



# THE COMEDY OF ERRORS

**SHAKESPEARE  
IN THE SCHOOLS  
TOUR 2026**

# Table of Contents

|                                                                            |       |
|----------------------------------------------------------------------------|-------|
| Welcome to MSIS's 34th season from artistic director Kevin Asselin .....   | 3     |
| Welcome to the Teacher Toolkit from Education Director Riley O'Toole ..... | 4     |
| Director's Note from director Kevin Asselin .....                          | 5     |
| Dramaturgical Note from Gretchen Minton, PhD .....                         | 6     |
| Why Shakespeare? .....                                                     | 7     |
| History of Montana Shakespeare in the Schools .....                        | 8     |
| Before you see the play: .....                                             | 9     |
| The Characters .....                                                       | 9     |
| The Story .....                                                            | 10    |
| Character Spotlight: Comic Relief .....                                    | 12-13 |
| Meet the Actors .....                                                      | 14-15 |
| Classroom Activity .....                                                   | 16    |
| Classroom Activity .....                                                   | 17    |
| Can You Solve the Play .....                                               | 18-19 |
| After the Performance .....                                                | 20    |
| Social Story .....                                                         | 21    |
| Suggestions for Further Learning .....                                     | 22-23 |
| Our Learning Goals .....                                                   | 24-26 |



The Comedy of Errors, College of Performing and Visual Arts, BYU-Idaho, 2024.

# Welcome!

## FROM MSIP ARTISTIC DIRECTOR KEVIN ASSELIN

### Welcome to the 34th season of Montana Shakespeare in the Schools!

Since 1992, this enriching program has reached hundreds of thousand students, and thousands of teachers with educational abridgments of Shakespeare's work and hundreds of curated workshops that have brought the themes, symbols and humanity of the playwrights' magnificence to life in classrooms, gymnasiums and auditoriums throughout Montana and beyond. This milestone for MSIP and our region would not have been possible if not for the enthusiasm and commitment of your remarkable schools and communities. As with all of our programs here at MSIP, Shakespeare in the Schools belongs to you, your students, and your families.

Why Shakespeare, and why now? For over 400 hundred years now his themes, characters, and language have resonated throughout all landscapes, populations, and nations. Throughout each century, Shakespeare's stories have "held, as twere, a mirror up to nature." We feel that it's safe to say that art aims to reflect our human nature and the worlds in which we strive to live. Characters such as Romeo, Juliet, Lady



Macbeth and Macbeth seem to capture our individual sense of selves, and often radiate with familiarity when we reflect upon our own memories or perceptions of love, identity, and choice. Though we all benefit from this relevancy, it is imperative that we continue to introduce our young people to these plays with a goal of providing greater insight into our understanding of not only the structure of language, but almost more importantly, the study of the human condition, societal values, civics and history. This remains our goal at MSIP--to continue our own study of how to elevate these themes for your classroom!

Please know that it is our mission to continue to unlock new and relevant ways of supporting your educational goals. We welcome, at any point in the year, your feedback and ideas on how we can continue to meet the standards and values of your curriculum. The success of our last 33 years is purely a reflection of your passion and hard work to reach the needs of your students, and we are honored to partner with you as we all work to keep literature and the cultural arts alive and relevant for generations to come.

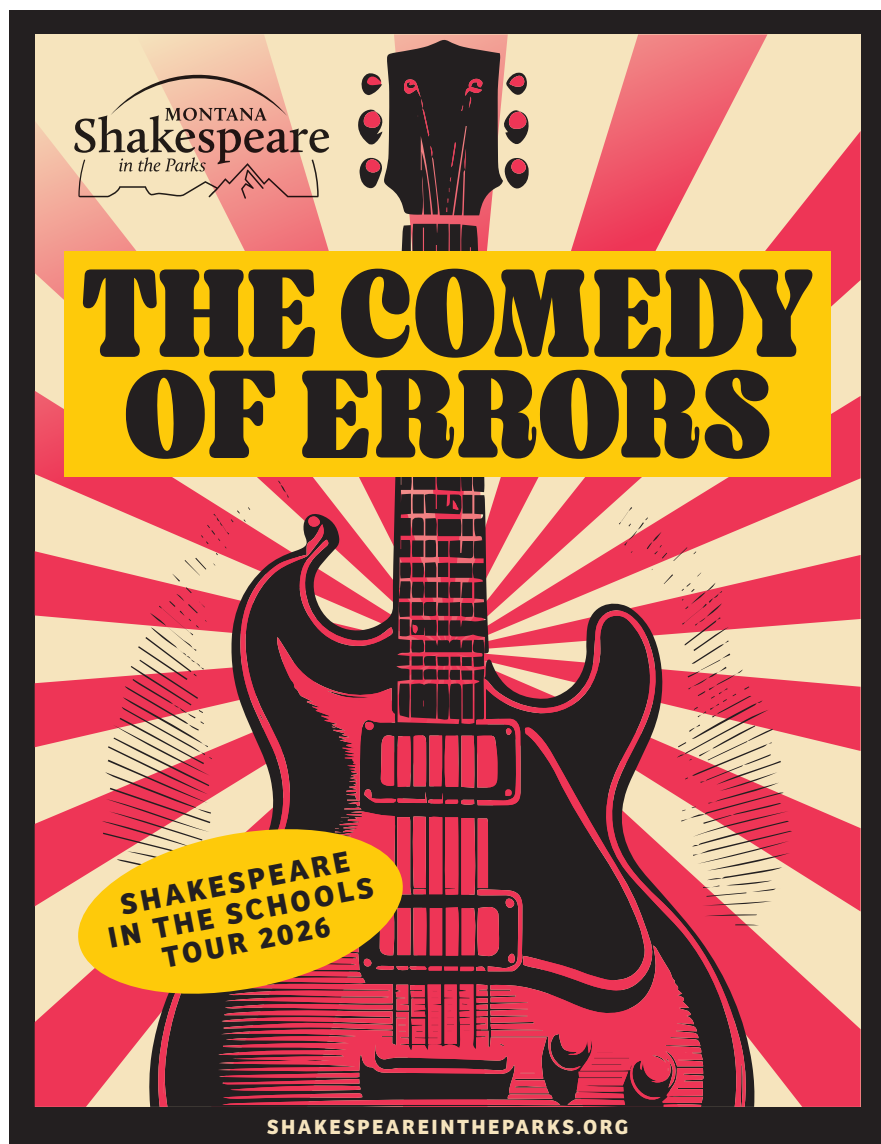
## EXECUTIVE ARTISTIC DIRECTOR KEVIN ASSELIN

Kevin holds an MFA in Acting from the University of Illinois and a Bachelor of Science in Music-Theatre from Plymouth State University. Prior to assuming his current position, Kevin worked with MSIP for 13 seasons as an actor, fight director, and director. For MSIP he has directed productions of *The Three Musketeers*, *King Lear*, *Cymbeline*, *Henry IV, Part I*, *Othello*, *Macbeth*, *Richard III*, *The Taming of the Shrew*, *As You Like It*, *The Two Gentlemen of Verona*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Julius Caesar*, *Death of a Salesman*, *Noises Off*, *A Little Night Music*, *Man of La Mancha*, and *My Fair Lady*. A proud member of Actor's Equity, his Chicago acting credits include several productions with Chicago Shakespeare Theater, Writers Theatre, Goodman Theater, Steppenwolf Theatre, Defiant Theatre, Famous Door, Shakespeare on the Green, Chicago Symphony, and others. Regional credits

include 10 seasons with Notre Dame Shakespeare Festival, Oklahoma Shakespeare in the Parks, Illinois Repertory Theater, Papermill Theater, Plymouth Repertory, Struthers Library, and others. A two-time Joseph Jefferson nominated fight director, he has been a Resident Fight Director with The American Players Theatre, The Notre Dame Shakespeare Festival, Theatre OCU at Oklahoma City University, and holds actor combatant certifications with the Fight Directors of Canada and the Society of American Fight Directors. Additionally, Kevin was an Associate Professor of Movement and Acting at Oklahoma City University and has worked as a Guest Artist at Plymouth State University, Ball State, Kenyon College, University of Notre Dame, University of Illinois, Chicago Shakespeare Theatre, American Players Theatre, University of Idaho, and Interlochen Academy.

# Welcome to the Teacher Toolkit!

FROM EDUCATION DIRECTOR RILEY O'TOOLE



Hello, and welcome to the 2026 tour of Shakespeare in the Schools!

Thank you for inviting us into your schools and classrooms, whether for the first time or for the thirty-fourth! We are so excited to be visiting schools across the Intermountain West with this performance of Shakespeare's *Comedy of Errors*.

This Teacher Toolkit aims to give you concrete materials and lesson plans with which to dive into the play with your students; not only into Shakespeare's text, but also into the play's history, design, themes, and ways it might connect to our lives today. This Toolkit includes contextual information about the play, discussion prompts, lesson plans, and more! With it, we hope to support you in structuring your students' experience both before and after the performance, and to provide some inspiration for creative ways that you can draw upon the Shakespeare in the Schools experience for extended learning beyond our one day in your school.

Cheers,

Riley

MSIP Associate Artistic Director

## EDUCATION DIRECTOR RILEY O'TOOLE



Riley O'Toole is the Associate Artistic Director of Montana Shakespeare in the Parks. Since 2016, he has been involved in 11 tours, 28 productions, and over 700 performances with MSIP across its various programs. He has worked for MSIP as an actor, teaching artist, assistant director, fight director, education director, tour manager, and he directed last year's SIS tour of *Richard III*. Notable MSIP performance credits include Hamlet in *Hamlet*, Edgar in *King Lear*, and Puck in *A Midsummer Night's Dream*. In Montana, he has also performed with the Bozeman Symphony, Montana Ballet, Montana InSite Theatre, Opera Montana, and Verge Theater. Riley also serves as a regional and state judge for the Montana Arts Council's Poetry Out Loud program. He holds a BFA in Acting from the University of Minnesota/Guthrie Theater Actor Training Program., and he is an alumnus of the Milwaukee Repertory Theater's Emerging Professional Residency Program. Riley's additional regional acting credits include the Guthrie Theater, Jungle Theater, Milwaukee Repertory Theater, Arizona Theater Company, and Salt Lake Acting Company.

# Director's Note

FROM KEVIN ASSELIN

One of the exciting things about Shakespeare's plays is that, more than 400 years after they were written, we are still finding new ways to tell these stories.

Great works of literature don't have to remain frozen in the time in which they were created. In fact, I believe one of the ways we keep literature and history alive is by continually reinvesting in them by bringing our own creativity, experiences, questions, music, humor, and 21st-century sensibilities to stories that have been passed from one generation to the next. Every time we do, we have the opportunity to discover something new.

For this production, we began by asking what *The Comedy of Errors* might look and sound like through our own eyes and ears. We've placed Shakespeare's Ephesus in Long Island NY in the late 1970s and early 1980s, and music has become an important part of that world. As you'll experience, a small rock band exists inside our story, not because Shakespeare needs classic rock, but because exploring the play through music helped us discover something about these characters and the lives they might lead.

Those kinds of choices are at the heart of adaptation. What happens if we place this story here? What if this character is a musician? What does an audience hear differently because of that choice? And, perhaps most importantly: What would you do with this story?

Beneath all the mistaken identities, missed connections and comic chaos of *The Comedy of Errors* is a story about people trying to answer a question that is as relevant today as it was four centuries ago: **Who am I?**

At the beginning of our play, a family has been separated for many years. Two brothers have grown up apart and traveled very different paths, unaware that somewhere in the world there is another person who shares his face and his history. When those paths finally cross, everything gets turned upside down.

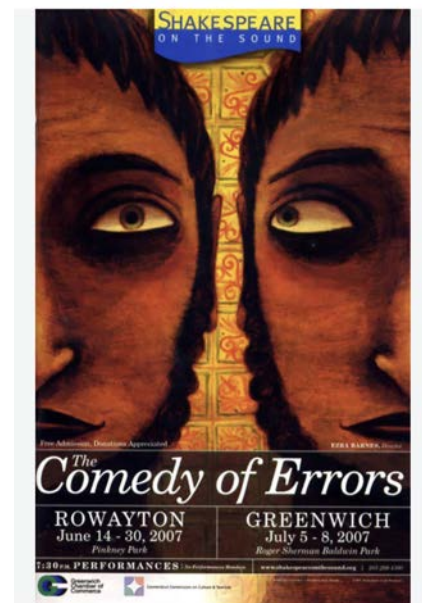
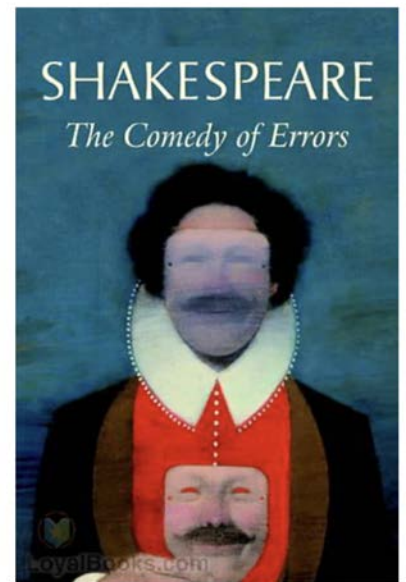
In our own lives, some paths are chosen for us by circumstance, while others come from choices we make along the way. They lead us toward different people, experiences, successes, disappointments, and sometimes places we never expected to be. But everything we encounter becomes part of us. Perhaps finding ourselves isn't about discovering one fixed version of who we are. Perhaps it's about gathering the experiences that little by little make each of us more complete human beings in a complicated world.

That's one reason I hope you'll approach Shakespeare (and all of the classics) with curiosity rather than reverence. My hope is we take them off the shelf, question them, challenge them, and listen to them with your own ears. We can re-imagine them through our own experiences.

These stories have survived because generations of people have continued to rediscover them.

Now they belong to all of us. Enjoy!!

What will you find in them—and what will you make of them?



# Dramaturgical Note

FROM MSIP DRAMATURE GRETCHEN MINTON, PHD

## “What error drives our eyes and ears amiss?”: Losing and finding ourselves through *The Comedy of Errors*

Shakespeare based his shortest play, *The Comedy of Errors*, on a comedy by a Roman author named Plautus. In adapting this source, however, Shakespeare took liberties with this hilarious farce, transforming it into a play about identity, marriage, commerce, family, servitude, illusion, and much more.

Shakespeare lived on an island, so it is no surprise that his imagination was captured by oceanic voyages. He was especially drawn to stories about the Mediterranean—the sea that dominated the classical world and gave rise to literary works about seafarers who suffer terrible trials, from Odysseus to Aeneas to St. Paul. *Comedy*’s setting is Ephesus, a famous Mediterranean port city in the ancient world, the ruins of which are in modern-day Turkey. Shakespeare’s play begins with a description of a shipwreck that tore a family apart—a plotline he would return to throughout his career in plays such as *Twelfth Night*, *Pericles*, and *The Tempest*. In addition to being full of slapstick humor, then, *Comedy* is also saturated with images of drowning, floods, and tears, but in this case we are never in doubt that eventually everything will turn out all right.

Shakespeare was the father of twins, Hamnet and Judith, who were about nine years old when *Comedy of Errors* was written (c. 1594), so he was attracted to stories of twins and mistaken identity such as he found in Plautus’ play *Menaechmi*. Shakespeare added a second set of twins to this story in order to redouble the exploration of what it means for the family, and the self, to be fractured. The twins spend their lives feeling they are incomplete, thus Antipholus of Syracuse is intent upon finding his brother because he feels that he’s a unique water drop in the ocean looking for his other half. They will of course inevitably find one another, but in the process of leading us toward the reunion of the twins and their family, the play considers our fragile relationship with others.

The “errors” alluded to in the title do not just refer to mistakes, such as the ubiquitous mistaken identities, but also to the notion of wandering (from the Latin word

*errare*, meaning to go astray). *Comedy*’s exploration of wandering emphasizes the mishaps involved in straying from where one rightfully belongs. Adriana, Antipholus of Ephesus’ wife, worries that he is unfaithful, begging, “do not tear away thyself from me,” because she fears the bond of matrimony has been ripped apart. Unable to find any other explanation for Antipholus’ behavior, Adriana comes to the conclusion that he must be mad; if only one could exorcize the demon, her husband would no longer be estranged from himself, nor from her. Also unable to account for what has happened since their arrival in Ephesus, Dromio of Syracuse wonders, “Am I myself?” This philosophical question raises crucial issues about the nature of selfhood. Just as we can be estranged from our loved ones, so we can lose sight of our true selves.

In some ways serious or troubling considerations seem out of step with *Comedy*, a festive play dependent upon farcical elements, deriving humor from slapstick antics and wordplay. Yet Shakespeare was fond of exploring the dark elements of his comedies, and even here he establishes an ominous tone at the beginning: Egeon is sentenced to death and has only a few hours to be redeemed

from his sentence. The metaphorical axe hangs over his head the entire play, and the frenetic pace of the action reminds us that this is in some sense a race against time. Ephesus itself also seems infused with malignant forces, such as witchcraft and demonic possession, not to mention greedy merchants, while the characters show themselves capable of an alarming degree of violence against one another.

However, these dark forces in *Comedy of Errors* are never allowed to pose a real threat, because the entire world of Ephesus is like a dream. When Antipholus of Syracuse says “here we wander in illusions,” he puts his finger upon the ethereal nature of this place. As a result, nothing seems real, including the potential for pain. The blows fall off the Dromios’ backs as if they were cartoon characters, everyone is forgiven, no one is unfaithful, nothing actually hurts. Thus even though this family was separated for 25 years, the pain of lost time is irrelevant

**In some ways serious or troubling considerations seem out of step with *Comedy*, a festive play dependent upon farcical elements, deriving humor from slapstick antics and wordplay.**

(in stark contrast to the trauma of such loss depicted much later in *Winter's Tale*). Instead, Shakespeare lets us fully escape into the world of imagination; the theatrical narrative is the magic that makes everything whole again, uniting twins, families, and fractured selves. Along the way, doubling becomes the pathway to pleasure: twins rush on and off the stage, plots mirror one another, and rhyming couplets neatly remind us that language, like life, can sometimes have a surprisingly comforting harmony.

The majority of Shakespeare's plays, especially the comedies, include scripted songs. *Comedy of Errors* does not, and yet, ironically, it has frequently been turned into a musical. In fact, the popular Broadway hit *The Boys from Syracuse* (1938) was the first Shakespeare play ever adapted as a musical for American theatre.

In 1999 an updated hip-hop rap operetta called *The Bomb-itty of Errors* was also staged in New York, and more recently (2024), The Public Theater's Mobile Unit mounted a bilingual production of *Comedy*, with actors performing contemporary music styles from Latin America. The impulse to transform this play into a musical is a longstanding tradition, and the results have created productions full of memorable songs and dancing which reflect upon the multifaceted world Shakespeare first adapted to his own stage in 1594. Theatre and music work on our eyes and ears, allowing us to lose ourselves in the richness of illusion. Like the twins and their families, we are bound to discover something new about ourselves along the way.

## Why Shakespeare

**WILLIAM SHAKESPEARE LIVED IN ENGLAND FROM 1563-1616.**

During this lifetime, huge changes were happening in English-language culture. Science, technology, and medicine were rapidly advancing. People debated big ideas like politics, religion, women's rights, colonialism, language, science, and art. Their ideas and actions continue to shape the way we still think about and debate these topics today. Events from Shakespeare's time continue to shape the way we think about and engage with politics, art, and ideas.

His plays give us thrilling stories, poetic language, and expansive worlds that can help us think about our own lives in new and meaningful ways. By engaging in performances and workshops with Montana Shakespeare in the Schools, you and your students enter into that centuries-long conversation.

People all over the world have been adapting, performing, studying, challenging, embracing, reclaiming, rejecting, celebrating, and debating Shakespeare for four centuries. We are excited to participate in that legacy with you!



# Shakespeare In The Schools



A Midsummer Night's Dream, at Willow Creek.



Montana Shakespeare in the Schools, at Willow Creek, 2024.



Richard III, at Willow Creek, 2025.

Montana Shakespeare in the Parks has been touring since 1973 with a mission to interact directly with the people of Montana and the surrounding states. 34 years ago, we launched Shakespeare in the Schools. The program has grown to include over 50 schools and serves over 12,000 students. Our tour takes us through much of Montana and Wyoming, and in the past we've performed as far away as Chicago, Kentucky, and Philadelphia.

Shakespeare in the Schools travels throughout Montana and northern Wyoming, making a point to perform in smaller communities. This map shows the distance some schools are from our Bozeman base.



## 2026 Shakespeare in the Schools Tour Schedule

### OCTOBER

- 2 Willow Creek and Harrison Schools
- 4 Tippet Rise Art Center
- 5 Red Lodge - Roosevelt Center
- 6 Columbus High School
- 7 Billings West High School
- 8 Lame Deer High School
- 9 Hardin High School
- 12 Reed Point School
- 13 Powell High School
- 14 Sheridan High School
- 15 Cody High School
- 16 Meeteetse School
- 19 Roundup High School

- 20 Dodson High School
- 21 Scobey High School
- 22 Bainville High School
- 23 Pine Hills Youth Correctional Facility
- 26 Simms High School
- 27 Belt High School
- 28 Conrad High School
- 29 Power High School
- 30 Highwood High School

### NOVEMBER

- 2 Browning High School
- 3 Kalispell Middle School
- 4 Community Performance/Wachholz College Center

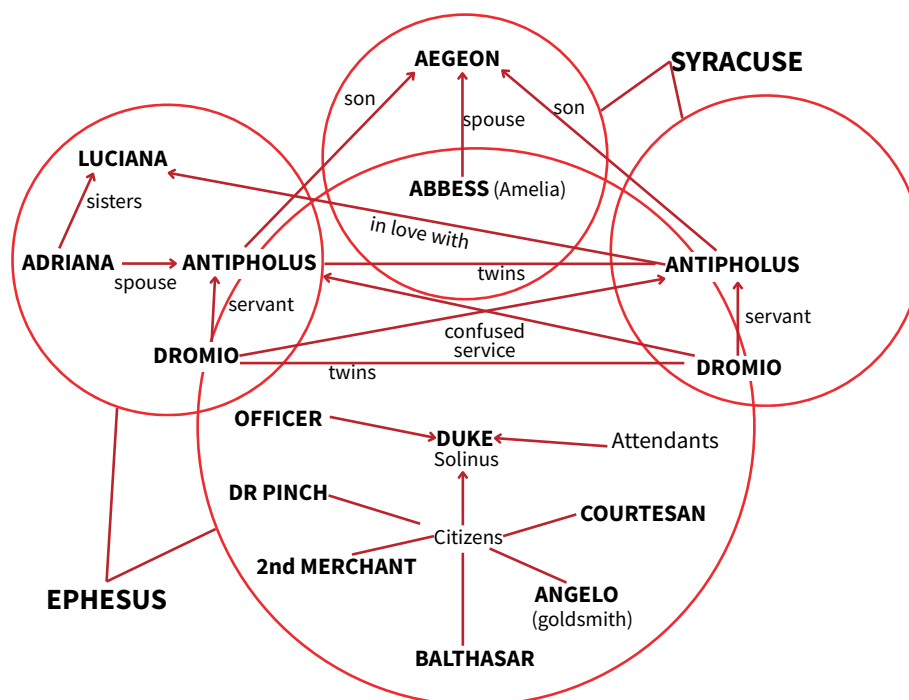
- 5 Polson High School
- 8 The Elise Event
- 9 Headwaters Academy
- 10 Belgrade High School
- 11 Florence-Carlton High School
- 12 Ronan High School
- 13 Plains High School
- 16 Lincoln High School
- 17 Broadwater High School
- 18 East Helena High School
- 19 Capital High School
- 20 Helena High School
- 21 Rialto - Community Performance
- 23 Petra Academy

- 24 Three Forks High School
- 25 Shields Valley High School
- 30 Gallatin High School

### DECEMBER

- 1 Hysham High School
- 2 Tongue River High School
- 3 Buffalo High School
- 4 Sacajawea Middle School
- 7 Lone Peak High School
- 8 Anaconda High School
- 9 Loyola Sacred Heart
- 10 Corvallis High School
- 11 Ennis High School

# Before you see the Show



## The Characters

### The Syracusians

**Egeon** — A merchant searching for his missing family.

**Antipholus of Syracuse** — A traveler searching for his long-lost twin brother.

**Dromio of Syracuse** — His servant, also searching for his twin.

### The Ephesians

**Solinus, Duke of Ephesus** — The ruler of Ephesus.

**Antipholus of Ephesus** — Antipholus's twin, a respected citizen of Ephesus.

**Dromio of Ephesus** — His servant and Dromio of Syracuse's twin.

**Adriana** — Antipholus of Ephesus's wife.

**Luciana** — Adriana's sister.

**Amelia / The Abbess** — The leader of an abbey with a connection to Egeon's family.

### The Ephesians continued

**Angelo** — A goldsmith caught up in a dispute over a gold chain.

**Balthazar** — A merchant and friend of Antipholus of Ephesus.

**Second Merchant** — A merchant who is owed money by Angelo.

**Doctor Pinch** — A doctor called upon to treat Antipholus's supposed madness.

**Courtesan** — A woman whose encounters with the twins add to the confusion.



The Comedy of Errors, College of Performing and Visual Arts, BYU-Idaho, 2024.

# The Story

Shakespeare's *The Comedy of Errors* takes place over the course of one chaotic day in the city of Ephesus.

The play begins when **Egeon**, an elderly merchant from Syracuse, is arrested for illegally entering Ephesus. Facing execution unless he can pay a large fine, Egeon tells the Duke of Ephesus why he has come to the city. Many years earlier, Egeon and his wife, Emilia, had twin sons, both named Antipholus. They also raised identical twin servants, both named Dromio. During a sea voyage, a storm separated the family. Egeon escaped with one Antipholus and one Dromio, while his wife and the other two boys disappeared. Years later, Egeon's son left home to search for his missing brother, and Egeon has now come searching for him.

Meanwhile, Antipholus of Syracuse and Dromio of Syracuse have also arrived in Ephesus. Unknown to them, their twin brothers, Antipholus of Ephesus and Dromio of Ephesus, already live there.

The confusion begins almost immediately. Dromio of Ephesus encounters Antipholus of Syracuse and tells him to come home for dinner. Antipholus has no idea what he is talking about and sends him away. When Dromio of Syracuse returns, Antipholus accuses him of denying their earlier conversation.

Soon afterward, Adriana, the wife of Antipholus of Ephesus, finds Antipholus of Syracuse and mistakes him for her husband. She brings him home to dinner with her sister, Luciana. Antipholus of Syracuse is completely confused but becomes attracted to Luciana and declares his love for her. Luciana is horrified because she believes he is her sister's husband.

The real Antipholus of Ephesus then returns home with Dromio of Ephesus and several friends, only to find

his own door locked against him. Angry, he leaves and decides to dine elsewhere.

The mistaken identities continue throughout the afternoon. A goldsmith named Angelo gives Antipholus of Syracuse a valuable gold chain that was ordered by Antipholus of Ephesus. When Angelo later asks Antipholus of Ephesus to pay for it, he refuses because he never received it. This leads to Antipholus of Ephesus being arrested for debt.

Antipholus of Ephesus sends Dromio of Ephesus to Adriana for money to pay his debt. Meanwhile, Adriana gives money to Dromio of Syracuse, believing he is the servant she sent. Dromio of Syracuse then delivers the money to his own

master, adding to the confusion.

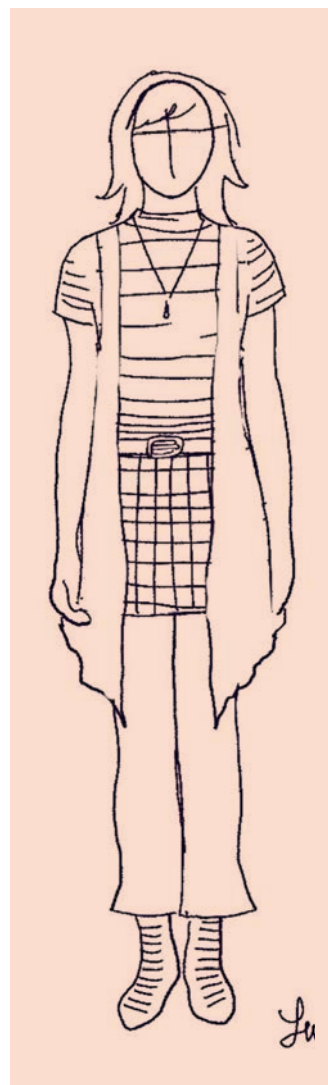
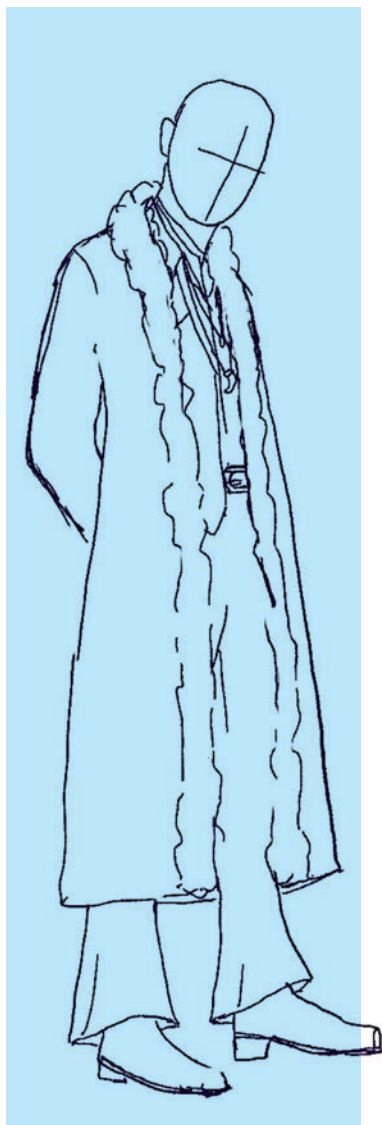
As more people encounter the wrong Antipholus or Dromio, their stories seem to contradict one another. Adriana becomes convinced that her husband has lost his mind. Antipholus of Syracuse and Dromio of Syracuse begin to believe that Ephesus may be filled with witches or supernatural forces and decide they should escape the city.

Eventually, Antipholus of Syracuse and Dromio of Syracuse take refuge in an abbey. Adriana and the others gather outside, demanding that the Abbess release them. At the same time, Antipholus of Ephesus and Dromio of Ephesus arrive, creating the first moment when both sets of identical twins can finally be seen together.

The mystery is solved. The Abbess reveals that she is Emilia, Egeon's long-lost wife. Egeon is reunited with his wife and both sons, the

two Antipholuses discover their brothers, and the two Dromios finally meet face-to-face. After years of separation and a full day of mistaken identities, the entire family is reunited!





Costume sketches by Angela Cateora



Research material for costume designs.

# Comic Relief

## THE COMEDY OF ERRORS



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[www.goodticklebrain.com](http://www.goodticklebrain.com)

## THE COMEDY OF REALLY STUPID PARENTS



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[www.goodticklebrain.com](http://www.goodticklebrain.com)

# SHAKESPEAREAN SIX-SEVENS

WE ARE GATHERED HERE TODAY TO COMEMORATE THE TRAGIC BUT INEVITABLE DEMISE OF THE SIX-SEVEN MEME, BORN IN 2025 AND SLAIN BY ADULTS AND CORPORATIONS IN 2026.

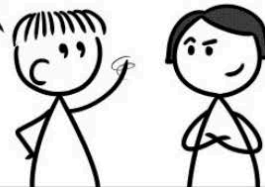


TO CELEBRATE SIX-SEVEN'S BRIEF AND PROBABLY NOT AT ALL ENDURING LEGACY, HERE ARE ALL THE TIMES SIX-SEVEN APPEARS IN THE PLAYS OF SHAKESPEARE:



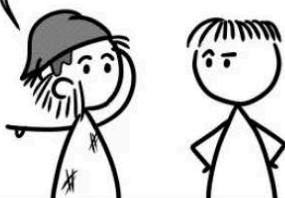
**1 Henry IV, 2.4**

—THAT HOTSPUR OF THE NORTH, HE THAT KILLS ME SOME SIX OR SEVEN DOZEN SCOTS AT A BREAKFAST—



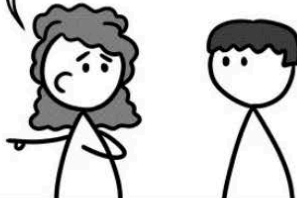
**1 Henry IV, 2.4**

AS WE WERE SHARING, SOME SIX OR SEVEN FRESH MEN SET UPON US!



**Julius Caesar, 2.1**

HERE HAVE BEEN SOME SIX OR SEVEN, WHO DID HIDE THEIR FACES EVEN FROM DARKNESS.



**Measure for Measure, 2.1**

LOOK YOU BRING ME IN THE NAMES OF SOME SIX OR SEVEN, THE MOST SUFFICIENT OF YOUR PARISH.



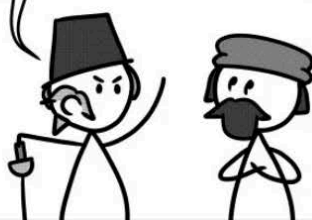
**Measure for Measure, 3.1**

... I quake lest thou a feverous life should entertain, and SIX OR SEVEN WINTERS MORE RESPECT THAN A PERPETUAL HONOR.



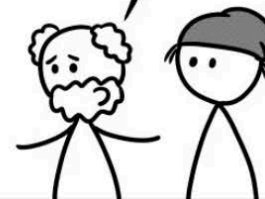
**The Merry Wives of Windsor, 2.3**

BEAR WITNESS THAT ME HAVE STAY SIX OR SEVEN, TWO, THREE HOURS FOR HIM, AND HE IS NO COME!



**Richard II, 2.2**

ALL IS UNEVEN, AND EVERY THING IS LEFT AT SIX AND SEVEN.



**Richard III, 5.3**

SIX OR SEVEN THOUSAND IS THEIR UTMOST POWER.



**Troilus & Cressida, 3.3**

—THE MAGNANIMOUS AND MOST ILLUSTRIOUS SIX-OR-SEVEN-TIMES HONOURED CAPTAIN-GENERAL OF THE GRECIAN ARMY, AGAMEMNON, ETC.



REQUIESCAT IN PACE, SIX-SEVEN. YOU WILL ALWAYS BE WITH US, HERE, IN SHAKESPEARE.



# The Characters

|                 |                                        |
|-----------------|----------------------------------------|
| Josh Brelsford  | Antipholus Syracuse                    |
| Evan Joslyn     | Antipholus of Ephesus                  |
| Henry DelBello  | Dromio of Syracuse / Dromio of Ephesus |
| Jenny Hoppes    | Luciana / Courtesan                    |
| Olivia Lindsay  | Adriana                                |
| Kennedy Frazier | The System / Duke / Officer            |
| Robert Frank    | Angelo / Pinch / Aegeon                |
| Tessa Dougherty | Emelia / Balthazar                     |

## Shakespeare in the Schools 2026 Administrative Staff

|                |                                   |
|----------------|-----------------------------------|
| Kevin Asselin  | Executive Artistic Director       |
| Riley O'Toole  | Associate Artistic Director       |
| Adam Fedock    | Production Manager                |
| Adam Brown     | Director of Grants & Sponsorships |
| Liz Johnson    | Director of Access & Engagement   |
| Vicki Stenberg | Executive Associate               |

## Shakespeare in the Schools 2026 Production Team

|                 |                                             |
|-----------------|---------------------------------------------|
| Kevin Asselin   | MSIP Executive Artistic Director / Director |
| Tom Watson      | Scenic Designer                             |
| Angela Cateora  | Costume Designer                            |
| Stacy Hostetter | Properties Designer                         |
| Mara Flynn      | Stage Manager                               |
| Riley O'Toole   | Education Director / Verse & Text Coach     |
| Joe Asselin     | Music Director                              |
| Dylan McPhail   | Audio Engineer                              |
| Gretchen Minton | Dramaturg                                   |
| Nora Tjernagel  | Stitcher                                    |
| Ashley Milleson | Carpenter                                   |



The Complete Illustrated Shakespeare, Illustrations by John Gilbert.

# The Actors



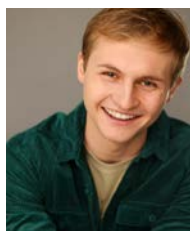
## JOSHUA BRELSFORD

Joshua Brelsford, an actor and writer from Pittsburgh, PA. Past credits include Richard III (Montana Shakespeare in the Parks), The Tempest

(Quantum Theatre), Bird Play (Theatre IRT & Parabasis Productions), Animal Farm (Prime Stage Theatre), Camelot (Pittsburgh Public Theater). Joshua's original play, KILN, written in collaboration with Logan Shiller and Felicia Reuter, debuted at the Edinburgh Fringe Festival in 2024. The following year, the play made its stateside premiere at the Pittsburgh Glass Center & Pittsburgh Fringe Festival. He graduated with a BFA in Acting from the University of Minnesota/ Guthrie Theater, and is so thrilled to be bringing "The Comedy of Errors" to you this fall with Shakespeare in the Schools!

WHAT'S THE BEST LESSON ACTING HAS TAUGHT YOU?

That no individual is more effective than a team that works together. Your scene partner has your back if you have theirs.



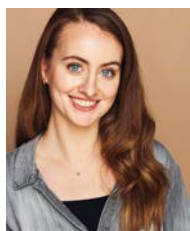
## HENRY DELBELLO

Henry DelBello is a Chicago actor with a BFA in the thing from Texas State University. Inside him are two wolves: Macbeth (Macbeth, Kentucky

Shakespeare) and Puck (A Midsummer Night's Dream, Austin Shakespeare). He's also an award-winning filmmaker, and he'll be releasing his first feature film, Idiot Renaissance, in the coming year. He started breakdancing in college, earning himself the nickname B-Boy Slippery-When-Wet because of how much he sweats when he dances. It's enough to create a squeaking sound on the floor.

WHAT'S THE BEST LESSON ACTING HAS TAUGHT YOU?

Be kind and thoughtful. Enjoy learning people. They'll give you every acting choice you'll ever need.



## TESSA JO DOUGHERTY

Tessa is so happy to be a part of this groovy production of Comedy of Errors. Some past theatre credits include: MACBETH (Lady M, and a Witch), AS YOU

LIKE IT (Rosalind), and the TEMPEST (Ariel). Thank you to her absolutely amazing family for their constant support. She dedicates all of her performances to the memory of her late grandmother, Nanny, a lover of the arts.

WHAT'S THE BEST LESSON ACTING HAS TAUGHT YOU?

Empathy, creativity, and sensitivity is a super power. Acting brings people together through stories and shared emotions.



The Comedy of Errors, College of Performing and Visual Arts, BYU-Idaho, 2024.



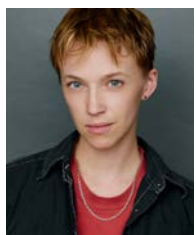
## ROBERT WOOD FRANK

Robert Wood Frank is a classically trained actor from Texas, based in Chicago, and holds a Bachelor of Fine Arts from the University of Minnesota. Recent

credits include "As You Like It", "Admissions" by Josh Harmon, and "Miracle on South Division Street" by Tom Dudzick. He's an avid bird watcher, biography reader, and thru-hiker.

### WHAT'S THE BEST LESSON ACTING HAS TAUGHT YOU?

**That people really do contain multitudes. Acting is such a wonderful way to step into the shoes of others, and spend much needed time seeing the world through a different point of view. Perspective is a fantastic teacher.**



## KENNEDY FRAZIER

Kennedy Frazier (they/ them) is a Chicago-based actor, writer, and musician from the Ozarks. They are so excited to make their MSIS debut this fall and

bring together their love of Shakespeare and classic rock! Kennedy studied playwriting and Arabic literature at Kenyon College. Recent credits include: Work Hard, Have Fun, Make History U/S (First Floor Theatre), Out (Do Process Theatre), Treefall (Ego Death Theatre Collective). They are represented by Lily's Talent. Kennedy also works in mental health education and advocacy and is passionate about using the arts to promote hope and healing.

### WHAT'S THE BEST LESSON ACTING HAS TAUGHT YOU?

**Before every audition and performance, I always tell myself: I have permission to fail and be brave. If I make a mistake while making a brave choice, that's okay! I've already given myself permission to do that. Suddenly mistakes become discoveries.**



## JENNY HOPPES

Jenny is ecstatic to be making her MSIP debut with this incredible cast! She is a graduate of Point Park University's BFA Acting Program, and currently resides in Chicago. One of her main

passions is providing low-cost, accessible Shakespeare for all. Notable theatrical credits: Ursula/Sexton in "Much Ado" and Vanessa U/S in "Nativity Variations" (Milwaukee Rep), the "Christmas at Pemberley" series (Buffalo Theatre Ensemble), Regan in "King Lear" (Shakespeare Project of Chicago), and Lina U/S in "Cry it Out" (Oil Lamp Theater). Jenny has overwhelming gratitude to MSIP, and Kevin Asselin for this opportunity. She sends love to Kenny always.

### WHAT'S THE BEST LESSON ACTING HAS TAUGHT YOU?

**To not take life so seriously! I learned to remove the sense of shame within myself to embody comedic roles. This has carried into my daily life! It feels freeing to be unapologetically silly.**



The Comedy of Errors, Barbican Theatre, London, 2021.



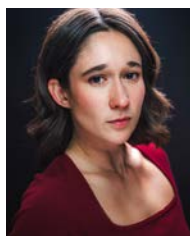
## EVAN JOSLYN

Evan is an actor, teaching artist, and immersive playwright originally from Madison, WI. He is stoked to be returning to the schools for a second fall and fourth overall tour with

the company. You may have seen him last year as King Edward and Catesby in Richard III. Recent acting credits: Benedick - Much Ado About Nothing, Duke/Tubal/Jailer - Merchant of Venice (MSIP), Duke Senior - Good In Everything (Montana Shakes!), Malvolio - Twelfth Night (Cleveland Shakespeare Festival). Playwriting credits: In The Land of Oz, The Sleepwalker of Holstenwall (Columbus Children's Theatre). Prior to his work with MSIP, Evan was an Actor/Teacher with Great Lakes Theater. He holds a B.A. in Theatre from Denison University. Shoutout to his brother, Alex, for a lifetime of jams!

### WHAT'S THE BEST LESSON ACTING HAS TAUGHT YOU?

**Acting has taught me how to live in the moment, ask questions, make mistakes, play pretend, and proudly make a fool of myself!**



## OLIVIA LINDSAY

Olivia is an actor, clown, circus artist, and musician, originally from Southern California. In Chicago, Olivia has performed with companies such as Lookingglass, Strawdog,

Midsommer Flight, Facility, Foggy Notion Physical Theatre, among others (Regional: The McCarter Theatre). Olivia is a founding member of The New Theatre Project, mounting site-specific productions of Chekhov's Uncle Vanya, David Harrower's Blackbird, and Caryl Churchill's Far Away in a working titanium factory on the Northside of Chicago. Offstage, Olivia works as a healthcare clown/violinist, treating those with Alzheimer's and dementia through the power of music and laughter. Olivia is a proud graduate of the Actor's Gymnasium Professional Circus Program with a major in clown and minor in trapeze.

### WHAT'S THE BEST LESSON ACTING HAS TAUGHT YOU?

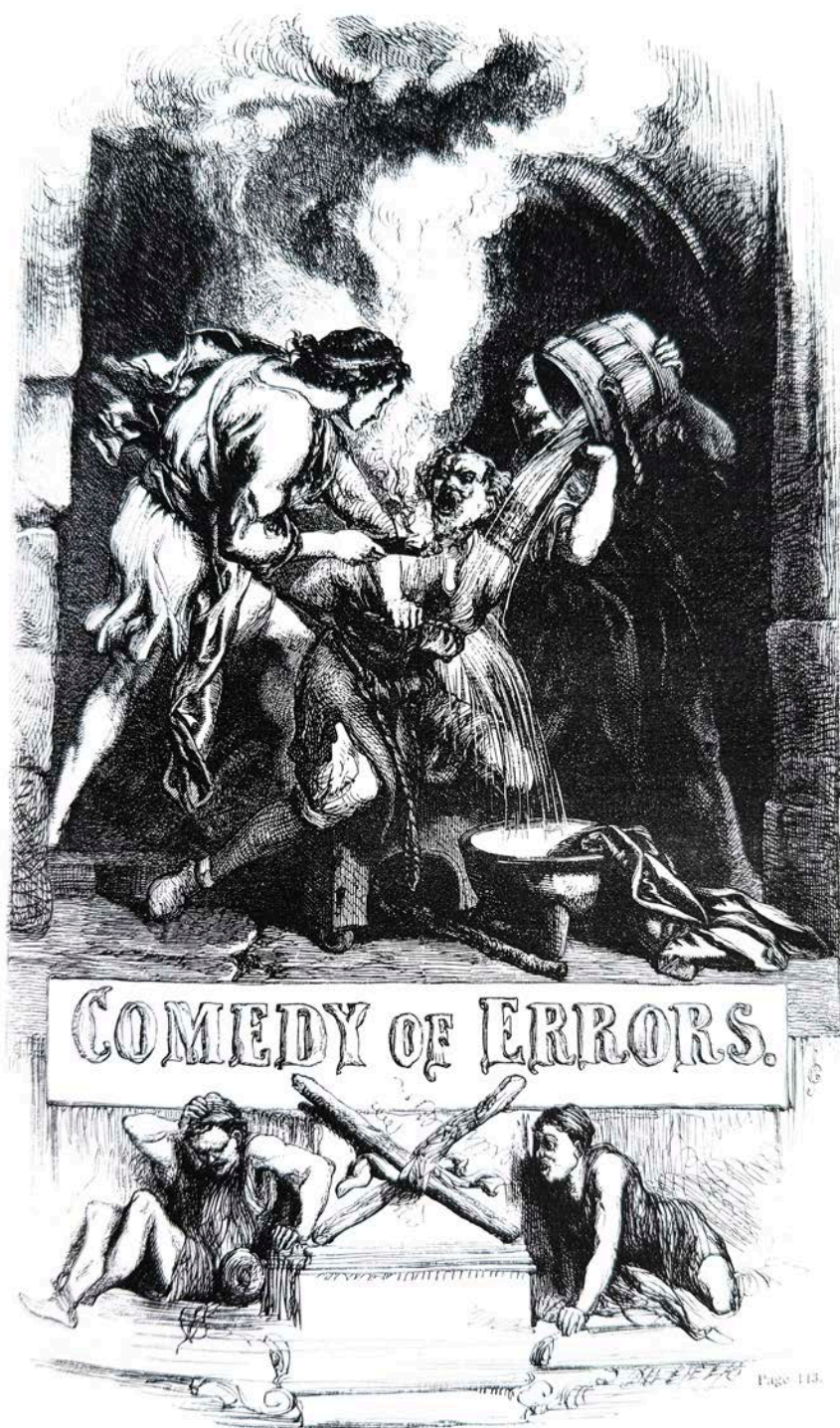
**Presence! Acting is a practice in silencing your ego in order to respond in real time to your surroundings. I think this is a great lesson that I try to bring with me as I spend time with loved ones and move through the world at large.**



The Complete Illustrated Shakespeare, Illustrations by John Gilbert.

# Before You See the Play: Classroom Activity

## Shakespeare's Clues: Can You Figure Out the Story? Teacher Guide



**Grades 9-12 | Time: 20-25 minutes | Materials:**  
Student Investigation Sheet

**Learning Goals:** Students will use Shakespeare's language as evidence to make predictions about the characters, conflicts, relationships, and themes of *The Comedy of Errors*. Through collaborative investigation, students build confidence approaching complex text and develop questions that encourage them to watch the performance as active, curious audience members.

### 1. What's This Play About?

Before giving students any plot information, direct them to the word bank on the Student Investigation Sheet. Individually, students choose five words they think will prove most important. In groups of 3-4, they must agree on only three.

**Ask:** Based only on your three words, what do you predict this play is about?

Record a few predictions on the board. Do not confirm or deny them.

### 2. Mystery Lines

Assign each group 2-3 quotations from the Student Investigation Sheet. Students are not being asked to translate Shakespeare. Instead, they investigate each line using four questions:

- **WHO?** What kind of person might say this?
- **TO WHOM?** Who might they be speaking to?
- **WHAT HAPPENED?** What might have happened immediately before this?
- **WHAT DOES IT TELL US?** What does this reveal about the world of the play?

Have groups share their most interesting theory. Again, leave the mystery unresolved.



The Comedy of Errors, College of Performing and Visual Arts, BYU-Idaho, 2024.

### 3. Connect The Clues

Students connect the quotations they investigated to these ideas:

**FAMILY | IDENTITY | MONEY | LOVE | LAW | CONFUSION**

Groups choose the three ideas they predict will matter most and support each choice with a quotation. Encourage disagreement: multiple interpretations can be supported by the same line.

### 4. Three Predictions

Students individually complete the three prediction prompts on the Student Investigation Sheet. Ask them to keep their answers until after the performance.

*After the show:* Revisit the predictions. Which were accurate? Which changed? Which mystery line means something different now that students have seen it performed?

### 5. Additional Discussion Questions

Which clue made you most curious about the play, and why?

What do you think the title *The Comedy of Errors* might mean based on what you've discovered?

What is one question you want the performance to answer?



Robson and Crane as the two Dromios in the Comedy of Errors, act V, scene 1. Gebbie & Husson Co. Ltd.



Comedy of Errors, The Old Globe, 2025



Comedy of Errors. The ship split on a mighty rock. Louis Rhead.

# The Comedy of Errors: Can You Solve The Play?

## Student Investigation Sheet

You are about to see a Shakespeare play you may know nothing about. That's ok! Use the clues below to construct your own theory about what you're going to see (Don't just look up the plot...)

### Clue #1: The Words

STRANGER | BROTHER | WIFE | HUSBAND | GOLD | DEBT | MERCHANT | ARREST | SHIPWRECK  
| MAD | HOME | LOSE | FIND | KNOW

### My five most important words:

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

4. \_\_\_\_\_ 5. \_\_\_\_\_

Our group's three: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

Our theory about the play: \_\_\_\_\_

### Clue #2: The Characters Speak

For each quotation your group receives, decide: WHO might say it? TO WHOM?  
WHAT might have just happened? WHAT does it tell you about this play?

*"Do you know me, sir?"*

*"I am transformed, master, am I not?"*

*What error drives our eyes and ears amiss?"*

*"The fellow is distract, and so am I."*

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

*"They say this town is full of cozenage."*

*"Why should their liberty than ours be more?"*

*"I see two husbands, or mine eyes deceive me."*

One line we're especially curious about: \_\_\_\_\_

We think it matters because: \_\_\_\_\_



Comedy of Errors, The Old Globe, 2025



The Comedy of Errors, College of Performing and Visual Arts, BYU-Idaho, 2024.



### Clue #3: What's Underneath the Comedy?

FAMILY | IDENTITY | MONEY | LOVE | LAW | CONFUSION

Choose the three ideas you predict will matter most. Give one piece of textual evidence from above for each.

1. \_\_\_\_\_ Evidence: \_\_\_\_\_
2. \_\_\_\_\_ Evidence: \_\_\_\_\_
3. \_\_\_\_\_ Evidence: \_\_\_\_\_

### Make Your Predictions

I predict someone in this play will...

\_\_\_\_\_

I predict the biggest conflict will involve...

\_\_\_\_\_

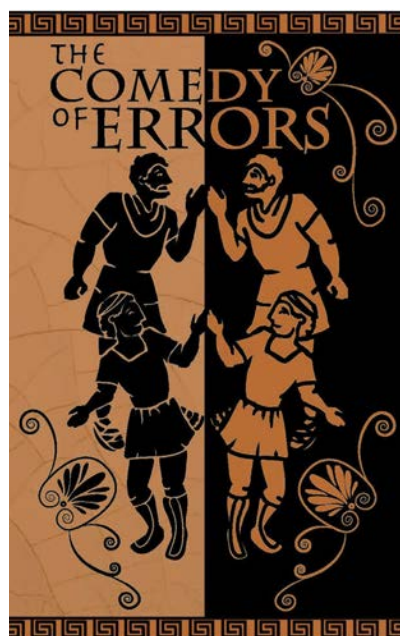
I predict the play will ultimately be about...

\_\_\_\_\_

**DON'T CHANGE YOUR ANSWERS.** After seeing the performance, come back and see how well you solved Shakespeare's clues.



Comedy of Errors. Painted by I. F. Rigaud, engraved by C.G. Playter.



# After the Performance:

## Questions for Discussion

**IDENTITY:** Characters throughout the play are repeatedly mistaken for someone else. What does the play suggest about how our sense of identity is shaped by the way other people see and recognize us?

**FAMILY AND BELONGING:** The play begins with a family separated by disaster and ends with that family reunited. How does the search for family and belonging shape the story beneath all of its comedy?

**COMEDY:** What moment made you laugh the most? What made it effective: Shakespeare's words, an actor's delivery, physical comedy, timing, the situation itself, or a combination of these?

**MUSIC:** This production incorporates rock-and-roll songs directly into Shakespeare's story. How did the music affect your experience of the play? Did it help communicate character, emotion, story, or comedy? Choose one musical moment that you thought was particularly effective—or ineffective—and explain why.

**PERFORMANCE:** Choose one actor or character whose performance stood out to you. What specific choices involving voice, movement, timing, reactions, or relationships made the performance memorable?

**SHAKESPEARE'S LANGUAGE:** Was there a moment when an actor helped you understand what was happening even if you didn't understand every word Shakespeare wrote? What did the performer do to make the meaning clear?

**THE WORLD OF THE PLAY:** How did costumes, scenery, props, music, or other design choices help create the world of Ephesus? Which design choice had the greatest impact on how you experienced the story?

**AUDIENCE AND CHARACTERS:** There are many moments when the audience understands what is happening while the characters do not. How did knowing more than the characters affect your experience of the confusion? Did it create comedy, suspense, frustration, or something else?

**THE ENDING:** Why do you think Shakespeare ends all of the confusion with recognition and the reunion of a separated family? How did the final moments of this production change or deepen your understanding of the story?

**CONNECTING THE PLAY TO TODAY:** *The Comedy of Errors* was written more than 400 years ago. What idea, relationship, conflict, or experience in the production felt most recognizable or relevant to you today? Why?



# Shakespeare in the Schools

## Social Narrative



- 1 We will all walk to the place where we will watch the play.
- 2 We will sit together in the audience to watch the story. If you want to sit on the edge so you can step out if you need to, let your teacher know!
- 3 The actors will come out to perform the play!
- 4 If there is something funny during the play, we can laugh! If there is something sad, we can cry. It's great to react to the play; the actors like hearing responses from the audience!
- 5 At the end of the play, the actors will bow and we will applaud to say "thank you for the story!"
- 6 The actors will come out and we can ask questions if we want to.
- 7 Last, we will walk back to our classroom.

## PLEASE

feel free to share this social story with individual students, or your whole classroom!

### Accessibility and Shakespeare in the Schools

We strive for Universal Design in the Shakespeare in the Schools tour; this means doing our best to create as many access points for students as we can with the tools we have available to us on the road. If there are specific accommodations that would better enable students at your school to engage with the play, please connect with the Tour Manager or the Home Office - 406.994.3310 - and we will be excited to work with you!

# Suggestions For Further Learning

## EXPLORE

Digital Theatre+ offers a collection of resources to support the study of *The Comedy of Errors*, bringing together **performance-based materials and educational resources** designed to help students explore Shakespeare's play in greater depth. The collection can be used to supplement reading the text by giving students opportunities to consider the play through **performance, character, language, interpretation, and theatrical choices**, making it especially useful for classes spending additional time studying the play before seeing our live production. Access to individual Digital Theatre+ resources may depend on a school or library subscription.

<https://edu.digitaltheatreplus.com/search?q=comedy+of+errors>

The Royal Shakespeare Company's *The Comedy of Errors* Learning Zone offers a wide range of classroom-friendly resources organized around **Story, Characters, Language, and Staging**. Teachers and students can explore a plot overview, timeline and detailed scene-by-scene summaries; character descriptions and relationship maps; key scenes with videos and analysis of Shakespeare's language, themes, and imagery; and photographs and information from past RSC productions examining how the play can be staged. The materials are arranged at three levels, from introductory resources for students new to the play through more detailed analysis.

<https://www.rsc.org.uk/shakespeare-learning-zone/the-comedy-of-errors>

The Shakespeare Atlas page for *The Comedy of Errors* offers an interactive introduction to the play designed to make its complicated plot and characters easier to navigate. Students can explore **plot and scene summaries, character profiles, themes and symbols, famous lines, historical background, sources, and adaptations**, while the site also provides access to the **complete script with searchable text, character filtering, and line-by-line plain-English translation tools**. The visual, exploratory format makes Shakespeare Atlas especially useful for students who want to investigate individual characters or scenes, clarify the play's twin-driven confusion, or quickly find additional context while reading the play.

<https://shakespeareatlas.com/plays/the-comedy-of-errors/>

## WATCH

Shakespeare was an adapter himself, frequently borrowing and reshaping existing stories to create something new. For *The Comedy of Errors*, he drew heavily from the ancient Roman comedy *The Menaechmi* by Plautus, expanding its story of mistaken identity by adding a second set of identical twins and developing new characters, relationships, and complications. Artists have continued that tradition ever since, reimagining Shakespeare's comedy across cultures, time periods, and artistic forms. The films, television productions, musicals, and ballets below demonstrate how the same basic story can be transformed while preserving elements of Shakespeare's original comic engine.

### *The Boys from Syracuse* — 1940 Film

**Directed by A. Edward Sutherland; based on the 1938 musical by Richard Rodgers, Lorenz Hart, and George Abbott**

One of the earliest major modern adaptations of *The Comedy of Errors*, *The Boys from Syracuse* began as a 1938 Broadway musical before being adapted into a Hollywood film in 1940. The story retains Shakespeare's ancient setting, two sets of separated twins, and much of the mistaken-identity plot, while replacing Shakespeare's language with contemporary dialogue, romance, and songs by Rodgers and Hart. Allan Jones plays both Antipholus-inspired twins, while Joe Penner plays both Dromio-inspired servants. The film offers students an accessible example of how Shakespeare's comic structure can be transformed into an entirely different genre while preserving the characters, relationships, and escalating confusion at the heart of the original play. It also demonstrates a fascinating chain of adaptation: Plautus inspired Shakespeare, Shakespeare inspired a Broadway musical, and the musical was then reinvented for Hollywood.

Trailer: <https://www.youtube.com/watch?v=Rv-IlpbO-0Y>

Film link: <https://vimeo.com/504796205>



# Suggestions for Further Learning

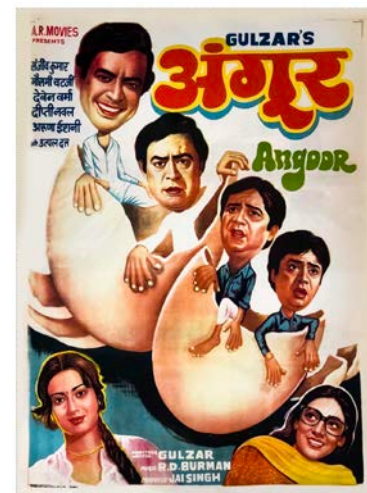
## Angoor — 1982 Film

Written and directed by Gulzar

This acclaimed Hindi-language comedy transports Shakespeare's story to modern India, where two pairs of identical twins—Ashok and Ashok, and their servants Bahadur and Bahadur—have been separated and unknowingly find themselves in the same town. The encounters with wives, family members, merchants, and police create an escalating series of misunderstandings recognizable from Shakespeare's play. *Angoor* is itself part of a longer chain of Indian adaptations stemming from Ishwar Chandra Vidyasagar's nineteenth-century Bengali reworking of Shakespeare, making it an especially interesting example of how a story can move between languages, cultures, generations, and artistic forms while preserving its central comic idea.

Trailer: [https://www.imdb.com/video/vi1372767513/?ref=ext\\_shr\\_lnk](https://www.imdb.com/video/vi1372767513/?ref=ext_shr_lnk)

Film link: [https://youtu.be/DSgxcg6SLmKc?si=0550IIL\\_I1RbdYGN](https://youtu.be/DSgxcg6SLmKc?si=0550IIL_I1RbdYGN)



## The Comedy of Errors — 1983 BBC Television

Directed by James Cellan-Jones

Created as part of the BBC Television Shakespeare project, this version remains much closer to Shakespeare's original text than the other adaptations on this list. Michael Kitchen plays both Antipholus twins, while Roger Daltrey plays both Dromios, with television editing allowing the same actors to appear as their identical counterparts. For students, the production provides an interesting comparison between reading Shakespeare and seeing his work performed: the words and story remain largely Shakespeare's, but acting, design, editing, and camera choices shape how audiences understand the characters and comedy.

Episode 1 link: <https://www.dailymotion.com/video/x43skf>



## READ

### “A Modern Perspective: *The Comedy of Errors*” — Arthur F. Kinney

Kinney explores how the play's rapid-fire farce and mistaken identities lead to deeper questions about **identity, family, belonging, and the importance of being recognized by others**. The essay also examines the prominent role of money, trade, and possessions in Shakespeare's Ephesus, ultimately showing how the play moves from confusion and isolation toward **reconciliation, reunion, and a restored sense of self and family**.

<https://www.folger.edu/explore/shakespeares-works/the-comedy-of-errors/the-comedy-of-errors-a-modern-perspective/>

### “Profound Farce: William Shakespeare's *The Comedy of Errors* as Farcical Scepticism” — Reto Winckler

Winckler looks beyond the play's slapstick and mistaken identities to consider the surprisingly serious questions underneath its comedy. The essay explores how the characters' inability to trust what they see, hear, and believe raises questions about **knowledge, identity, language, and our ability to understand the world around us**.

[https://www.researchgate.net/publication/322387163\\_Profound\\_farce\\_William\\_Shakespeare's\\_The\\_Comedy\\_of\\_Errors\\_as\\_farcical\\_scepticism#full-text](https://www.researchgate.net/publication/322387163_Profound_farce_William_Shakespeare's_The_Comedy_of_Errors_as_farcical_scepticism#full-text)

### “Hospitality and the Supernatural in *The Comedy of Errors*” — Sophie E. Battell

This essay examines Ephesus as a strange and unsettling place where outsiders are confronted by apparent **witchcraft, sorcery, possession, and supernatural events**. Battell connects these fears to larger questions about hospitality and how communities respond to strangers, offering useful context for understanding why the visiting Antipholus and Dromio interpret the confusion around them as evidence of magic.

[https://www.jstor.org/content/oa\\_chapter\\_monograph/10.3366/jj.7358687.6?seq=1](https://www.jstor.org/content/oa_chapter_monograph/10.3366/jj.7358687.6?seq=1)

# Our Learning Goals

## ARTS LEARNING

### Montana Shakespeare and the National Theatre Arts Standards

**Theatre Creating, Anchor Standard 1:** Generate and conceptualize artistic ideas and work

**Theatre Performing/Presenting, Anchor Standard 5:** Develop and refine artistic work for presentation

**Theatre Connecting, Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art

In addition to state and national learning standards, Montana Shakes! programming aims to provide students the opportunity to practice the '6 Cs' of 21st Century Skills:

1. **Collaboration:** teamwork and community building
2. **Communication:** speaking, writing, and listening
3. **Content:** both academic subjects, and "learning to learn" skills like paying attention
4. **Critical thinking:** how to navigate the masses of available information
5. **Creative innovation:** knowing something well enough to make something new
6. **Confidence:** the ability to take safe risks, and persist through failure

To achieve these learning goals, Montana Shakes! programming is all about theatre and art as a *method* of learning! We aim to bring you content anchored in the principles of playful learning.

Our programming strives to be:

**Active**

**Engaging**

**Joyful**

**Interactive**

**Socially interactive**

**Meaningful**

## MONTANA CONTENT STANDARDS

**Our production and workshops are designed to align with Common Core Standards in English Language Arts and Literacy:**

### 7<sup>th</sup> Grade

#### Key Ideas and Details

RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

#### Craft and Structure

RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

RL.7.5 Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

RL.7.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

## Integration of Knowledge and Ideas

RL.7.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history and include texts that contain portrayals and/or accounts by and about American Indians.

## 8<sup>th</sup> Grade

### Key Ideas and Details

RL.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

### Craft and Structure

RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RL.8.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

### Integration of Knowledge and Ideas

RL.8.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

RL.8.9 Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new and include texts by and about American Indians.

## 9th- 10th Grades

### Key Ideas and Details

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including works by and about American Indians.

RL.9-10.2 Determine a theme or central idea of a text, including those by and about American Indians, and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, including those of American Indians, interact with other characters, and advance the plot or develop the theme.

### Craft and Structure

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

### Integration of Knowledge and Ideas

RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus. Painting: American Progress, by John Gast(circa 1872) with "Birthright," a poem, by M. L. Smoker in Another Attempt at Rescue).RL.9-10.8(Not applicable to literature)

RL.9-10.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare or how American Indian stories and oral histories appear in contemporary works, such as James Welch's Fools Crow, the author retells the Pikuni traditional story, "Star Boy").

## MONTANA CONTENT STANDARDS

### 11th- 12th Grade

#### Key Ideas and Details

RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2 Determine two or more themes or central ideas of a text, including those by and about American Indians, and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama, or oral or written history (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

#### Craft and Structure

RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare, works by American Indian authors, as well as other authors.)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement), include works by and about American Indians.

#### Integration of Knowledge and Ideas

RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), or traditional American Indian oral histories, evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

RL.11-12.9 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including American Indian works, including how two or more texts from the same period treat similar themes or topics.

We also focus on alignment with Social Studies standards:

### 6th-8th Grade

SS.CG.6-8.1 Explain a variety of forms of government from the past or present

SS.CG.6-8.7 Employ strategies for civic involvement that address a state or local, or national issues

SS.H.6-8.2 Analyze how the historical events relate to one another and are shaped by historical context, including societies in the Americas

SS.H.6-8.6 Understand that there are multiple perspectives and interpretations of historical events

SS.H.6-8.7 Analyze how people's perspectives shaped the historical narratives they created

SS.H.6-8.8 identify limitations and biases in primary and secondary sources, specifically regarding misinformation and stereotypes

SS.H.6-8.9 understand that the questions people ask shape the conclusions they reach

### 9th-12th Grade

SS.CG.9-12.4 Apply civic virtues and democratic principles when working with others

SS.CG.9-12.6 Evaluate the American governmental system compared to international governmental systems

SS.CG.9-12.11 Analyze the impact and roles of personal interests and perspectives, market, media, and group influences on the application of civic virtues, democratic principles, constitutional rights, and human rights

SS.H.9-12.1 Analyze how unique circumstances of time, place, and historical contexts shape individuals' lives

SS.H.9-12.3 Identify ways in which people and groups exercise agency in difficult historical, contemporary, and tribal contexts

SS.H.9-12.5 Explain events in relation to both their intended and unintended consequences

SS.H.9-12.8 Analyze the ways in which the perspectives of those writing history shaped the history they produced

SS.H.9-12.11 Evaluate the limitations, biases, and credibility of various sources, especially regarding misinformation and stereotypes

SS.H.9-12.14 Construct arguments which reflect understanding and analysis of multiple historical sources, perspectives, and contexts