues, a company will begin their rehearsal process with table work.

Shakespeare invented many words and phrases that we use on a regular basis today. Below 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:

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:

i AM, i AM, i AM, i AM, i AM

If you say, "The Yankees and the Mets are famous teams." with natural inflection, you will have spoken a line of iambic pentameter.

The YANK | ees AND | the METS | are FA | mous TEAMS

Here are two more:

I TAKE | the SUB | way EV | ery DAY | to SCHOOL

I CAN'T | go OUT | be CAUSE | my HOME | work's LATE

Now say a line from THE COMEDY OF ERRORS:

ANTIPHOLUS OF SYRACUSE

Am I in earth, in heaven, or in hell?

am I | in EARTH | in HEA | ven OR | in HELL?

A repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse. An iamb is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: ta DUM.

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 EPHEBUS

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

the CA | pon BURNS | the PIG | falls FROM | the SPIT
the CLOCK | hath STRUCK | en TWELVE | up ON | 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 EPHEBUS

Why, mistress, sure my master is horn-mad.

ADRIANA

Horn-mad, thou villain!

DROMIO OF EPHEBUS

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



Shared lines create a realistic pattern of speech when emotions run especially high. Where else in the play might you expect to find a lot of shared lines? How might the timing of shared lines create humor in a play that is a comedy, like this one?

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. It’s no wonder that Dromio is so quick to clarify his meaning!

Shakespeare uses a lot of wordplay 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 iambs. 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 – only if 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.

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

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

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.



ABOVE: Tyne Rafaeli

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 Ephesus, 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 be 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 three books you would 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.






ABOVE: Tyne Rafaeli with CSC's NextGen students



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.

	Falls in love	!	Captured	A	Arrested
+	Reunited with long-lost kin		Escapes	.	Appears in scene
?	Mistaken for someone else		Challenges to a duel	"	Famous quote

ACT	1		2		3		4				5
SCENE	1	2	1	2	1	2	1	2	3	4	1
Egeon of Syracuse											
Duke of Ephesus											
Antipholus of Syracuse											
Dromio of Syracuse											
Dromio of Ephesus											
Adriana											
Luciana											
Antipholus of Ephesus											
Angelo											
Balthasar											
Courtesan											
Pinch											
Emilia											



PART FOUR:

POST-WORKSHOP ACTIVITIES

For Teachers

A TEACHER'S GUIDE

CURRICULUM CONNECTIONS: LEARNING STANDARDS

For more details, visit: <http://schools.nyc.gov/offices/teachlearn/arts/blueprints/theater-blueprint.html> & www.corestandards.org/ELA-Literacy/CCRA/R

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 the 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)



ACTIVITIES

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)



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 EFEF 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 (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)



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)



SOURCES

TEACHING SHAKESPEARE

by Rex Gibson

Shakespeare for Dummies

by John Doyle (CSC Artistic Director) and Ray Lischner

The Friendly Shakespeare

by Norrie Epstein

The Genius of Shakespeare

by Jonathan Bate

Brush Up Your Shakespeare!

by Michael Macrone

Essential Shakespeare Handbook

by Leslie Dunton-Downer and Alan Riding

William Shakespeare and The Globe

written and illustrated by Alik

Eye Witness Shakespeare

written by Peter Chrisp, photographed by Steve Teague

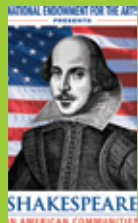
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Classic Stage Company (CSC) is the award-winning Off-Broadway theater committed to reimagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected 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.



The National Endowment for the Arts in partnership with Arts Midwest presents *Shakespeare in American Communities*. CSC is one of 40 professional theater companies selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the twelfth year of this national program, the largest tour of Shakespeare in American history.



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