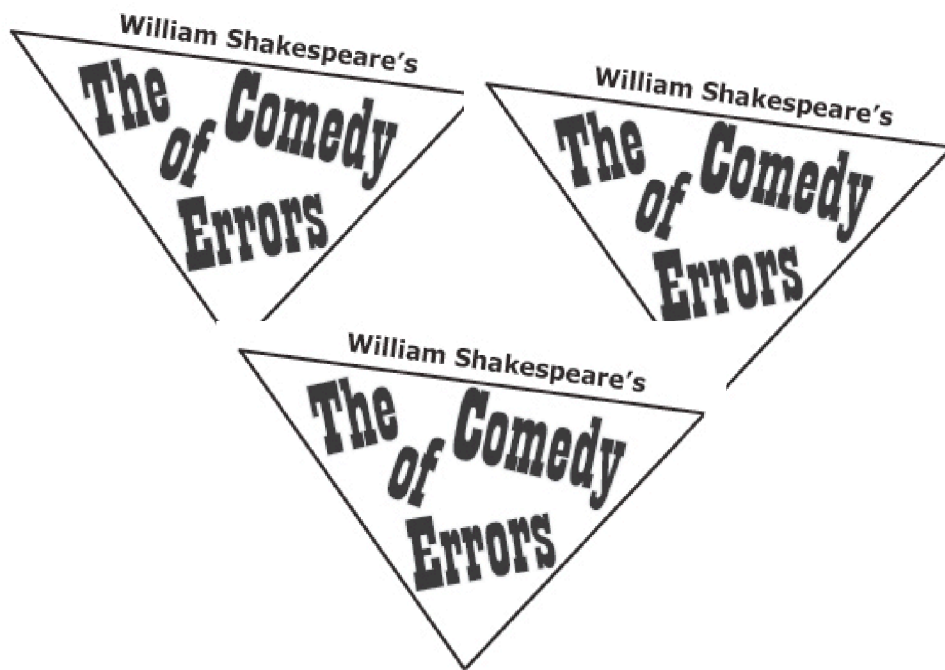


MARIN SHAKESPEARE COMPANY

DISCOVERY GUIDE Teen Touring Company 2009



Directed by Jon Tracy

Discovery Guide written by Kate Magill,
Marin Shakespeare Company's Education Director

www.marinshakespeare.org

Welcome to the Discovery Guide for *The Comedy of Errors!!*

Introduction

Marin Shakespeare Company is pleased to offer you this opportunity to see one of Shakespeare's earliest (and possibly his first!) comedies live on-stage! This farcical comedy deals with mistaken identities and slapstick action and remains an audience favorite! *The Comedy of Errors* is a great introduction to 'the Bard' for students who are new to Shakespeare and a fun-filled re-introduction for students who have developed the 'Shakespeare Yucks.' For those already enchanted by Shakespeare's works, this play is guaranteed to delight, as the master-storyteller has provided us with an uproariously funny story.

However you come to this production, there is much to be said for a little preparation before the performance. This DISCOVERY GUIDE is intended to provide you with background information about the play, explanations of characters and plot lines and some pre- and post-show activities, exercises and discussion questions for further deepening your theatre-going experience.

Let us know if this DISCOVERY GUIDE is helpful (education@marinshakespeare.org). Enjoy!

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A word from the Director

Marin Shakespeare Company's adaptation of *The Comedy of Errors* throws the audience headlong into a fantastical 1930's New York City, an era of slick talk, fast cars, dirty politics, and dirtier mobsters.

The play, being Shakespeare's only true farce, lends itself perfectly to this update, playing off the classic themes of mistaken identity and miscommunication, pushing to the forefront the slapstick and physical comedy inherent in the text. Add a mobster or two? Well...

The Comedy of Errors promises to deliver the beauty of Shakespeare's text while showing it through the familiar lens of another world. This is a great play (and a great production) for audiences both old and new to The Bard.

Jon Tracy - Director

DISCOVER: the origins of the play...

Shakespeare's Sources

As with many of his plays, we are unsure exactly which sources Shakespeare used, but we DO know what might have been available to him as he was writing and, from there, we can deduce which sources Shakespeare may have drawn from.

The main story-line for *The Comedy of Errors* (the twin brothers being constantly mistaken for each other) probably comes from the comedy *Menaechmi*, written by the Roman dramatist Plautus (c. 254 - 184 B.C.). In Plautus' story, Menaechmi, a man from Syracuse, arrives in Epidamnus (which Shakespeare changed to Ephesus) and we find he has been searching the world for seven years in hopes of finding his lost twin brother. Shakespeare probably read the play in Latin because an English translation was not published until 1594 (the same year we think *The Comedy of Errors* was first performed). Regardless, Shakespeare makes several major changes to the original story, including removing several of Plautus' main characters and adding a second set of identical twins (the Dromios). Shakespeare also greatly expanded upon Plautus' characters and relationships creating much more complexity than the one-dimensional characters of *Menaechmi*.

Another play by Plautus, *Amphitruo* (written C. 195 BC), might be the source for one major plot point in the play -- in which Antipholus of Ephesus is locked out of his home for dinner while his wife entertains another look-alike man (Antipholus of Syracuse).

One last possible source which may be the basis for the Egeon/Emilia plot is *Appolonius of Tyre*, a Greek manuscript from the 3rd Century (the earlier original no longer exists, but this story was the basis of many other plays, books and poems). This story is about a king who loses his wife and daughter and thinks them both dead, only to be reunited again through unlikely circumstances.

It should be noted that many of the sources above deal solely with the misadventures and mistaken identities of the male characters. Shakespeare, however, added more depth to the female characters by adding Luciana (to give more romantic interest to the plot) and creating a complex emotional life for the character of Adriana (Antipholus of Ephesus' wife).

First publication and performance

The Comedy of Errors is assumed to be one of Shakespeare's earliest plays, (perhaps the very first) and its emphasis on slapstick comedy over eloquent verbal sparring (in contrast with Shakespeare's later comedies) has given the play its nickname: "apprentice comedy." The exact date of composition is unknown, but we do know it was first performed on December 28, 1594, at the Gray's Inn Christmas Revels, to an audience that would have been largely composed of lawyers and law students.

There is only one early text of this play -- the First Folio -- which was printed in 1623 (there was no quarto, or 'bad' version). The folio edition is the shortest of any of Shakespeare's plays, running only 1,777 lines.

DISCOVER: OUR PRODUCTION...

Creating an Adaptation

Did you know that in Shakespeare's lifetime, there weren't costume designs, per se, but the actors wore 'street-clothes' which were mostly Elizabethan (the contemporary clothing styles of the time). There were some costumes which were made for specific characters, but most of the clothing used were hand-me-downs or cast-offs from the local gentry, which were then preserved and used as costumes by different theatres or actors. Of course, information about costumes is scarce (and not always accurate), and we are left to assume that there was little attention paid to historical accuracy.

Well, this "opens the door" for modern productions to play with the settings of some of Shakespeare's plays. That's what we've done here! The performance you will see is 100% Shakespeare's language...BUT Director Jon Tracy has chosen to set the play in the 1930's, and with the backdrop of the Mafia wars between New York and New Jersey.

So, to get us "into the spirit" of these changes, we have made some slight changes in the locations and characters. For example: Shakespeare's "Antipholus of Ephesus" has become "Antipholus of New York" for our production! See below for some more changes in our adaptation.

What we changed

Ephesus became New York (NY)

Syracuse became New Jersey (NJ)

Several minor characters (merchants and other citizens) were cut out of this adaptation and absorbed into the roles of "Vito" and "Fredo."

The Duke of New York became "Don Solinus," the Godfather of the New York Mafia.

The roles of the Courtesan and of Emilia, the Abbess (the Antipholus brothers' mother) have been cut from this production.

**For an electronic copy of our adaptation, contact
Kate Magill at education@marinshakespeare.org**

DISCOVER: OUR PRODUCTION...

NEW YORK MAFIA (Shakespeare's Ephesus)

Don Solinus - (Shakespeare's Duke of Ephesus)
The "Godfather" of the New York Mafia

Vito and Fredo - (combination of several characters from Shakespeare's original)
Don Solinus' henchmen

Antipholus of New York (Shakespeare's Antipholus of Ephesus)
The twin brother of Antipholus of New Jersey and the son of Egeon. He is a wealthy, well-respected merchant and Adriana's husband.

Dromio of New York (Shakespeare's Dromio Ephesus)
The bumbling slave of Antipholus of NY and the other Dromio's twin. He is sent on errands only to return to the wrong master with the wrong item or information and gets beaten as a result.

Adriana

Antipholus NY's wife and sister of Luciana. A fierce, outspoken and 'shrewish' woman who is possessive and jealous of her husband, Adriana protests against the restrictions on married women.

Luciana

Adriana's unmarried sister who represents the dutiful wife, counseling her sister to have patience with her husband's absences.

Angelo

A New York merchant and friend and business associate of Antipholus NY.

NEW JERSEY MAFIA (Shakespeare's Syracuse)

Egeon, a New Jersey Merchant - (Shakespeare's merchant from Syracuse)
Father of the Antipholus twins.

Antipholus of New Jersey (Shakespeare's Antipholus of Syracuse)
The twin brother of Antipholus NY., and the son of Egeon.

Dromio of New Jersey (Shakespeare's Dromio of Syracuse)
The bumbling, comical slave of Antipholus NJ. He is the twin brother of Dromio of New York. Like his brother, he falls victim to the confusion caused by the mistaken identities and is beaten by the Antipholi when he fails to bring the right item or information.

DISCOVER: the story of the play...

ACT 1, SCENE 1: (Don Solinus' Mansion in New York City)

Our adaptation of *The Comedy of Errors* takes place in New York City in the 1930s. At the top of the show, Egeus, a merchant from New Jersey, is pleading for mercy from Don Solinus, the Godfather of the New York Mafia. The Don explains that there has been an argument between the cities of New Jersey and New York and that if any merchant from either city is found in the other, he must pay a fine of a thousand marks or be executed.

Egeon tells the story of his life: he was born in New Jersey, married and became a wealthy trader. Circumstances forced him to travel to Sicily for business and his pregnant wife went with him. While staying in an inn in Sicily, she gave birth to twin boys. Simultaneously, a poor woman staying in the inn also gave birth to identical boys, and Egeon bought her newborns, intending to bring them up as servants for his newborn sons. On the return trip to New Jersey, the ship was caught in a storm. Egeon's wife took one twin (and one servant-twin) and Egeon took the other set, but the ship hit a rock and split in two, scattering the family.

Egeon then explains that, 18 years later, his twin became curious about his brother, whose name, Antipholus, he had adopted. Antipholus NJ left home with his servant, Dromio NJ, to seek the lost half of his family. Egeon followed, searching for all of his family.

The Don, moved by Egeon's story, gives him time to raise the money to buy his freedom.

ACT 1, SCENE 2: (on the streets of New York City)

Antipholus of New Jersey enters with his servant, Dromio of New Jersey. Antipholus NJ gives a purse of money to Dromio NJ and asks him to take it to the Waldorf Astoria where they are staying. Soon after, Dromio reappears...but it is not the same Dromio! This is Dromio of New York, who mistakes Antipholus NJ for his master. Dromio NY scolds Antipholus NJ for not coming home to his wife, and Antipholus NJ beats Dromio NY for denying that he was just given money. Dromio NY runs off and Antipholus NJ (who narrowly misses seeing his father) sets off in search of his gold.

ACT 2, SCENE 1: (at the home of Antipholus NY)

At the home of Antipholus NY, his wife, Adriana, is worried that her husband is late for dinner. Luciana, her sister, says that a dutiful wife must exercise patience. Dromio NY arrives home and reports that his master denied having a wife and refused to return home. He says he has gone mad and talks only of his gold. Adriana angrily sends him again to fetch her husband, threatening another beating should he fail to bring her husband home again.

ACT 2, SCENE 2: (another part of New York)

Antipholus NJ meets up with Dromio NJ and berates him for his previous actions (remember, last time it was the wrong Dromio!). Adriana and Luciana enter, searching for Antipholus NY, but find Antipholus NJ instead and, of course, mistake him for his twin. Antipholus NJ protests that he has never seen her before, and Dromio NJ, confirms this, which makes Adriana even angrier. Eventually, Adriana and Luciana convince Antipholus NJ, still baffled, to go home with them for dinner.

ACT 3, SCENE 1: (outside the home of Antipholus NY)

Antipholus NY arrives home with Angelo (a New York merchant) from whom he plans to buy a gold chain. Dromio NY enters, upset with his master for beating him (another case of mistaken identity). Antipholus NY tries to go into his house, expecting dinner but finds his own door locked against him. Dromio NY tries to demand entrance, but is deterred by Dromio NJ, who is inside the house (with HIS master, who Adriana believes is her husband). Phew! Eventually, Antipholus NY asks Angelo, the goldsmith, to bring the chain intended for Adriana to him at the Porpentine Inn, and all exit.

ACT 3, SCENE 2: (on a street in New York City)

Luciana is chiding Antipholus NJ (whom she believes is her sister's husband) for wooing her. Dromio NJ enters, running away from a maid, Nell, who has mistaken him for her husband (Dromio NY).

DISCOVER: the story of the play...

ACT 3, SCENE 2: (on a street in New York City)

The two from New Jersey, unnerved by the fact that everyone in New York appears to know them, conclude that the place is full of witches and plan to leave that night.

Angelo brings the chain to Antipholus NJ, believing him to be Antipholus NY.

ACT 4, SCENE 1: (in a public place in New York City)

Angelo is in debt to the Don Solinus, who demands repayment (or else...). Angelo says that Antipholus NY owes him money for the chain (which has been given to Antipholus NJ) and at five o'clock he is due to pay him. Antipholus NY enters and Angelo asks Antipholus NY to pay him for his gold chain, but Antipholus never received the chain and refuses to pay, so Angelo has Vito and Fredo seize Antipholus NY in Don Solinus' name. As Antipholus NY is being led away, Dromio NJ arrives and Antipholus NY orders Dromio NJ to fetch money from Adriana to pay bail.

ACT 4, SCENE 2: (at the home of Antipholus NY)

Luciana is telling Adriana about the romantic advances made to her by the man they believe to be Adriana's husband. Dromio NJ rushes in telling them Antipholus NY has been arrested for unpaid debts and needs money to buy his way out of trouble. Adriana gives it to Dromio NJ and asks him to hurry back with her husband.

ACT 4, SCENE 3: (a public place in New York City)

Antipholus NJ, wearing the gold chain, muses on the strangeness of the fact that everyone in New York seems to know him. Dromio NJ arrives with the money Adriana has sent to save her husband from prison. Antipholus NJ does not understand why Dromio NJ has brought him money and thinks his servant has been driven mad by the strange atmosphere of New York.

ACT 4, SCENE 4: (the same)

As they exit, Antipholus NY enters, in the company of Don Solinus and his thugs. Dromio NY enters but with no money, for which Antipholus NY beats him. Adriana and Luciana enter, and Antipholus NY berates her for locking him out of his house, though she insists he dined at home with her! Don Solinus sends Antipholus and Dromio of NY with his thugs as Adriana demands to know why her husband is constrained and the Don explains Antipholus NY owes Angelo money.

Immediately, in comes Antipholus NJ with his Dromio, weapons drawn. Fearing they have escaped the Don, Adriana and Luciana flee, furthering Antipholus NJ's need to get out of New York as soon as possible, as he just doesn't understand what is going on!

ACT 5, SCENE 1: (a street before a Priory [a nunnery])

Angelo enters with Antipholus NJ (and his Dromio), and they quarrel and eventually draw weapons on each other, but Dromio NJ pulls his master into the sanctuary of the Priory. As they escape, Don Solinus enters with Egeon in tow, as Adriana and Luciana beg him to set everything straight.

Enter Antipholus and Dromio of NY, begging for justice against his wife for locking him out of his own home. Of course, Adriana denies the charges. Angelo again attempts to get the money due him and the confusion mounts, Don Solinus finally declaring "I think you are all ... stark mad."

Egeon interrupts just then, hoping his son will pay his fine and free him from Don Solinus. But Antipholus NY (not having seen his father since he was an infant) denies ever having been to New Jersey and says he does not know Egeon.

As everyone's anger reaches its peak, re-enter Antipholus NJ with his Dromio and Adriana exclaims "I see two husbands, or mine eyes deceive me." As the truth slowly reveals itself, all is set right. As they all go off to celebrate the reunion, the Dromios also reunite, concluding "We came into the world like brother and brother / And now let's go hand in hand, not one before the other."

DISCOVER: themes

A **literary theme** is an idea, message or lesson which is explored in a literary work. Often these are implied rather than blatantly stated.

Identity There are many events in this play which cause the characters to second-guess their identity. Antipholus NJ feels that he lost part of his identity when he was separated from his mother and brother, and arrives in New York hoping to complete himself by finding them once more. Antipholus NY believes he knows exactly who he is. Both Antipholus twins find their beliefs about their identity shaken up through the events of the play.

The ladies struggle to find their own sense of identity within marriages. Adriana fiercely asserts her independence within her marriage, but at the same time she has so utterly developed her identity as wife that she cannot separate from her husband, or risk losing her identity. Luciana's sense of identity within marriage contrasts with Adriana's. She believes that men are lords over their wives, and wants to learn to obey before she learns to love.

Discuss the idea of identity and self-image. What is YOUR self image? Is it affected by other people or possessions? Which of the characters' searches for identity do you most identify with? Why?

Love and Marriage - In *The Comedy of Errors*, there are serious things going on between Antipholus of New York and his wife Adriana. It is not a happy marriage. He stays out late and hangs out with his friends while his wife suffers and complains and wallows in jealousy. Why do you think Shakespeare chose this type of relationship? Are the "errors" comic exaggerations of the miscommunication that is already prevalent in some relationships? How would the events have been different if the couple was loving and trusting? Were some of the misunderstandings heightened by projections of an already-mistrusting couple prone to lies and excuses?

Women - How are Luciana and Adriana different from each other? How do they relate to one another? How do they react when they confront problems? Compare the advice that Luciana gives about women being subservient to their husbands to the tough love advice of the Abbess. Which do you agree with? Both? Neither? Why?

Abuse and Violence. These words obviously carry a very negative connotation, but in this play, Shakespeare uses violence, particularly between master and servant, for comic effect. How does Shakespeare's violence come across as comedy, rather than tragedy? How do you think it will be staged (to look comedic rather than tragic)? Also, take a look at the relationship between Antipholus NY and his wife Adriana...how is the violence/abuse factor (or the threat of it) different from that of the Antipholus/Dromio violence?

DISCOVER: discussion topics...

- 1. FARCE or COMEDY?** There is some debate as to whether *The Comedy of Errors* should be categorized as a FARCE (a broad comedy which centers on one ridiculous event which becomes more confusing as the story progresses until all is revealed in the last scene) or a COMEDY (a play which depends on character development and witty conversation). Arguments could be placed for both sides of the argument. What do YOU think? Support your answer.
- 2. STOCK CHARACTERS.** The characters in this play (particularly male characters) are considered “stock characters,” or characters which are known more for their personality type, mannerisms and speech. These ‘stock characters’ are also known as archetypes: the clown, the old man, the merchant, etc, and are based on characters from the early Italian commedia dell’ arte. Research some of the commedia dell’ arte characters and decide which characters from the play represent which commedia characters.
FOLLOW UP: Oddly enough, female characters (particularly Adriana) go through a greater transformation and show dramatic character development through the story. Why do you think this is?
- 3. Compare and Contrast** the Antipholus brothers. Do the same with the Dromio brothers. How does the master-servant relationship differ between the sets of twins (Antipholus and Dromio of New York vs. Antipholus and Dromio of New Jersey)?
4. Discuss the role of ‘**magic**’ in the play.
- 5. Life as a Twin!** Would you enjoy having a twin brother or sister? What would a day be like with you and your twin? Would it help or hinder you? To those of us without a twin, does the concept resonate with a deep archetypal longing? Many adults speak of looking for their “soul mate”- a person who completes them. Do all of us, in our own way, look for that “twin” in our relationships with friends?
FOLLOW UP: This is not the only play in which Shakespeare uses twins (who are mistaken for each other) as a device to move the plot. In what other plays does he use twins? How are those twins different from the ones in *The Comedy of Errors*? Why?
- 6. Tragedy?** Egeon’s opening speech is quite tragic. What is such a tragic speech doing in a comedy? If the comic elements in the play were to happen to a person today, they would be quite tragic (accusations, adultery, imprisonment, identity theft.) Why do tragic things make us laugh? Are comedy and tragedy closely linked?
- 7. Social Status (Servants and Masters)** What is the relationship like between the Dromios and their masters? If you were a servant, what would you do to serve your master? Are Antipholus and Dromio friends? How do they act as friends towards one another? When strange things start happening, does it bring them together or drive them apart or both? Does this happen to you? How?
- 8. It’s a Topsy-Turvy World.** Have you ever had a day when everything in the world seemed strange or out of sorts, and odd things happened? Or people seemed different? How do you deal with that? Write or tell a story describing a real or imaginary day that was turned topsy-turvy, or completely upside-down. Include your reactions to such a day, and share the story with the class. You could also improvise a scene of errors taking place in a school.

DISCOVER: Classroom Connections

Classroom Discussion

Compare / contrast characters and plots in *The Comedy of Errors* with other Shakespeare plays. Some connections are listed below, but see if you can find more!

1. Twins: The Dromio Twins OR the Antipholus Twins VS. Sebastian and Viola (*Twelfth Night*)
2. Fools/servants: the Dromios VS. Feste (*Twelfth Night*) VS. The Fool (*King Lear*)
3. Sisters: Adriana & Luciana VS. Regan & Goneril (*King Lear*) VS. Weird Sisters (*Macbeth*)

Compare / contrast this play's cases of mistaken identity with works of literature or movies. A few ideas are listed below to get you started, but there are many more!

1. *The Prince and the Pauper* (Mark Twain)
2. *Mrs. Doubtfire* (movie starring Robin Williams)
3. *One Tuesday Morning* (from 'September 11 series' - a novel by Karen Kingsbury)

Location, Location, Location: New York v Ephesus. What effect on the story, as a whole, does the choice to move the play from Ephesus to the more modern setting of New York City in the 1930s. What does this change for the characters? The major actions of the play?

FOLLOW UP: Try to place this story in yet another time and place (Example: in Atlanta, during the Civil War). How would this change the plot, characters or actions?

Creative Writing

Write a society column for a newspaper. Pick one of the social issues from the play, come up with a snappy headline, and then write a column for a 'society paper' (*The New York Times* would work for this show). This is an excellent class project.

Write a 'Dear Abby' letter from the point of view of a character in the play. Ask for help with a major dilemma that the character must overcome in the play.

FOLLOW UP: have students switch papers and write a response from "Abby."

Re-write the ending. Have students change one small plot-point in the play and re-write the ending accordingly. There are many ways this story could have ended -- encourage creativity!

Write a 'new' scene for the play (or re-write one). Make sure your scene is supported by the play, and be creative! Some topics are below but feel free to come up with your own.

1. What if the Duke (or Don, in our version) had not been affected by Egeon's story and had executed him in the first scene. How would this affect the rest of the play?
2. What if the twins were switched? How would they each have turned out differently?
3. What if Antipholus NY was married to Luciana, instead of Adriana?
4. What if Adriana and Luciana were twins, too!

DISCOVER: Classroom Connections..

Art // Design Projects

Make a **costume book**. Use research to put together a photo-packet of Elizabethan clothing as they might have been used as costumes in Shakespeare's day OR research clothing in the 1930's in the New York, as this is the setting of this particular production. Include works cited.

Alternatively, choose another era of time to set the show in and research and design costumes from that time period.

Design and build or draw a **quilt**. Have one panel per scene and create a caption that includes the act, scene and a quote that gave you the inspiration for the design. This could be a great class project, with each student creating a square and telling the whole story of they play. Don't forget to hang it up for all to see!

Design **scenery** for the play. Do a display on a poster or shadow box/diorama. Include a one-page explanation for your choices, including works cited.

Design a **comic book** for the show. Start by breaking the show down into scenes and then illustrating each scene. This could be an individual project or a class assignment.

Pre-Performance Questions

1. Why do you think this play has been performed for over 400 years?
2. What lessons do you think Shakespeare wanted us to learn from this play?
3. Which characters did you like in the play? Which characters did you dislike? Why?
4. If Shakespeare were in our classroom, what one question would you ask him about this play?
5. If you had the option to re-write part of the play, what would you change and why?
6. Do you see anything in the play that would be hard to perform on stage? How could you 'solve' this?

Post-Performance Questions

1. What did you think about the director's choice to place this play in the world of the Mafia the 1930s? Do you think it worked in that time and place? Why or why not?
2. Were the actor's performances what you expected? Did they portray the characters in the way you envisioned them when reading? Why or why not?
3. What did you notice when watching the play that you did not pick up when reading it? Why do you think that is? Does this change your opinion about anything? Why or why not?

DISCOVER: quotes from the play...

For each of the following quotes from the play, respond with an answer which:

- a) states the meaning of the quote,
- b) connects the quote to the play as a whole or to other literary works,
- c) discusses personal feelings about the quote, the character or the action it causes OR
- d) connects the quote to your personal life.

-
- 1) When your words are done,
My woes end likewise with the evening sun. (Act 1, scene 1)

 - 2) We may pity, though not pardon thee. (Act 1, scene 1)

 - 3) A trusty villain, sir that very oft,
When I am dull with care and melanchoy,
Lightens my humour with his merry jests. (Act 1, scene 2)

 - 4) A man is master of his liberty. (Act 2, scene 1)

 - 5) Do you know me, sir? Am I your man? Am I myself? (Act 3, scene 2)

 - 6) My heart prays for him, though my tongue do curse. (Act 4, scene 2)

 - 7) There's none but witches do inhabit here. (Act 3, scene 2)

 - 8) There's not a man I meet but doth salute me
As if I were their well-acquainted friend. (Act 4, scene 3)

 - 9) How many fond fools serve mad jealousy! (Act 2, scene 1)

 - 10) I see two husbands, or mine eyes deceive me. (Act 5, scene 1)

DISCOVER: OTHER RESOURCES..

WEBSITES

<http://www-tech.mit.edu/Shakespeare/>

Read/print any of Shakespeare's plays scene by scene or in its entirety.

<http://absoluteshakespeare.com/>

Absolute Shakespeare, the essential resource for William Shakespeare's plays, sonnets, poems, quotes, biography, and the Globe Theatre

<http://www.folger.edu/index.cfm>

The Folger Library's internet guide to Shakespeare for Teachers and Students

<http://www.pbs.org/shakespeare/educators/index.html>

PBS's Guide to Shakespeare in the Classroom

<http://shakespeare.palomar.edu/>

Mr. William Shakespeare and the Internet -- easy navigation for students

<http://www.shakespearehigh.com/classroom/index.shtml>

"Shakespeare High in the Classroom" -- easy navigation for students.

<http://www.shakespeare-online.com/>

Information for students on many of Shakespeare's plays and poems.

BOOKS

A Shakespeare Glossary by CT Onions

ISBN: 978-0198125211

A short, easy-to-use glossary that can be very valuable for the beginner

Shakespeare Lexicon and Quotation Dictionary by Alexander Schmidt

Vol 1 ISBN: 978-0486227269

VOL 2 ISBN: 978-0486227276

This book provides definitions, locations, and meaning for every word in Shakespeare's plays and poems. The 2 volumes contain more than 50,000 quotations.

The Oxford English Dictionary

ISBN for Compact Edition 978-0198612582

The Age of Shakespeare by Francois Laroque

ISBN: 0-8109-2890-6

VIDEO

The Comedy of Errors (1983), directed by James Cellan Jones for the BBC.