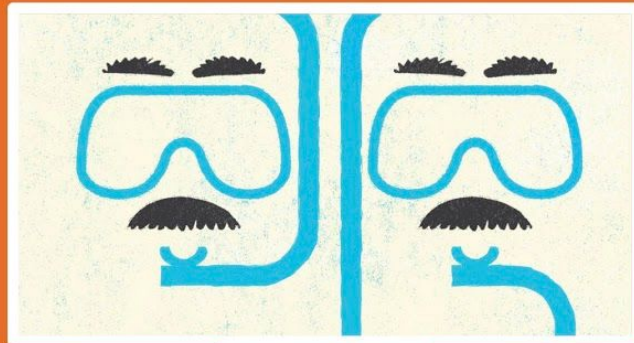


BRIGHAM YOUNG UNIVERSITY'S YOUNG COMPANY PRESENTS

Comedy of Errors



TEACHER'S RESOURCE PACKET

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Dramaturgs



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Courtesy of Abbie Craig, Paige Fletcher, and Andrew Smith (BYU Teaching Artists)

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Welcome to Young Company!

About BYU Young Company

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

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

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

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

Welcome Letter

Dear Teachers,

We are so happy to share our production of *The Comedy of Errors* with you! This play touches on so many themes that we find important today, and we hope that this Teachers' Packet will help you find ways to work with your students, both before and after the performance, to discover some of those themes.

As childhood and early adolescence are periods of life often consumed by understanding our identity, we feel that this production can relate to students of a variety of ages. The activities and lesson plans in this packet deal with issues of communication, understanding, and identity. Feel free to use them as a springboard to explore these issues, and to *play* with them.

Theatre is fun! And so is *The Comedy of Errors*!

And that's why we've chosen to set our production in the world of a 1960s teen beach movie. Youth play an important role both in the beach movie genre and in *The Comedy of Errors*, and we wanted to highlight that for our young audience. We love the music and dancing, the silly plot lines, the escape from a difficult political reality, and the playful approach to problem solving that we see in both genres. Hopefully these activities and lessons will help you discover some crazy connections with our Elizabethan, teen-beach-movie themed production. After all, enriching the theatrical performance for the audience members is at the heart of the work of a dramaturg, and enriching the students' educational experience and expanding their worldview at the heart of teaching. We hope that as you and your students play with the subject and maybe even the process of performance, that the groovy world of the 1960s in iambic pentameter comes alive!

Shelley Graham and Sam Baird
Dramaturgs

Theatre Etiquette

Just like the performers, the audience also has an important role to play. Because some of the students may not have attended a play before, below are expectations to help them prepare for our performance!

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

Play Synopsis - *Comedy of Errors*

Aegeon is a merchant from Syracuse who gets in trouble in the town of Ephesus, where Syracusians are NOT allowed. He is condemned to die for breaking the law, unless he can pay one hundred marks. And sadly, he doesn't have any way to pay it!

Duke Solinus of Ephesus wants to know why Aegeon would risk getting in trouble in his town, and so Aegeon tells his sad story of being shipwrecked long ago, and getting separated from his wife Aemilia, one twin son (Antipholus), and one twin servant (Dromio). Aegeon has lived the past 25 years in Syracuse with his other twin son (also named Antipholus) and his other twin servant (also named Dromio.) A few years ago, Antipholus of Syracuse took his servant Dromio on a trip to find his long lost twin brother. But when they didn't come back for five years, Aegeon went searching for them...and got arrested in Ephesus.

Duke Solinus feels so bad when he hears this story that he gives Aegeon a little extra time (until sunset) to find the money to buy his freedom.

Meanwhile, Antipholus of Syracuse and his servant Dromio have *also* landed on the beach in Ephesus, searching for twin brothers. Little does Antipholus know, his brother lives right there in Ephesus, with his wife Adriana and *his* servant Dromio!

And this is where the funny mistakes begin! Confusion and beatings, accusations and romantic declarations transpire: Antipholus of Syracuse must dine with his "wife" Adriana but sort of falls in love with her sister, and Antipholus of Ephesus is arrested for refusal to pay for a gold chain mistakenly delivered to his twin brother, sadly leading to his arrest.

Knowing his arrest is totally unfair, he begs Duke Solinus to step in on his behalf. Eventually everyone finds themselves in the presence of the Duke to sort things out. Aegeon is released from his death sentence and miraculously reunited with his wife and sons, and all has been put to right.

Wiggle Workout

We know students need time to prepare, mentally and physically, to be an audience member. Here is a short activity you can do with your class 5 minutes before your class heads to the performance!

Activity Title: Tissue Jive

Time: 5 minutes

Materials Needed: One tissue per child, Music or a timer (Optional video, for the variation)

Give each child a tissue to place on their head. Play music or start a timer and when the music (or timer) stops, anyone who's lost the tissue is out. Continue in short rounds until you have a winner.

Variation: Play the "Neato Tissue Dance!" Since our production of *The Comedy of Errors* is set in the 1960s, show [this short video](#) (or see link below) to your students and play some neato 60s tunes while students practice their best 60s dance moves. ("Neato" is a word that teenagers in the 1960s liked to use, meaning "Awesome.") Students can practice dance moves like these:

- The Twist
- The Watusi
- The Swim
- The Hully Gully
- The Jerk
- The Mashed Potato
- The Pony
- The Hitchhiker

And for BONUS points - encourage the students to see how many dance moves they recognize during the play!

"60s Dance Moves" video on youtube:

<https://www.youtube.com/watch?v=B5Lmk1YCXFU>

(Heads up: Girls dance in bikinis from 1:27 - 1:32.)

Before the show...

If you have a little bit more time before the show begins, try this activity! It will get the students thinking about what identity means, which is an important theme in our production of *The Comedy of Errors*.

Activity Title: “What’s My Identity?” Game

Time: 15-20 minutes

Materials Needed: Index Cards and Writing Utensil

- Have each student think about one other student in class that they admire. Then, they can write one positive word about that student’s personality on an index card. (Adjectives like cheerful, helpful, friendly, strong, fast, smart, etc.)
- Tape the index cards (all **positive** words, only) around the room. Invite students to walk around the room and read the cards describing *others*.
- Then they should stand near a card that they think might describe *themselves*. There can be multiple students at one card.
- Option (if there’s time): Have the students walk to a different card that might describe them.
- When the students are back at their seats, briefly discuss:
 - Did the person you were thinking of stand under the card you wrote for them?
 - How did you choose which card(s) describe YOU?
 - Is it easier to describe others, or yourself?
 - How is your identity similar to your classmates? How is it different?
- Connect to the performance: Watch the characters in the performance and think about which cards THEY should stand under!

After the show ...

Activity Title: Identity Charts

Time: 20-25 minutes

Materials Needed: Paper and Writing Utensil

- Have each student make a chart with three columns labeled family, hobbies and interests, and backgrounds. (Or print the Identity Chart on the following page.) In each of those columns instruct the students to think about words that describe them in each of those aspects of life. For example, in hobbies and interests the student could write dancer, football player, singer, etc or in background they could write their religion, race, birthplace etc. (This builds nicely on the “What’s My Identity” activity earlier, if you chose to use it.)
- After completing their own identity charts, split the students into small groups and assign each group a character from the show. In their groups, instruct them to make an identity chart for the character they were assigned.
- Come together as a class and discuss the character identity charts. How are the characters different from each other? How are they the same?
- Discussion Questions:
 - Since there are so many ways to define identity *other* than physical appearance, why is there so much confusion during the story of *Comedy of Errors*?
 - What could the characters have done in this show to avoid all the confusion?

NAME:		
IDENTITY CHART		
family	hobbies and interests	background

NAME:		
IDENTITY CHART		
family	hobbies and interests	background

Lesson Plans

Lesson #1: Iambic Pentameter in *Comedy of Errors*

Grade: 6th

Length: 45-60 minutes

Materials:

- “Bunny Bunny” Game instructions:
<http://www.improvinthepark.com/2013/12/10/improv-games-bunny-bunny/>
- “The Sketch Show—English Class” video:
<https://www.youtube.com/watch?v=zfVLTKkt3A>
- “Examples from *Comedy of Errors* with lines cut into individual strips. (Found at the end of this lesson plan)

UEN Core Standards:

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

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

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

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

Objective:

Students will demonstrate an ability to identify iambic pentameter by performing various lines of their own as well as lines from *Comedy of Errors* for each other in class.

Hook (10-15 minutes):

- Play “Bunny Bunny” with the students (link with instructions in materials).
- Debrief:

- What was easy about this game?
- What was difficult about the game?
- Why is rhythm/pacing important in this game?
- What does rhythm/pacing have to do with Shakespeare?

Instruction (25-30 minutes):

- Talk about how Shakespeare used poetic devices in his plays to create rhythm and emphasize certain words and ideas. By understanding this rhythm, we can learn a lot about the character speaking the words and the way Shakespeare intended the words to be spoken. This rhythm also made Shakespeare’s words sound more poetic.
 - Can you think of any parts of the production of *Comedy of Errors* we watched that sounded particularly poetic?
- Share that the way that we talk and say words actually has a poetry and a rhythm to it.
- Watch “The Sketch Show—English Class” video (link in materials) with the class. Point out the man who has “trouble with his emphasis.” Isn’t it silly that he doesn’t know which syllables to emphasize? We naturally are emphasizing certain syllable on words to make a rhythm without even knowing it!
- Write the words “iambic pentameter” on the board. Share that this is one of the “poetic devices” Shakespeare used to create his poetry. Break down the words with the class together.
 - Iambic: an iamb is two syllables in which the first syllable isn’t emphasized and the second syllable is. Use an example of a person’s name or a city.
 - Example: “Detroit.” We naturally say it and emphasize the second syllable: “de-TROIT.” Wouldn’t it sound silly if someone came up and said it like “DE-troit?”
 - This is why it sounds weird to say “em-PHA-sis.” Because we naturally want to say it like “EM-phasis.” Words have a natural rhythm.
 - Ask the students to think of and share other words that are naturally iambs.
 - Today, obey, diverged, because, etc.
 - You can also put two single syllable words together to make an iamb.
 - “I will,” “Don’t tell,” “Wait up.”
- Pentameter: a rhythm with five of something.
 - Penta = five, meter = rhythm

- So “iambic pentameter” means that it’s a rhythm with five iambs in it. An iamb has two syllables, so a line of iambic pentameter has ten syllables in each line
- Write down or project on a screen the first few lines of Adriana’s “The time was once when thou unurged wouldst vow” speech. Write down or project next to it Dromio of Syracuse’s “When I am cold” speech (Found at the end of this lesson plan).
 - Which one of these is iambic pentameter and which one is not?
 - Adriana’s lines are and Dromio’s are not.
 - Why do you think Shakespeare sometimes used poetic devices and sometimes didn’t?
 - Rich characters used poetry a lot and poor characters don’t as much.
 - Adriana was lamenting about lost love—feeling strong emotions
- Read Adriana’s lines together while over-exaggerating the rhythm of iambic pentameter. Then try and do the same thing for the Dromio’s lines. It doesn’t really work because the natural rhythm isn’t there.

Application (10-15 minutes):

- Hand out slips of paper and have the students try to write a sentence in iambic pentameter on it. Tell them it has to be a sentence that would be appropriate for kindergartners to read. It can’t be inappropriate or vulgar. Remind them that iambic pentameter
 - Is ten syllables that follow a structure of un-emphasized, then emphasized.
- Have the students put their sentences into a hat or bowl and have the random lines from *Comedy of Errors cut* into strips in another hat or bowl.
- Form the students into two lines facing each other and have them take turns drawing a sentence from each hat and “performing” that sentence to the person opposite them. After each sentence, ask the student to identify if the sentence they read was iambic pentameter or not.
- Debrief:
 - What were some of the ways we could identify what was iambic pentameter and what was not?
 - Was it difficult to write your sentences? Why or why not?
 - What is the difference between reading these lines on paper and “performing” them for each other?
 - Would it have been easier to understand the poetry in “*Comedy of Errors*” by reading it or by seeing it performed? Why or why not?

Examples from Comedy of Errors:

(Prose)

DROMIO OF SYRACUSE:

When I am cold, he heats me with beating; when I am warm, he cools me with beating; I am waked with it when I sleep; raised with it when I sit; driven out of doors with it when I go from home; welcomed home with it when I return.

(Iambic Pentameter)

ADRIANA:

The time was once when thou unurged wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savor'd in thy taste,
Unless I spake, or look'd, or touch'd, or carved to thee.

Non-iambic pentameter lines from Comedy of Errors (Prose)

I have served him from the hour of my nativity to this instant.

Wilt thou still talk?

Masters, let him go. He is my prisoner, and you shall not have him.

Come, stand by me; fear nothing. Guard with halberds!

Ay, sir, but I am sure I do not; and whatsoever a man denies, you are now bound to believe him.

No longer from head to foot than from hip to hip. She is spherical, like a globe. I could find out countries in her.

Iambic pentameter lines from *Comedy of Errors*

What, will you walk with me about the town?

Farewell till then: I will go lose myself

Where is the gold I gave in charge to thee?

I greatly fear my money is not safe.

Go back again, thou slave, and fetch him home.

I never spake with her in all my life.

What error drives our eyes and ears amiss?

Come, come, no longer will I be a fool

Lesson #2: *Comedy of Errors* in Voice and Body

Grade: 5th

Length: 45-60 minutes

Materials:

- Comedy of Errors Scene Summaries (Given at the end of this lesson plan)
- YouTube clip: "Inside Out Meet Your emotions Joy, Sadness, Anger, Disgust, Fear:" <https://www.youtube.com/watch?v=C1CvTC1CH7Y>

UEN Core Standards:

Reading Literature Standard 3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Speaking and Listening Standard 2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

National Theatre Standards:

TH.Cr.1.1.5.c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work

TH.Cr.3.1.5.b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.

Objective:

Students will demonstrate and ability to make bold character choices with their voices and bodies by performing a 30 second gibberish scene from *Comedy of Errors*

Hook: (5-10 minutes)

- Watch the YouTube video, "Inside Out: Meet your Emotions" (link found in materials).
 - What did we learn about each of these emotions?
 - What were some unique ways these characters moved or talked?
 - Do you think that if you moved and talked like one of these characters, even if you didn't look like them, we could tell which on you were pretending to be?

- Have the students “knit and weave” around the room, (in an open space, have them walk to a destination, avoiding bumping into another, and then immediately pick a new destination in the room, repeating the process. This creates a “townspeople” kind of effect). As they move, ask students to ignore each other for now, but to focus on moving and vocalizing like the character you give. Have them move around the room like
 - Joy
 - Sadness
 - Anger
 - Disgust
 - Fear
 - Curiosity
 - Confusion
 - Etc.

- Discuss how important voices and bodies can be in communicating meaning. There are an infinite amount of different ways we can use our voices and bodies that will communicate different things. For example, the way I say “I’m fine.” Can mean a lot of different things. Can you guess what I’m feeling when I say it these different ways?
 - Say “I’m Fine” with these different emotions in mind:
 - Sad
 - Angry
 - Happy
 - Confused
 - How were you able to tell what emotions I was communicating?

Instruction: (20-30 minutes)

- Activity: Verbal Variation: Divide the students into partnerships and have them find their own space in the classroom. Ask them to decide on a partner “A” and a partner “B”
 - Depending on the “rambunctiousness” of the classroom, you may choose to make partnerships by having the students “knit and weave” around the room and on your cue find a “partner” who is wearing the same color as them. This way students are less likely to end up with a best friend that could be a distraction.
- Explain that all of the partner “As” need to remember the line “Dromio, where run’st thou so fast?”
- Explain that all partner “Bs” need to remember the line “Do you know me, sir? Am I Dromio? Am I your man?”
- Ask the students to think for a moment about the way the lines should be said.

- Do you remember this moment from the version of the play we watched?
- What emotions do you think each character is feeling in this moment?
- You may choose to explain the context of this scene to the students (Act 3, Scene 2 from *Comedy of Errors*). Have the students begin practicing saying the lines to each other.
 - Start with the emotion that you think works best. Then try joy, disgust, sadness, anger, fear, confusion, etc.
- Next, begin asking students to experiment with different tactics that influence the way they say the lines.
 - Try to scare the other person.
 - Try to cheer the other person up.
 - Try to warn the other person
 - Try to confuse the other person.
 - Try to comfort the other person
- After the students have tried a few different tactics on each other, have them turn their lines into gibberish and repeat trying some of the same and some different tactics. As you go through these activities, side coach with questions/phrases such as:
 - Which “tactics” worked the best? Why?
 - What interesting choices did you make with your voices to communicate a tactic?
 - How did making the lines gibberish or nonverbal change things?
 - How can you still communicate these meanings without language?
 - Were you still able to understand the gist of what your partner said? Why/how?
- If you have time, you could choose to have some students come up and “perform” for the rest of the class and have the class try to guess which emotion or tactic is being performed.
- Gather the students together once more and debrief with your key questions.
- Key Questions:
 - How can our tone change the meaning of what we say?
 - How are we able to understand what people mean even when we don’t understand/hear their words?

Application: 20-25 minutes

- Explain that now we’re going to put the story from *Comedy of Errors* and the gibberish together. Warn that as we do this, it’s important to work together and to make big choices. The actors in *Comedy of Errors* had to experiment and try a lot of different things with their bodies and voices to communicate meaning, and you’re about to try and do the same thing.
- Split the students up into groups of 5-6. Hand out the scene summaries from *Comedy of Errors* and explain that they are going to perform a 30 second

scene straight from the play they watched. The only rule is they can only speak gibberish in the scene. Have them to begin to practice creating this scene.

- Depending on the amount of students, you may choose to have multiple groups practice the same scene, then discuss at the end the different choices made for that scene.
- Wander about from group to group and provide feedback and side-coaching.
 - What can you do to more strongly communicate what you're saying with your body? Your tone?
 - How can every person in your group be more fully involved?
- Gather the students together again and have them create an "audience"
- Watch each group perform their scenes. After each group performs ask the audience:
 - What happened in the scene?
 - What was each character feeling/doing/communicating?
 - Which fairy tale was it?
 - How were you able to tell these things?
- Key Questions:
 - What methods did you use to communicate with each other?
 - How were you able to understand the other groups scenes?

Comedy of Errors Scene Summaries: (Source: SparkNotes)

Scene 1:

While **Antipholus of Syracuse** and **Dromio of Syracuse** talk, **Adriana** and **Luciana** come upon them, mistaking them for Antipholus of Ephesus and his Dromio. Adriana immediately accuses Antipholus of Syracuse, (who she thinks is her husband) of violating his own promise of love to her. Antipholus, confused, says that he has never met her, which only makes Adriana more furious. She insists on dragging her perplexed "husband" home to dinner, bringing Dromio with them, and the confused Antipholus decides to play along until he understands the situation better. They go into Antipholus of Ephesus' house, and Dromio is left below to guard the door during dinner.

Characters: Antipholus of Syracuse, Dromio of Syracuse, Adriana, Luciana, Adriana's servants.

Scene 2:

Antipholus of Ephesus returns from the marketplace to his house, accompanied by **Dromio of Ephesus, Angelo the goldsmith, and Balthasar the merchant**. He asks his fellow businessmen to give Adriana an excuse for his tardiness. When he knocks at the gate, however, **Dromio of Syracuse** (hidden on the other side of the door) refuses to let the company in. Antipholus pounds and shouts furiously, bringing **Luce, his maid** to the door, and then **Adriana (his wife)**--but since both believe that Antipholus is already inside, they refuse to admit him. In a rage, Antipholus is about to break down the door when Balthasar convinces him that Adriana must have a good reason for keeping him out. Still angry, Antipholus leads his friends away.

Characters: Antipholus of Ephesus, Dromio of Ephesus, Angelo, Balthasar, Dromio of Syracuse, Luce, Adriana, Servants.

Scene 3:

Egeon, goes up to **Antipholus of Ephesus** and, mistaking him for the son he brought up, and greets him happily. Antipholus E. and **Dromio E.** are confused. Antipholus says that he never saw his father in his life. Then the **Abbess** enters, bringing with her **Antipholus and Dromio of Syracuse**, which causes general consternation. The Abbess greets Egeon and declares that she is his wife, Emilia, long separated from him, and that the identical Antipholi are their twin sons. The ring is returned to the **Courtesan**, the gold chain is paid for, and **the Duke** declares that Egeon is pardoned. Then, the entire company retires inside the Abbey for a celebratory feast.

Characters: Egeon, Antipholus of Ephesus, Dromio of Ephesus, Abbess/Emilia, Antipholus of Syracuse, Dromio of Syracuse, Courtesan, Duke, officials, Servants

Lesson #3: Communication in *The Comedy of Errors*

Grade: 6th

Length: 60 minutes

Materials:

- Teacher-in-role object (a scarf, a hat, a clipboard, etc.)
- Whiteboard and markers
- Students need something to write on

Standards:

FACS Strand 3 Standard 1 e: Explore effective personal, verbal, and nonverbal communication.

FACS Strand 3 Standard 1 g: Identify steps of problem-solving.

TH: Cr 2-6 a: Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.

TH: Cn 11.1.6 a: Identify universal themes or common social issues and express them through a drama/theatre work.

Objective:

Students will demonstrate an ability to use various forms of communication as a means of problem solving by reworking a scene from *The Comedy of Errors* to include clearer forms of communication.

Students will demonstrate an understanding of different points of view and develop original character ideas by stepping in role as a citizen of Ephesus in a teacher-in-role drama experience.

Hook (5-10 minutes):

Have the class stand up and play the human knot game. Each student should grab hands with two different people they are not standing beside, then all work together to untangle themselves. Teacher can participate or side coach.

Once the class has successfully untangled themselves, have them do it again, grabbing hands with new partners this time. This time through however, they are no longer allowed to talk or make any noises.

Once they have finished, have them form the knot once again, again grabbing hands with new partners. This time, in addition to not being able to speak, they must do it with their eyes closed. (This variation can be skipped if the class is large or the previous two activities filled the time.)

Let the class work at it until either they succeed or they are stuck. Have them gather for a short discussion and reflection of the activity. Ask:

- Was this activity hard? Why or why not?
- Which variation was the most difficult for you? Why?
- What role did communication have in accomplishing your goal?
- How can miscommunication complicate our lives?

Learning Engagement 1 (30 minutes): Teacher-in-role

Lead the discussion on communication into reflecting on the production of *The Comedy of Errors* the class saw. Ask:

- Where did you see miscommunication in *The Comedy of Errors*?

With the student's help, review the plot of *Comedy of Errors*. It may be helpful to draw a timeline of events on the board, using the Plot Synopsis on page 5 of this packet, if needed. Review that Ephesus is where the play takes place, and where one set of twins live with Adriana and Luciana, and that Syracuse is where the other set of twins comes from.

Once the plot has been reviewed, invite the class to imagine themselves as citizens of Ephesus, the city where *Comedy of Errors* is set, towards the end of the story when Antipholus and Dromio of Ephesus have escaped from being tied up, and Antipholus and Dromio of Syracuse ran into the abbey (church) to hide. Allow them to think for a moment and decide whether their character knows Antipholus and Dromio of Ephesus and Adriana, or if they don't know them and just live in the city. Once each student has made their choice, have each group gather together and instruct them to briefly review the story from their group's perspective. How would a friend of Antipholus have understood what happened? How would someone who doesn't know the family see the situation? Remind them that while we as an audience understood everything that was going on, and we have seen the end of the play, but none of the people in the city did.

Give the groups a few minutes to gather their thoughts. Visit each group separately and check in, give guidance where needed.

Once the groups have an idea of how they would have seen the events, inform the class that shortly an investigating reporter will arrive on the scene. This reporter is from another town and wants to write an article about the mix-up about Antipholus and Dromio and why they are acting crazy. They are hoping to interview the people of Ephesus to get an understanding of what occurred. Remind the class that even though none of their groups has the entire truth, they all *think* they do, and so should answer questions accordingly.

Using a small costume item (like a hat or a scarf) and/or a prop (like a clipboard or notebook), step into role as the investigating reporter. Remember- the students will follow your lead on how into the roleplay you are. There is no need to be excessive, but the more committed you are to playing the reporter the more likely the class is to responding to you. Your character should know nothing about the plot of *Comedy of Errors*, and so should be discovering everything from the students.

Introduce yourself to the class, tell them why you have come, and begin asking questions. Some questions will need to be developed on the spot to respond to what answers the students give you, but here are some suggestions for questions to begin with:

- Who ran into the abbey? Why?
- Who broke free from being tied up? Why were they tied up? Are they actually crazy?
- How are they in both places (the abbey AND standing in front of us)?
- Who is Adriana and what does she think?
- Where is the gold? Where is the ring?
- Etc.

Continue to ask questions in role until you, as the reporter, can put together a story of what happened. Ideally, the story you get should not be exactly right and there should be some confusion about which side of the story (who saw which Antipholus and Dromio when) is the correct one.

Learning Engagement 2 (10 minutes): Miscommunication Discussion

Step out of role as the reporter and invite the students to step out of role as Ephesus citizens. Everyone is now back to their regular selves. Ask the students what they saw happening in the roleplay. Ask for some volunteers to share their experience and what they noticed about communication. Did the reporter get the true story? Why or why not?

Ask the students to think about communication within their own lives. Why is clear communication so important? Do we ever get the whole story? How can we have better communication with each other?

Bring up modern technology. How does technology help us communicate? In what ways does it keep us from communicating? Spend as much time on this topic as needed.

Conclusion/Assessment (10 minutes): Rewriting Scenes

Refer back to the *Comedy of Errors* timeline on the board.

- As a class, identify a few scenes where miscommunication occurred. Examples of these could be
 - where Dromio of Ephesus tells Antipholus of Syracuse that it's time for dinner and Antipholus asks for his gold, or
 - when Antipholus of Syracuse says he is in love with Luciana but Luciana thinks he's married to her sister.
- Tell the class to consider how these scenes might have played out differently if they had had better communication or if they'd had modern technology.
- Tell the students to choose one of these scenes and then rewrite the scene in their own words with better communication, including modern technology if they want.

Once they are finished have the class turn their rewritten scenes in. Save them for review or use in a later lesson.