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Welcome!

A Very Special Thank You!

The National Endowment for the Arts in partnership with Arts Midwest presents *Shakespeare in American Communities*. Idaho Shakespeare Festival 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. The magic of this art form is brought to schools across the State of Idaho each Winter/Spring semester with assistance from a generous group of underwriters:

**National Endowment for the Arts**
**Shakespeare in American Communities**
**Arts Midwest**
**Idaho Women’s Charitable Foundation**
**Idaho Community Foundation and the following Funds:**
- F.M., Anne G. & Beverly B. Bistline Foundation
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- Perc H. Shelton & Gladys A. Pospisil Shelton Foundation

**Idaho Community Foundation Youth Trust Fund**
**Idaho Commission on the Arts**
**Idaho Humanities Council and National Endowment for the Humanities**
**Laura Moore Cunningham Foundation**
Wells Fargo
**Idaho Power Foundation**
The Whittenberger Foundation
**Kissler Family Foundation**

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**USING THIS GUIDE...**

Dear Teachers,

Welcome to the Shakespearience study guide for *The Comedy of Errors*. These materials have been designed to expand your students’ engagement with the performance as well as provide background knowledge on William Shakespeare and the influential literature he wrote.

This resource includes a range of information, discussion topics, and activities that can stand on their own or serve as building blocks for a larger unit. The activities are designed to be mixed, matched and modified to suit the needs of your particular students.

Inside, you’ll find activities to share with your students both **before the show** and **after the show**, indicated by headings at the top of the page. These are designed to help focus your students’ engagement with the performance by giving them specific themes to watch out for, as well as topics for discussion following the performance. Each activity is designed to meet Idaho Standards of Education to foster critical thinking and problem solving skills.

We encourage you and your students to share your thoughts with us! Any of the artwork or activities your students send will be shared with the artists who created *The Comedy of Errors*, and any feedback from you will help to improve our study guides for future audiences! Our mailing address is located within the study guide. Thank you so much!
About our education program...

The Idaho Shakespeare Festival has become an integral part of the arts education throughout Idaho. The Festival’s annual Shakespeareience tour brings live theater to more than 25,000 high-school students in more than 60 Idaho communities each year. Since it began touring in 1986, Shakespeareience has enriched the lives of nearly 500,000 students.

In 1999, the Festival assumed the operations of Idaho Theater for Youth (ITY). This alliance has more than doubled the Festival’s annual educational programming, resulting in the Festival becoming the largest provider of professional, performing arts outreach in the state of Idaho. In addition to the statewide Idaho Theater for Youth school tour, which brings professional productions to nearly 30,000 students in grades K-6 across Idaho, the Festival oversees year-round School of Theater programs. This series of classes in acting, playwriting and production, for students of all ages, enrolls over 300 Treasure Valley students each year. Look for upcoming student productions throughout the summer, fall and spring.

For more information on any of the Festival’s educational activities, please contact the Director of Education at the Festival offices or by email at renee@idahoshakespeare.org.

Before the Show

A NOTE FROM THE DIRECTOR...

The appeal of the separated twins story is the implicit suggestion that it could happen to anyone. Babies actually do get lost or separated, and, however rare such an event may be, it feeds the common fantasy that any one of us might have a clone, a doppelgänger — someone who is not only a human mirror but also an ideal companion, someone who understands us perfectly. - Lawrence Wright, “Double Mystery”, The New Yorker, August 7, 1995

I to the world am like a drop of water
That in the ocean seeks another drop,
Who, falling there to find his fellow forth,
(Unseen, inquisitive), confounds himself. - Antipholus of Syracuse, “The Comedy of Errors”

So, let’s start here. “The Comedy of Errors” is one of Shakespeare’s earliest plays. It is an adaptation of the “Menaechmi” by Plautus but in Plautus’ play there is one set of identical twins. Shakespeare, being Shakespeare ups the ante and gives us TWO sets of identical twins. The play establishes a ridiculous premise - the twins are not only identical but have the same names! Who would give birth to twins and give them the same names? It’s silly, unbelievable and, yet, somehow, we buy into it immediately.

How does Shakespeare pull this off? He focuses on the heart. Yes, we have the structure of a farce presented to us with endless multiplications of mistaken identity. But the characters are all searching for a partner, to complete a picture, to become a family once again.

So often productions of “The Comedy of Errors” focus exclusively on the Comedy (well, it is the title of the play after all) to the exclusion of the very real heartache that these characters are experiencing. Hopefully, our production will bring you the joys of both — a comedy of mistaken identity about people with very human needs and desires.

They say this town is full of cozenage,
As nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body. - Antipholus of Syracuse, “The Comedy of Errors”

I am transformed, master, am not I? - Dromio of Syracuse, “The Comedy of Errors”

Our production makes use of puppets (the final scene of the play has at LEAST 9 characters, Shakespeareience is made up of 6 actors), modern clothing and contemporary music (listen for the Tegan and Sara song - we had to include a pop song sung by identical twins!) to highlight the immediacy of this purest of Shakespeare comedies.

I hope you enjoy the journey of this play from a state of chaos and danger, through an elaborate maze of misunderstandings and finally arriving at a place of reunion, celebration and joy.

-Tom Ford, Director
Meet the Artists!

The Cast of *The Comedy of Errors*

- **Clare Parme** as Luciana
- **Patrick John Kiernan** as Dromio
- **Miles Duffey** as Antipholus
- **Katie Proulx** as Adriana
- **Veronica Von Tobel** as First Merchant, Luce, Courtesan and Abbess
- **Luke Massengil** as Egeon, Angelo, Officer, Duke and Dr. Pinch
The Puppets in *The Comedy of Errors*

Before the Show
The Life and Times of William Shakespeare

William Shakespeare was born in April 1564 in the town of Stratford-upon-Avon, on England’s Avon River. Because of poor record-keeping in small towns, his exact day of birth is unknown; it is traditionally celebrated on April 23rd. When he was eighteen, he married Anne Hathaway (who was 26 at the time). The couple had three children, one of whom died of the plague in childhood.

The bulk of Shakespeare’s working life was spent in London. He enjoyed success not only as a playwright, but also as an actor and shareholder in the acting company, Lord Chamberlain’s Men (later known as the King’s Men). In 1593 Shakespeare became a published poet; at the time theaters had been closed due to the plague, a contagious epidemic disease that devastated the population of London. He wrote many of his plays on English history as well as several comedies and at least two tragedies (Titus Andronicus and Romeo and Juliet). It is assumed that Shakespeare’s sonnets were also written during the 1590s. When the theaters reopened in 1594, Shakespeare continued his career as an actor, playwright, and acting company shareholder. His career would span over the next twenty years.

In 1599, Lord Chamberlain’s Men built a theater for themselves across the river from London, naming it The Globe. The plays that are considered by many to be Shakespeare’s major tragedies (Hamlet, Othello, King Lear, and Macbeth) were written while the company was residing in this theater, as were such comedies as Twelfth Night and Measure for Measure. Many of Shakespeare’s plays were performed at court (both for Queen Elizabeth I and her successor King James I), some were presented at the Inns of Court (the residencies of London’s legal societies), and some were doubtless performed in other towns, at the universities, and at great houses when the acting company went on tour.

Between 1608 and 1612, Shakespeare wrote several plays — among them The Winter’s Tale and The Tempest — presumably for the company’s new indoor Blackfriars theater, though the plays seemed to have been performed at the Globe and at court as well. Shakespeare wrote very little after 1612, widely thought to be the year he wrote King Henry VIII. It was during a performance of Henry VIII in 1613 that the Globe theater caught fire and burned to the ground. Shakespeare then retired from the stage sometime between 1610 and 1613 and returned to Stratford; he died there on April 23rd, 1616.

Until the 18th Century, Shakespeare was generally thought to have been no more than a simple, rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps statesman and philosopher Sir Francis Bacon or the Earl of Southampton, who was Shakespeare’s primary patron. However, he was celebrated in his own time by English writer Ben Johnson and others who saw in him a brilliance that would endure. Since the 19th century, Shakespeare’s achievements have been more consistently recognized, and throughout the Western world he has come to be regarded as the greatest dramatist ever.
Before the Show

Synopsis of The Comedy of Errors

Egeon, a merchant of Syracuse, is condemned to death in Ephesus for violating the ban against travel between the two rival cities. As he is led to his execution, he tells the Ephesian Duke, Solinus, that he has come to Syracuse in search of his wife and one of his twin sons, who were separated from him 25 years ago in a shipwreck. The other twin, who grew up with Egeon, is also traveling the world in search of the missing half of their family. (The twins, we learn, are identical, and each has an identical twin slave named Dromio.) The Duke is so moved by this story that he grants Egeon a day to raise the thousand-mark ransom that would be necessary to save his life.

Meanwhile, unknown to Egeon, his son Antipholus of Syracuse (and Antipholus' slave Dromio) is also visiting Ephesus—where Antipholus' missing twin, known as Antipholus of Ephesus, is a prosperous citizen of the city. Adriana, Antipholus of Ephesus' wife, mistakes Antipholus of Syracuse for her husband and drags him home for dinner, leaving Dromio of Syracuse to stand guard at the door and admit no one. Shortly thereafter, Antipholus of Ephesus (with his slave Dromio of Ephesus) returns home and is refused entry to his own house. Meanwhile, Antipholus of Syracuse has fallen in love with Luciana, Adriana's sister, who is appalled at the behavior of the man she thinks is her brother-in-law.

The confusion increases when a gold chain ordered by the Ephesian Antipholus is given to Antipholus of Syracuse. Antipholus of Ephesus refuses to pay for the chain (unsurprisingly, since he never received it) and is arrested for debt. His wife, seeing his strange behavior, decides he has gone mad and orders him bound and held in a cellar room. Meanwhile, Antipholus of Syracuse and his slave decide to flee the city, which they believe to be enchanted, as soon as possible—only to be menaced by Adriana and the debt officer. They seek refuge in a nearby abbey.

Adriana now begs the Duke to intervene and remove her "husband" from the abbey into her custody. Her real husband, meanwhile, has broken loose and now comes to the Duke and levels charges against his wife. The situation is finally resolved by the Abbess, Emilia, who brings out the set of twins and reveals herself to be Egeon's long-lost wife. Antipholus of Ephesus reconciles with Adriana; Egeon is pardoned by the Duke and reunited with his spouse; Antipholus of Syracuse resumes his romantic pursuit of Luciana, and all ends happily with the two Dromios embracing.
The story of Jim Lewis and Jim Springer

Jim Lewis and Jim Springer first met February 9, 1979, after 39 years of being separated. Both were very nervous at first, but now consider the reunion "the most important day of my life." Amid the euphoria over their rediscovery of each other, they came across astonishing similarities in their lives and behavior. Both had been adopted by separate families in Ohio, and had grown up within 45 miles of each other. Both had been named James by their adoptive parents, both had married twice; first to women named Linda and second to women named Betty. Both had children, including sons named James Allan. Both had at one time owned dogs named Toy.

These parallels made them perfect candidates for behavioral research, as did their only short acquaintence with one another before they were inducted into a study of reunited twins. The parallels were only the first in a series of similarities which would go to the heart of the influence of heredity and environment on human behavior. Dr. Thomas Bouchard of University of Minnesota studied the personalities and attitudes of the twin Jims, and the resulting similarities were again astonishing. In one test which measured personality variables (tolerance, conformity, flexibility), the twins' scores were so close that they approximated the averaging of the totals of one person taking the test twice. Brain wave tests produced skyline-like graphs looking like 2 views of the same city. Intelligence tests, mental abilities, gestures, voice tones, likes and dislikes, were similar as well. So were medical histories: both had high blood pressure, both had experienced what they thought were heart attacks, both had undergone vasectomies, and both suffered from migraine headaches. They even used the same words to describe these headaches.

The twins discovered they shared alike habits too. Both chain-smoked, both liked beer, both had woodworking workshops in their garages. Both drove Chevys, both had served as Sheriff's deputies in nearby Ohio counties. They had even vacationed on the same beach in the Florida Gulf Coast. Both lived in the only house on their block. The same patterns shared by the Jim Twins occurred time and time again. Their differences, more apparent now since some time has passed, are more subtle. According to Jim Springer, "the differences between Jim and me may be the differences between living in the city and country." Lewis was responsible for their reunion. Both of the twins had been told as youngsters that they had a twin brother, but Springer's mother told him his twin had died. Lewis wasn't interested in finding his missing brother until later in his life, but "didn't do anything about it" until 2 years before they eventually met. He went to the courthouse and found Jim Springer's name. It was only a short time later that Lewis had Springer on the phone and their families agreed to meet. "We were both nervous wrecks on the phone." Their genetic their twin bond is now restored.

(from Smithsonian, 1980)
Characters in The Comedy of Errors

Before the Show

Egeon
A merchant from Syracuse

Solinus
Duke of Ephesus

Antipholus of Ephesus
a citizen of Ephesus

Antipholus of Syracuse
a traveler, son of Egeon

Abbess
head of a convent in Ephesus

Adriana
wife to Antipholus of Ephesus

Luciana
sister to Adriana

First Merchant of Ephesus

Second Merchant of Ephesus, whom Angelo owes money

Dromio of Ephesus
servant to Antipholus of Ephesus

Dromio of Syracuse
servant to Antipholus of Syracuse

Balthasar
Ephesian merchant invited to dinner

Courtesy host of Antipholus of Ephesus’ dinner

Doctor Pinch
a schoolmaster and exorcist

Officer
also called Jailer

Headsman

Luce (or Nell)
kitchen maid betrothed to Dromio of Ephesus

Messenger
servant to Adriana and Antipholus
The Comedy of Errors
The Fifteen-Minute Play: The Comedy of Errors

The Fifteen-Minute Play is a plot summary intermingled with quotations from the play. It is typically used to introduce students to the play or prepare them to see a production. Try to keep the summary reading to fifteen minutes... Bonus: You can also utilize this format for future summaries, altering as you see fit or having students create their own Fifteen-Minute Plays!

◊ Create cards for the quotations with the corresponding numbers, shown on the next two pages, in bold. The cards should be large enough for three to five people to read simultaneously.

◊ Divide the class into groups and distribute the cards. Each group may have multiple cards.

◊ Give the groups five to ten minutes to prepare dramatic renditions of their line(s). They can read the line(s) as a chorus, individually, or in sub-groups, but everyone must speak part of the text.

◊ Encourage students to physicalize/dramatize the line(s) in some way. Using props is acceptable, but not necessary.

◊ When the rehearsal period is over, ask everyone to stand in a circle. The leader (you, or a student) stand in the circle as well, and reads aloud the script of the story (on the next page) calling out the numbers of quotations where indicated and pausing for the group responsible for that quotation to step quickly into the center and perform it.

◊ The leader should keep a quick, steady pace and those with lines to share should pay attention — the activity is much more fun when it moves right along.

(Please turn to next page for script!)
Because Syracuse and Ephesus are on bad terms with each other, each city forbids the other’s citizens entrance. Egeon, a merchant from Syracuse, learns this the hard way (1. Therefore by law thou art condemned to die). He tells the Duke of Ephesus of a storm that shipwrecked and separated his wife, twin sons, twin servant boys, and himself (2. Thus have you heard me severed from my bliss). The Duke feels badly for Egeon, yet insists on obeying the law (3. We may pity though not pardon thee). Despite the sad story, the Duke orders Egeon to (4. Beg thou, or borrow, to make up the sum, and live. If no, then thou art doomed to die).

Later the same day, Antipholus and Dromio of Syracuse arrive in Ephesus looking for their twin brothers and are warned to keep their origin a secret (5. Therefore give out you are of Epidamnum). After Antipholus sends Dromio away, Dromio of Ephesus arrives to bring his master home for dinner (6. The meat is cold because you are not come home). Antipholus, confused, sends him away and hurries to his inn (7. They say this town is full of cozenage). Dromio of Ephesus returns home and reports to his mistress his conversation with Antipholus (8. Sure my master is horn mad).

Antipholus and Dromio of Syracuse, meanwhile, meet at the inn, where the two men express their confusion at the behavior of the other due to the conversation between Antipholus and the other Dromio. Adriana, Antipholus of Ephesus’ wife, arrives to summon her husband home; Antipholus goes with her for dinner despite his belief that they have never met (9. What, was I married to her in my dream?).

During dinner, Antipholus of Ephesus arrives home (10. But soft! My door is locked. Go, bid them let us in) only to be sent away. At the same time, Dromio of Ephesus is confused by his counterpart yelling behind the door, keeping him out of the house (11. Hast stolen both mine office and my name!). Antipholus resolves (12. I will depart in quiet and, in despite of mirth, mean to be merry) and leaves to dine with another lady friend.
Inside the house, Antipholus of Syracuse has fallen in love with Adriana’s sister, Luciana, who scolds him for ignoring his marriage (13. **Why call you me “love”? Call my sister so**). At the same time, Dromio comes seeking his master’s protection from one of the kitchen maids, who claims they are engaged (14. **I have but lean luck in the match, and yet is she a wonderous fat marriage**). The two men decide to leave Ephesus as soon as possible (15. **If everyone knows us and we know none, ‘tis time, I think, to trudge, pack, and be gone**).

As Antipholus of Syracuse continues to meet strangers who recognize him (16. **There’s not a man I meet but doth salute me**), his counterpart’s courtesan arrives and demands either the gold necklace he promised her or the ring he took from her the night before; he sends her away (17. **Avaunt, thou witch!**).

Adriana, believing her husband is insane, hires a man to cure Antipholus (18. **Good Doctor Pinch, you are a conjurer; establish him in his true sense again**). Antipholus of Syracuse struggles in vain when confronted (19. **O bind him, bind him! Let him not come near me**), and he and his Dromio quickly escape to a nearby abbey for protection. Adriana asks the Abbess to force Antipholus and Dromio to leave the abbey, but the Abbess blames Adriana for their madness and refuses to allow her entrance (20. **The venom clamors of a jealous woman poisons more deadly than a mad dog’s tooth**). As the Duke of Ephesus passes by the abbey, Adriana begs for (21. **Justice, most sacred Duke, against the Abbess**).

Egeon, being escorted by the Duke to his execution, sees Antipholus and Dromio of Ephesus and tries to convince them to pay his penalty (22. **Unless the fear of death doth make me dote, I see my son Antipholus and Dromio**). As they deny recognizing him, the Abbess brings the Syracusean pair out of the Abbey, where Adriana realizes the cause of her confusion (23. **I see two husbands, or mine eyes deceive me**). Additionally, Egeon recognizes the Abbess as the wife he had lost at sea (24. **If I dream not, thou art Aemilia**). Egeon is pardoned and, with both pairs of twins reunited, all adjourn to celebrate (25. **With all my heart I’ll gossip at this feast**).
The Comedy of Errors Vernacular

Guilders: noun — money
Seditious: adjective — subversive, rebellious
Bark: noun — ship
Crave: verb — beg, need
Minions: noun — mistresses
Dross: noun — scum
Mickle: adjective — great
Iron Crow: noun — a crowbar
Mart: noun — a marketplace
Diviner: noun — someone who can foresee the future
Ducat: noun — gold coin
Impeach: verb — accuse

did you know?
The average American has a vocabulary of about 10,000 words. Shakespeare’s vocabulary had about 29,000 words! Shakespeare invented a lot of words including: bedroom, bump, assassination, apostrophe, bloody, dislocate, frugal, majestic, eyeball, and suspicious.
Activity!

Choose one of the characters below and create a Facebook page for that character.

Luciana, Antipholus, Dromio, Adriana or Egeon
Activity!

Memory Mnemonics Experiment!

MNEMONICS:

Have you ever had to memorize a list of words or an equation for a test at school? Maybe it was a list of the planets or all the state capitals. Think about how many words the actors in Othello had to memorize! Sometimes it can be difficult to remember long lists of words. This is where memory techniques can help. One memory technique is called mnemonics. A mnemonic (pronounced nuh-MAH-nick) is a memory aid that uses systems of rhymes, acronyms, and diagrams to help you remember names, dates, facts, and figures. An example of a mnemonic is the word scuba, which is not just a word—each letter in the word stands for something. Scuba is an acronym for self-contained underwater breathing apparatus. Another example of a mnemonic is the rhyme "i before e except after c, or when sounding 'a' as in neighbor or weigh." This mnemonic was designed to help a person remember the order of the letters "i" and "e" in different words. Mnemonics are a great resource not just for you as students, but for actors trying to memorize lines, teachers to help remember students names, business people to remember a to-do list and even the president to memorize a speech!

HISTORY:

The term mnemonic is derived from Greek. It is based on the word mnemonikos which means "of memory." This word refers back to mnema, which means "remembrance." There are several different types of mnemonics. You can use music, name, expression, model, rhyme, note, image, connection, and spelling mnemonics to help you remember just about anything.

PROCEDURE:

Gather six of your friends and separate them into two groups. One group will be the control group and the other will be the experimental group. The purpose of a control group is to act as a constant and to highlight any effects the variables in an experiment may have on the experimental group. You will ask each member of the control group to memorize the list below without using a mnemonic, then test them by asking them to repeat the list back. Next, you will ask each member of the experimental group to memorize the same list of words, but using a mnemonic.

List of Words

<table>
<thead>
<tr>
<th>Fish</th>
<th>Girl</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coffee</td>
<td>Apple</td>
</tr>
<tr>
<td>Phone</td>
<td>Glue</td>
</tr>
<tr>
<td>Scissors</td>
<td>Dog</td>
</tr>
<tr>
<td>Cane</td>
<td>Violin</td>
</tr>
<tr>
<td>Treacherous</td>
<td>Elephant</td>
</tr>
<tr>
<td>Snow</td>
<td>Number</td>
</tr>
<tr>
<td>X-Ray</td>
<td>Baby</td>
</tr>
</tbody>
</table>

Questions

1. Did the mnemonic help you remember the list better than the control group, who did not use a mnemonic?
2. What kind of mnemonic did you use?
3. Did you find the mnemonic to be helpful?
4. What areas of study might a mnemonic device be helpful?
5. Which words were the hardest to memorize without a memorizing device? Why?
Enter COURTESAN:

COURTESAN

Well met, well met, Master Antipholus. I see, sir, you have found the goldsmith now; Is that the chain you promis’d me today?

ANTIPHOLUS OF SYRACUSE

Satan, avoid, I charge thee tempt me not.

DROMIO OF SYRACUSE

Master, is this Mistress Satan?

ANTIPHOLUS OF SYRACUSE

It is the devil.

DROMIO OF SYRACUSE

Nay, she is worse, she is the devil’s dam.

COURTESAN

Your man and you are marvellous merry, sir. Will you go with me? We’ll mend our dinner here.

ANTIPHOLUS OF SYRACUSE

Avoid then, fiend, what tell’st thou me of supping? Thou art, as you are all, a sorceress: I conjure thee to leave me and be gone.

COURTESAN

Give me the ring of mine you had at dinner, Or, for my diamond, the chain you promis’d, And I’ll be gone, sir, and not trouble you.

DROMIO OF SYRACUSE

Some devils ask but the parings of one’s nail, a hair, a drop of blood; But she, more covetous, would have a chain.

COURTESAN

I pray you, sir, my ring, or else the chain; I hope you do not mean to cheat me so?

ANTIPHOLUS OF SYRACUSE

Avaunt, thou witch! Come, Dromio, let us go.

DROMIO OF SYRACUSE

“Fly pride,” says the peacock: mistress, that you know.

Exit with ANTIPHOLUS OF SYRACUSE.

COURTESAN

Now out of doubt Antipholus is mad.
CREATE YOUR OWN PLAY POSTER

In professional theater, there is often a person called the ‘art director’ who is responsible for designing all the advertising materials for a production, including promotional posters, programs, etc. Using any art materials from the classroom or special materials from home (magazines to make a collage, etc.), have your students design posters for *Comedy of Errors*. They can advertise the Shakespearience! production, or use their imaginations and create their very own productions! Here are four examples of posters for *Comedy of Errors* you can share with your students for inspiration. Some information they may want to include:

- The show’s title
- The dates, times, and location the play is being performed
- Contact information (phone numbers, addresses, or websites)
- Names of actors appearing in the play (could be their friends, celebrities, anybody!)
- A tagline or excerpts from imaginary reviews (“Two thumbs up!”)
- A drawing or collection of drawings that highlights a character, scene, location, or theme from *Comedy of Errors* that the student feels is important for a potential audience member to understand about the production.
Activity!

Shakespeare’s characters had colorful ways of insulting each other. Channel your inner Tybalt or Mercutio for the following activity.

Directions: Combineth one word or phrase from each of the columns at the right and addeth “Thou” to the beginning.

Use a dictionary to make certain thou knowest the true meaning of thy strong words and thou shalt have the perfect insult to fling at the wretched fools of the opposing team. Mix and match to find the perfect barb from the Bard!

**INSULT HURLER:**

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>COLUMN B</th>
<th>COLUMN C</th>
</tr>
</thead>
<tbody>
<tr>
<td>bawdy</td>
<td>clay-brained</td>
<td>canker-blossom</td>
</tr>
<tr>
<td>churlish</td>
<td>dog-hearted</td>
<td>clotpole</td>
</tr>
<tr>
<td>distempered</td>
<td>empty-hearted</td>
<td>cutpurse</td>
</tr>
<tr>
<td>fitful</td>
<td>evil-eyed</td>
<td>dogfish</td>
</tr>
<tr>
<td>gnarling</td>
<td>eye-offending</td>
<td>egg-shell</td>
</tr>
<tr>
<td>greasy</td>
<td>fat-kidneyed</td>
<td>gull-catcher</td>
</tr>
<tr>
<td>grizzled</td>
<td>heavy-headed</td>
<td>hedge-pig</td>
</tr>
<tr>
<td>haughty</td>
<td>horn-mad</td>
<td>hempseed</td>
</tr>
<tr>
<td>hideous</td>
<td>ill-breeding</td>
<td>jack-a-nape</td>
</tr>
<tr>
<td>jaded</td>
<td>ill-composed</td>
<td>malkin</td>
</tr>
<tr>
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Did you know?

If you were to Google “Shakespeare,” you would receive over 15 million pages of results!

Scholars generally believe that Shakespeare wrote *Romeo and Juliet* around 1595–96, about the same time he wrote *A Midsummer Night’s Dream*. The play was first published in 1597.

The 'plague' Mercutio wishes upon the two families with his dying breath was most likely the Bubonic Plague. The epidemic broke out in England in 1563 and 1578; there was another outbreak in 1593 which killed 5% of the people of London. Shakespeare lost 3 sisters, a brother, and his only son, Hamnet (who was just eleven years old) to the plague.

Shakespeare is the second most quoted author in the English language. The only other text quoted more frequently than Shakespeare’s works is the Bible.

At the Globe theater house, there was not one restroom for all three thousand spectators; nor were there any intermissions in the plays...

All but 3 of Uranus’ 27 moons are named after Shakespeare’s characters.
Suggested reading and viewing materials

More Shakespeare: The Taming of the Shrew and Twelfth Night

Popular cinematic versions of Shakespeare’s work:

Adaptation of
The Comedy of Errors

Adaptation of
Twelfth Night

Adaptation of
The Taming of the Shrew

Movies speculating on the life of William Shakespeare and his influences:

Sources:
http://www.shakespeare-navigators.com
http://www.folger.edu/Content/Teach-and-Learn/Teaching-Resources
http://www.johndclare.net/English/Shakespeare_facts.htm
The Idaho Shakespeare Festival has evolved into one of the region’s premier, professional theater arts organizations, directly serving over 105,000 individuals annually. It is governed by a volunteer 40-member Board of Trustees, 2 co-equal executives, and a permanent staff of 10 employees. In addition, the Festival operates as an “artistic home” for over 150 artists and production staff, who are employed during the summer and at other times of the year or during the Festival’s spring educational tours.

At the organization’s core is its outdoor summer season which presents classical repertory, focusing on the plays of William Shakespeare, in addition to some contemporary works and musicals. The Festival’s Amphitheater and Reserve, now entering its 16th year of operation, is the venue for over 59,000 audience members who come to Boise from across Idaho and increasingly from other states and countries.

In addition to its seasonal productions, the Idaho Shakespeare Festival provides theater arts programming integrated into the curricula of approximately 95% of the school districts in Idaho, as well as serving parts of Oregon and Nevada. Through its school tours, Shakespearience and Idaho Theater for Youth, the Festival annually reaches over 50,000 children at all grade levels, particularly focusing on children in remote and rural communities.

ISFs School of Theater exemplifies the Festival’s attempts to foster life-long learning and appreciation of the theater, providing ongoing classes for students ranging in age from preschool to adult, with the Summer Apprentice Program and Residencies offered for extended theatrical training. As part of ISF’s educational outreach, the Festival donates tickets to over 100 non-profit and student groups, has created a special Access Program for both students and low-income groups in the community, and now makes low-cost access possible for children and young adults throughout the summer season with student subscription packages.

Festival staff members also participate in the community, serving on boards and assisting the activities not only of local and regional organizations, but also participating at a national level, where Charles Fee is in his 10th year heading the Great Lakes Theater (Cleveland) and fourth leading Lake Tahoe Shakespeare Festival (Nevada) and Mark Hofflund served a presidential appointment to the National Council on the Arts (Washington, D.C.). Both Festival executives have been community leaders in Idaho for the better part of two decades, and both maintain full time residency with their families in Boise.