

THE COMEDY OF ERRORS – THE BIG QUESTION

A Key Stage 3 and 4 PSHE and Citizenship
Resource



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Curriculum Links

This KS3/KS4 Citizenship, English and Personal Wellbeing teaching sequence provides a scheme of work to help pupils learn about forming and talking through their opinions. It uses Shakespeare's plays to explore a range of topics including:

- *Personal growth and maturity*
- *Responsibility at different stages of life*
- *The importance of the rule of law*
- *Young people and mental health*
- *The power of political rhetoric*
- *Forgiveness and retribution*
- *Religious and other forms of extremism*
- *Cyberbullying and the pressures of social media*
- *The importance of diversity and of respecting difference*

From the National Curriculum – Citizenship

Purpose of study

A high-quality citizenship education helps to provide pupils with knowledge, skills and understanding to prepare them to play a full and active part in society. In particular, citizenship education should foster pupils' keen awareness and understanding of democracy, government and how laws are made and upheld. Teaching should equip pupils with the skills and knowledge to explore political and social issues critically, to weigh evidence, debate and make reasoned arguments. It should also prepare pupils to take their place in society as responsible citizens, manage their money well and make sound financial decisions.

Aims

The national curriculum for citizenship aims to ensure that all pupils:

- Acquire a sound knowledge and understanding of how the United Kingdom is governed, its political system and how citizens participate actively in its democratic systems of government.

- Develop a sound knowledge and understanding of the role of law and the justice system in our society and how laws are shaped and enforced.
- Develop an interest in, and commitment to, participation in volunteering as well as other forms of responsible activity, that they will take with them into adulthood.
- Are equipped with the skills to think critically and debate political questions, to enable them to manage their money on a day-to-day basis, and plan for future financial needs.

Subject content

Key stage 3

Teaching should develop pupils' understanding of democracy, government and the rights and responsibilities of citizens. Pupils should use and apply their knowledge and understanding while developing skills to research and interrogate evidence, debate and evaluate viewpoints, present reasoned arguments and take informed action.

Pupils should be taught about:

- The development of the political system of democratic government in the United Kingdom, including the roles of citizens, Parliament and the monarch.
- The operation of Parliament, including voting and elections, and the role of political parties.
- The functions and uses of money, the importance and practice of budgeting, and managing risk.

Key stage 4

Pupils should be taught about:

- Parliamentary democracy and the key elements of the constitution of the United Kingdom, including the power of government, the role of citizens and Parliament in holding those in power to account, and the different roles of the executive, legislature and judiciary and a free press.
- The different electoral systems used in and beyond the United Kingdom and actions citizens can take in democratic and electoral processes to influence decisions locally, nationally and beyond.
- Other systems and forms of government, both democratic and non-democratic, beyond the United Kingdom.

- Local, regional and international governance and the United Kingdom's relations with the rest of Europe, the Commonwealth, the United Nations and the wider world.
- Human rights and international law.
- The legal system in the UK, different sources of law and how the law helps society deal with complex problems.
- Diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding.
- The different ways in which a citizen can contribute to the improvement of their community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity.
- Income and expenditure, credit and debt, insurance, savings and pensions, financial products and services, and how public money is raised and spent.

The Personal Wellbeing Programme of Study – non statutory

The range and content includes:

Key Stage 3

- Examples of diverse values encountered in society and the clarification of personal values.
- The knowledge and skills needed for setting realistic targets and personal goals.
- Physical and emotional change and puberty.
- Sexual activity, human reproduction, contraception, pregnancy, and sexually transmitted infections and HIV and how high-risk behaviours affect the health and wellbeing of individuals, families and communities.
- Facts and laws about drug, alcohol and tobacco use and misuse, and the personal and social consequences of misuse for themselves and others.
- How a balanced diet and making choices for being healthy contribute to personal wellbeing, and the importance of balance between work, leisure and exercise.
- Ways of recognising and reducing risk, minimising harm and getting help in emergency and risky situations.
- A knowledge of basic first aid.
- The features of positive and stable relationships, how to deal with a breakdown in a relationship and the effects of loss and bereavement.
- Different types of relationships, including those within families and between older and young people, boys and girls, and people of the same sex, including civil partnerships.

- k. The nature and importance of marriage and of stable relationships for family life and bringing up children.
- l. The roles and responsibilities of parents, carers and children in families.
- m. The similarities, differences and diversity among people of different race, culture, ability, disability, gender, age and sexual orientation and the impact of prejudice, bullying, discrimination and racism on individuals and communities.

Key Stage 4

- a. The effect of diverse and conflicting values on individuals, families and communities and ways of responding to them.
- b. How the media portrays young people, body image and health issues.
- c. The characteristics of emotional and mental health, and the causes, symptoms and treatments of some mental and emotional health disorders.
- d. The benefits and risks of health and lifestyle choices, including choices relating to sexual activity and substance use and misuse, and the short and long-term consequences for the health and mental and emotional wellbeing of individuals, families and communities.
- e. Where and how to obtain health information, how to recognise and follow health and safety procedures, ways of reducing risk and minimising harm in risky situations, how to find sources of emergency help and how to use basic and emergency first aid.
- f. Characteristics of positive relationships, and awareness of exploitation in relationships and of statutory and voluntary organisations that support relationships in crisis.
- g. The roles and responsibilities of parents, carers, children and other family members.
- h. Parenting skills and qualities and their central importance to family life.
- i. The impact of separation, divorce and bereavement on families and the need to adapt to changing circumstances.
- j. The diversity of ethnic and cultural groups, the power of prejudice, bullying, discrimination and racism, and the need to take the initiative in challenging this and other offensive behaviours and in giving support to victims of abuse.

The Big Question – The Comedy of Errors

<p>Learning Objective</p> <p>Pupils use a range of balanced and persuasive argument techniques across a range of activities to formulate a viewpoint and argument related to the Big Question for this lesson.</p> <p>Pupils analyse the themes of isolation and separation in <i>The Comedy of Errors</i> and relate this to their lives and the modern world.</p> <p>Success Criteria (including differentiation)</p> <p>All can express an initial opinion on the ‘Big Question’ and justify their viewpoint. Most can develop their opinion over the course of the lesson sequence by listening and responding to others. Some can articulate a clear balanced argument on the ‘Big Question’, using sophisticated argument techniques.</p>	<p>Big Question: How does loss affect families?</p> <p>Vocabulary: loss, separation, isolation, bereavement, grief, therapy, consequences</p>	
	<p><i>To begin: Discover the events of <i>The Comedy of Errors</i> using the SSF 10 Events and the instructions for exploring the story in the Appendix.</i></p> <p>Lesson Plan</p> <ul style="list-style-type: none"> • Create group performances of each of the four verses of the prologue highlighting the themes of loss, separation and isolation. • Use Antipholus of Syracuse’s speech from Scene 1 and analyse the language used. • Taking differing aspects of loss ask the students to log ideas regarding the effect it can have on people and help they can seek. • Each group takes ownership for a type of loss and completes a large ‘Role on the Wall’, thinking about the feelings that the person will be feeling on the outside, compared to what they will convey to the world. • Within their groups, pairs research professional organisations that can support with this aspect of loss. • Students learn about the seven stages of grief and think about loss that they may have experienced in their lives. • Write monologues or diary entries for either brother (Antipholus or Dromio) from Syracuse who are looking for their respective twin. • Plenary- Show the film Ali’s Story, which tells the story of a 10 year old boy separated from his parents when he fled worn-torn Afghanistan. <p>See Teaching and Learning Activities for full details:</p>	<p>Resources</p> <ul style="list-style-type: none"> • Prologue from the abridged SSF script • Antipholus of Syracuse’s speech • The Comedy of Errors – 10 events • Instructions for exploring the story in the Appendix <p>National Curriculum Links</p> <ul style="list-style-type: none"> • The different ways in which a citizen can contribute to the improvement of their community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity. • Characteristics of positive relationships, and awareness of exploitation in relationships and of statutory and voluntary organisations that support relationships in crisis. • The roles and responsibilities of parents, carers, children and other family members. • The impact of separation, divorce and bereavement on families and the need to adapt to changing circumstances.

The Big Question – The Comedy of Errors

Teaching and Learning Activities

Starter – Exploring loss and separation

- Using the **prologue from the SSF abridged script**, do a quick comprehension check and chat it through. Identify similar words, words that contrast and ideas and themes that are starting to develop already.
- Split the class into four groups and ask them to rehearse a presentation of a verse each. Remind them of the key themes that they picked out previously and ask them to find opportunities within their verse to highlight these themes. Ensure that all members of the group are involved, that the verse is spoken somehow, and that they find moments to draw the audience into the story.
- Show each group in order and ask the class what they like, and what they notice about the other groups' work.
- Hand out **Antipholus of Syracuse's speech** to pairs and ask them to look for further examples of the themes of loss and separation. What linguistic devices does Shakespeare use to flag these themes to the audience? What clues do they give us about the character and his relationships?

Teaching and Learning Activity One

- Taking a different aspect of loss, ask the class to complete a carousel of ideas. Write each of the following in the centre of a large piece of paper:
 - Separation
 - Divorce
 - Death
 - Loss
 - Changing Circumstances (such as moving house or school)

- As each group moves, ask the students to add ideas for the following questions to the paper, regarding the aspect of loss written:
 1. Who might this affect?
 2. How might it make someone feel?
 3. How might they react?
 4. What are the long term and short term effects?
 5. How can they get help?
- Once the groups have moved around each piece of paper and returned to their first, they should then look through all of the ideas compiled and add anything further that they feel is missing.
- Ask the groups to research professional organisations that can help with these issues. Which are best suited to the aspect of loss the group are focusing on? How can they help? What support do they provide?
- Finally, ask the group to discuss how they could help a friend struggling with these issues.

Teaching and Learning Activity Two - Role on the Wall

- Using the carousel of ideas, in their groups, ask students to now create a role on the wall for a character that may have experienced this type of loss.
- Lead pupils in a discussion about the difference between how someone might feel and the way they might present themselves to the world having experienced this loss.
 - E.g. they might feel guilty and that it is their fault on the inside but this may manifest itself as anger on the outside and they may get involved in crime as a way to deal with their emotions. Why are the two versions of the same person so different? (Expect a reflection on the way they are supported (or not) throughout the process).
- Ask pupils to create their own role on the wall for whichever aspect of loss they have – an outline (life-size if possible or an A3 ‘gingerbread man’) with the characteristics, hopes, fears and personal desires of the person written on the inside of the figure.
- On the outside of the figure, children provide details of how the character wishes to appear to others.
- Once the roles on the wall are done, share them with the entire class and discuss their findings. What similarities and differences are there?

Teaching and Learning Activity Three

- Ask pupils to research either the Five Stages of Grief or the Seven Stages of Grief. These are widely acknowledged to be the stages that individuals must go through to process traumatic events. For example, the Seven Stages are commonly thought to be:
 - 1. SHOCK & DENIAL**
 - 2. PAIN & GUILT**
 - 3. ANGER**
 - 4. DEPRESSION and REFLECTION**
 - 5. AN UPWARD TURN**
 - 6. WORKING THROUGH PAIN**
 - 7. ACCEPTANCE, HOPE**
- Ask pupils to think of examples of a difficult emotional journey through the seven stages that they have either personally experienced or know of. E.g. divorce, bereavement. Have YOU ever found acceptance and/or the prospect of hope difficult?

Written Activity

- Can pupils write a diary entry or monologue for Antipholus or Dromio of Syracuse. They could use the 5 or 7 stages as paragraph markers and work through his feelings following the separation from his brother at a young age, his pain and guilt at being the one who definitely survived and then acceptance through to hope that he is not the only one that survived and a plan to find his brother in Ephesus.
 - Students may want to research real life stories of twins being separated and consider how this might make a difference to the loss.
- Alternatively, pupils write their own diary of grief and forgiveness based on either a personal or fictional life event, again using the five or seven stages as paragraph markers or subheadings?

Plenary

- Show the film [Ali's Story](#), which tells the story of a 10 year old boy separated from his parents when he fled worn torn Afghanistan.
- Reflect on this story and stories like this in the media, such as the children separated from their families in America. How do they think the feelings differ when the separation is undergone at such a young age?

Useful follow up

- Amnesty International has six further films about the lives of refugees, which you can find [here](#). They range from 1 – 16 minutes long but all cover the realities of life as a refugee and come recommended by Amnesty International's human rights education network.
- Three Identical Strangers was a Channel 4 documentary about a set of triplets separated at birth for (unbeknownst to them) medical research purposes. You can see that [here](#).

Appendix 1

THE COMEDY OF ERRORS

THE BIG QUESTION

Resources Pack



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Prologue

In Syracuse lived a man, Egeon
His wife a joyful mother of two twins
And which is strange, the one so like the other
As could not be distinguished but by names.

That very hour and in the self same town
A mean young woman was delivered
Of such a burden, male twins, both alike
And who Egeon bought t' attend his sons.

A league from Epidamnus they sailed
They were encountered by a mighty rock
Their helpful ship was splitted in the midst
Thus was Egeon severed from his bliss

Egeon's boy became inquisitive
After his brother, and he importuned
That his attendant – for the case was like
Might bear him company in the quest for him.

Antipholus of Syracuse's speech

He that commends me to mine own content
Commends me to thing I cannot get.
I to the world am like a drop of water
That in the ocean seeks another drop.
So I, to find a brother; my twin brother,
In quest of whom, unhappy, lose myself.

The Comedy of Errors

10 Events

1. Whilst searching for his long lost twin brother, Antipholus of Syracuse arrives in Ephesus with Dromio of Syracuse.
2. After encountering Dromio of Ephesus and then Adriana and Luciana, Antipholus and Dromio of Syracuse are persuaded to accompany the ladies to The Phoenix, Antipholus of Ephesus' residence.
3. Antipholus of Ephesus arrives home to find himself locked out. Indignant, he sends Angelo to fetch a chain he's had commissioned for Adriana. Meanwhile, he meets with a courtesan, promises *her* the gold chain and she gives him a ring in exchange.
4. Angelo gives the gold chain to Antipholus of Syracuse, mistaking him for his twin, Antipholus of Ephesus.
5. A Foreign Merchant demands that Angelo repays him the money owed or he will have him arrested. This sum of money is the same amount Antipholus of Ephesus owes Angelo for the chain.
6. They bump into Antipholus of Ephesus. He denies receiving the chain, and Angelo has him arrested.
7. Antipholus of Syracuse, wearing the chain, meets the courtesan. She asks for the chain. He refuses to give it to her, drawing his sword. She decides to tell Adriana that her husband is mad.
8. With Adriana's backing, Dr Pinch, a schoolmaster with a reputation for knowing how to deal with madmen, has Antipholus and Dromio of Ephesus bound and taken home to The Phoenix.
9. Angelo and the Foreign Merchant meet Antipholus of Syracuse. He's wearing the gold chain so they accuse him of lying. Swords are drawn and Antipholus and Dromio of Syracuse flee to a priory.
10. The Duke arrives on the scene, followed by the recently escaped Antipholus and Dromio of Ephesus. The Abbess emerges from the priory with Antipholus and Dromio of Syracuse. The two sets of twins are reunited.

Exploring the Story

Before you start this lesson and delve into the Big Question in the play, you might want to familiarise yourself with the story first.

- There are lots of different approaches you could take, including using the 10 point summary.
- If you and/or your students don't know the play, then the following process is a great way to introduce them to the story and some of the main characters.
- As with any lesson, do adapt this to suit the needs of your students.
- This is a great way to get the story on its feet quickly and help your students to understand the story arc.

Firstly, divide your students into groups and give them copies of the 10 point summary to explore the story order.

- Cut up and remove the numbers from the 10 point summary.
- Give each group a few minutes to rearrange them into the correct order.
 - You could print a large copy of the 10 point summary so that each one is on an A3 page and when you go through the order with the whole class you can stick them up in the correct order around the room.
 - Ensure that you correct misconceptions as you go through the points and ask your students to justify and clarify the decisions they made.
 - This will support with comprehension work across English as there are some key indicators of the story structure (E.g. Romeo and Juliet can only get married once they have met, Macbeth can only become King once he has killed the King).

Once the correct order has been established, give each group two consecutive story points and ask them to create freeze frames to show this moment. Provide them with two rules

1. Everyone must be involved.
 2. Someone/some people must read out the story point.
- Give them a strict time limit to create the freeze frame, before moving onto their second one.
 - Ask them to consider what else they could be if there are only a small amount of named characters in the scene - could they create the architecture or double up on characters?
 - After the time limit is up, give them a further two minutes to consider how they would adjust their positions so that the rest of the class can see the whole image – ask them to consider their audience.
 - With the rest of the class watching, move from one group to another, seeing each freeze frame in order and hearing the story point. Then jump into the image to ‘Thought tap’ some (or all ideally) of the characters.
 - It is really encouraging for students if they get to share their ideas, whether they are Juliet or Juliet’s wardrobe, Macbeth or one of his soldiers.
 - Ask them open questions about who they are, what they are doing and how they feel about it. Facilitate this in a light-hearted way to avoid the students feeling under pressure.
 - If they struggle with an answer, throw the question out to the rest of the group and the audience.
 - This is a great opportunity to get some interpretations of characters’ thoughts and actions but do use it to clarify facts about the story and the characters too.
 - It is also a great time to show that you don’t have all of the answers either and that you will all find out more as you delve further into the play and rehearsals.
 - You could do this ‘Thought Tapping’ as a ‘Roving Reporter’, using a prop as a microphone to interview the characters as if live in that moment.

Once you have done this for each of the 10 images, bring the class back together for a plenary.

This is a good time to recap on what they have learnt about the characters and/or the story and you could do this in a number of ways. E.g.

1. **Tell the story in a circle.** Everyone sits in a circle and adds a bit more information on the previous person's ideas. This means that those that have a good grasp will be able to share their knowledge and those who are still working towards it, will be able to add whatever they can – such as a character name or a setting for the play.
2. **Provide them with plenary cards.** Use the following examples and ask them to share their response with someone else.
 - Something they have learnt today; a new word or phrase that they have used today; something that they would like to know more about; something that they are looking forward to in the play; a question that they now have about the play.
3. **Learnt and enjoyed.** Simply ask for them to tell a partner something that they have learnt and something that they have enjoyed in this lesson.