Hawaii Theatre OHANA! Series presents

**Much Ado About Nothing**

Starring The Hawaii Theatre Young Actors Ensemble

For grades 6-12

**STUDY GUIDE**

The Hawaii Theatre

*WHAT IF THIS PLAY WERE WRITTEN TO APPEASE AN ANGRY QUEEN?*
Welcome!

Dear Teacher,

We are thrilled you are bringing your students to the Hawaii Theatre Center Student Matinee production of Much Ado About Nothing, featuring the talented members of this year’s Hawaii Theatre Young Actors Ensemble in what we feel is an exciting and unusual take on this romantic comedy. Please feel free to copy and share this Study Guide with other teachers.

It will be helpful to cover some of the content before the performance, specifically the synopsis, the characters, and especially the concept of this particular production. Some content is more appropriate for classroom discussion after you and your students have experienced our Much Ado firsthand.

However you choose to use it, our intention with this Study Guide is to help you and your students get as much as possible from your upcoming adventure at the Hawaii Theatre.

Eden Lee Murray

Education Director
The Hawaii Theatre Center
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Preparing for Your Hawai'i Theatre Adventure

Before

If at all possible, read *Much Ado About Nothing* with your students. At the very least, go over the plot summary, character descriptions and section on themes in this Study Guide—the section on Pre-Show Classroom Prep, beginning on page 6.

Lead pre-show discussions with your class about the characters and circumstances of the play.

The Day of the Play

Please plan on getting to the Theatre at least 30 minutes before the performance. When you arrive, the ushers will show you to your seats.

Before the show, our ensemble of Elizabethan players—members of the troupe known as Oxford's Men—will be setting up for the production onstage, and will also circulate in the auditorium, mingling and improvising with the audience, offering information about themselves (in character), and the role(s) they will portray in the play. This kind of preshow exchange offers a special opportunity for students to connect with those who are about to perform for them.

*No food or drink is allowed in the theatre. Lunch bags can be left in the lobby.*

Theatre Etiquette

Before coming to the theatre, it would be helpful to speak with your students about how live performance differs from going to the movies or watching TV. Something for the students to keep in mind is that the *Much Ado* performers they are watching are their peers—our Hawaii Young Actors Ensemble players are all high school age.

Please insist that your students be respectful of these young players who have worked so hard (since September!) to bring this play to you. Remind them that during a live performance, the actors onstage can both see and hear the audience. Talking and making loud comments will not only distract the performers, but will also compromise the experience for others in the audience as well.

Students should not leave their seats except to use the restroom. Cell phones must be silenced; texting and electronic games are not permitted. Photographs may not be taken. Any students disrupting the performance will be asked to leave the theatre and wait in the lobby with a teacher or chaperone.
Restrooms
Restrooms are located at either end of the lobbies on the first and second floors of the Theatre. It’s a good idea to use the restroom before the performance. If anyone needs to use the restroom during the performance, they should walk quietly up either aisle and out into the lobby.

Leaving the Theatre
After the performance, please keep students sitting quietly in their seats. We have a special “bus game” that insures a safe and orderly exit with the assistance of House Management and our trained volunteer ushers.

After the Play
Debrief your students and share the post-show activities provided in this Study Guide. Feel free to create your own post-show questions/activities inspired by the performance.

Feedback: Your feedback is important to us!
In order to improve our programming, we appreciate any feedback you and your students can provide. Please fill out the teacher evaluation forms and have the students share their reactions in the student form provided. Do be sure to let us know the name of your school, and the date of the performance you attended. Then either email them to edenleemurray@hawaiitheatre.com or fax them to 528-0481.
HTC Education Program Theatre Classes

Hawaii Theatre Young Actors Ensemble (HTYAE)

The HTYAE is a company of high school age students from across O‘ahu who meet twice a week after school to learn acting, voice and movement technique; and to rehearse and perform classical theatre. In the spring, HTYAE performs Student Matinees and public performances of a full Shakespeare production onstage at the Hawaii Theatre. Next year’s play will be Shakespeare's beloved tale of star-crossed lovers, *Romeo and Juliet*.

**NOTE:** This is a pre-professional training program led by HTC Education Director and Po‘okela Award-winning actress Eden-Lee Murray, with Master Classes from top local theatre professionals. It is NOT a drama club!

**AUDITIONS:** Onstage at the Hawaii Theatre. *You must call to register—791-1397.* This year auditions will be held June 9th, July 21 and August 4, all at 4:30pm onstage at the Theatre. Call 791-1397 for more information.

Hawaii Theatre Junior Ensemble

This is an introductory program designed for O‘ahu middle schoolers, age 10 – 12, led by HTC Education Director Eden-Lee Murray. The class focuses on improvisation and basic acting techniques, with an emphasis on creative collaboration as well as performance skills. Classes take place once a week, Wednesdays after school 4-5:00pm, from September through May. No prior acting experience required.

Hawaii Theatre Intermediate Ensemble

This class is for students ages 12-15 who have had some theatre experience and are interested in learning more about performance technique. The class, led by HTC Education Director Eden Lee Murray, includes theatre games, improvisation, and an introduction to text analysis, whether for audition monologues or short scenes. Classes meet once a week on Mondays, 4-6pm, from September through May.

HTYAE Technical Apprenticeship Program

The Apprenticeship Program was created as a way for teens interested in technical theatre to be individually mentored in those skills, to experience life behind the scenes of a large professional theatre, and to give high school students marketable skills as electricians, carpenters, set/light/costume designers, stage managers, and production assistants. Those who wish to participate must call to register for an interview. *For more information call 791-1397, or email eden-leemurray@hawaiitheatre.com*
Pre-Show Classroom Prep

Notes from the Director

Our somewhat unorthodox approach to this play is a delicious what if? intended to transport our audiences back to the court of Queen Elizabeth, some 415 years ago, and make the performances feel very present and immediate.

Since the 16th century, scholars have argued whether the man named Will Shaxper/William Shakesper/William Shakespeare of Stratford-on-Avon was in fact the author of the beautiful plays attributed to him. It has been suggested that others, better educated, much more widely traveled, could have written the plays and then passed them off to Shaxper (however you choose to spell the name) in order to get them produced and published. One of the more likely alternative candidates was a nobleman named Edward DeVerte, the 17th Earl of Oxford.

The Oxfordian view argues that DeVerte was the "real" Shakespeare, and it has been passionately supported through the years by highly respected individuals like Siegmund Freud, George Bernard Shaw, and Mark Twain. The list of people living today who support the Oxfordian Authorship theory is impressive, including bestselling author David McCollough, US Supreme Justices Harry Blackmun and Antonin Scalia; and theatre luminaries like Jeremy Irons, Derek Jacoby, Michael York and Mark Rylance, and the late Sir John Gielgud.

Oxford was a brilliant man, superbly educated, widely-traveled and eminently capable of writing knowledgably about the many fields covered in what we generally accept as Shakespeare's plays—law, medicine, philosophy, the court, politics, etc. He spent a great deal of time in Italy, which would account for the detailed (and very accurate) descriptions of Italian locations that run through the plays. Will Shaxper, on the other hand, never left England.

Edward DeVerte was also Queen Elizabeth's lover, from the time she brought him to court as Lord of the Ewer, when he was a teenager—his first job was to pour her baths. Their supposedly clandestine relationship lasted nearly to the end of Elizabeth's life. It was something that all at
court would have been aware of, but no one could speak about it—"Virgin Queen" and all. Oxford wanted desperately to be acknowledged, at the very least as Royal Consort. Queen Elizabeth was adamantly opposed, determined to keep all royal powers strictly to herself. Over the years, this impasse was the cause of terrible quarrels between them.

We are approaching this production from an Oxfordian orientation, supposing that Elizabeth and DeVere have recently had their most serious clash to date, during which the Earl of Oxford stepped over the line. He now stands to lose his lands, his title, and quite possibly, his head.

Oxford knows the Queen has enjoyed plays he has written for the Court before, and he has very quickly penned this one. He has gathered members of his acting company—Oxford's Men—who are willing to risk all with him. They have quickly rehearsed the performance you will watch. If the play succeeds and wins Oxford his place back in the Queen's good graces, all will be "made men," with the Elizabethan Age equivalent of combat pay. If Oxford fails, however, they will go down with him. Needless to say, the players you see onstage will be more than a little anxious.

Despite her fury, Queen Elizabeth is intrigued by DeVere's promise to please her with his "most innocent of comedic divertissements" entitled *The Lamentable Comedy of Beatrice and Benedick*, illustrating that the course of true love never runs smooth. She has agreed to attend the premiere of the new play, but shows DeVere and his players the little silver bell she has brought to the performance. Should anything displease her Majesty, the bell will sound, and the consequences will be dire. Spoiler alert: the bell will sound, and when it does, it will be up to DeVere to either rewrite on the spot, or trust himself and his players to improvise their way out of trouble. It is interesting that this particular play is over 67% prose. It might be argued that while DeVere and Co. may have been skillful improvisers, they couldn't manage to *ad lib* in iambic pentameter. One note: while I have edited the play for time, I have not changed one bit of the plot.

Will Edward DeVere and his players manage to mollify the angry Queen? Here's a hint: it is Queen Elizabeth herself who renames the play at the end.

Enjoy!

*Eden Lee Murray*
Who's Who in Our Much Ado?

The Characters In the Framing Story: The reason this play has been written and is being performed.

Edward Devere, the 17th Earl of Oxford: (see Director's Notes). The brilliant nobleman who we suggest has written this play as an elaborately coded apology to Queen Elizabeth.
**Oxford's Men**: the band of players DeVere has reconvened to help him win back his place in the Queen's favor, (with *this* particular production!)

*Ari Dalbert as DeVere, surrounded by Oxford's Men*

*a.k.a.*

*the members of the 2013 - 2014 Hawaii Theatre Young Actors Ensemble*
Elizabeth I, Queen of England:

Elizabeth Tudor is considered by many to be the greatest monarch in English history. When she became queen in 1558, she was twenty-five years old, a survivor of scandal and danger, and considered illegitimate by most Europeans. She inherited a bankrupt nation, torn by religious discord, a weakened pawn between the great powers of France and Spain. She was only the third queen to rule England in her own right; the other two examples, her cousin Lady Jane Grey and half-sister Mary I, were disastrous. Even her supporters believed her position dangerous and uncertain. Her only hope, they counseled, was to marry quickly and lean upon her husband for support. But Elizabeth had other ideas.

She ruled alone for nearly half a century, lending her name to a glorious epoch in world history. She dazzled even her greatest enemies. Her sense of duty was admirable, though it came at great personal cost. She was committed above all else to preserving English peace and stability; her genuine love for her subjects was legendary. Only a few years after her death in 1603, they lamented her passing. In her greatest speech to Parliament, she told them, 'I count the glory of my crown that I have reigned with your love.' from Englishhistory.net/tudor/monrchy/eliz1.html
Characters in *MUCH ADO ABOUT NOTHING*:

*Leonato* - A respected, well-to-do, elderly noble at whose home, in Messina, Italy, the action is set. Leonato is the father of Hero and the uncle of Beatrice. As governor of Messina, he is second in social power only to Don Pedro.

*Beatrice* - Leonato’s niece and Hero’s cousin. Beatrice is “a pleasant-spirited lady” with a very sharp tongue. She is generous and loving, but, like Benedick, continually mocks other people with elaborately tooled jokes and puns. She wages a war of wits against Benedick and often wins the battles. At the outset of the play, she appears content never to marry.

*Benedick* - An aristocratic soldier who has recently been fighting under Don Pedro, and a friend of Don Pedro and Claudio. Benedick is very witty, always making jokes and puns. He carries on a “merry war” of wits with Beatrice, but at the beginning of the play he swears he will never fall in love or marry.

*Claudio* - A young soldier who has won great acclaim fighting under Don Pedro during the recent wars. Claudio falls in love with Hero upon his return to Messina. His unfortunately suspicious nature makes him quick to believe evil rumors and hasty to despair and take revenge.

*Hero* - The beautiful young daughter of Leonato and the cousin of Beatrice. Hero is lovely, gentle, and kind. She falls in love with Claudio when he falls for her, but when Don John slanders her and Claudio rashly takes revenge, she suffers terribly.

*Don Pedro* - An important nobleman from Aragon, sometimes referred to as “Prince.” Don Pedro is a longtime friend of Leonato, Hero’s father, and is also close to the soldiers who have been fighting under him—the younger Benedick and the very young Claudio. Don Pedro is generous, courteous, intelligent, and loving to his friends, but he is also quick to believe evil of others and hasty to take revenge. He is the most politically and socially powerful character in the play.

*Don John* - The illegitimate brother of Don Pedro; sometimes called “the Bastard.” Don John is melancholy and sullen by nature, and he creates a dark scheme to ruin the happiness of Hero and Claudio. He is the villain of the play; his evil actions are motivated by his envy of his brother’s social authority.
Margaret - Hero’s serving woman, who unwittingly helps Borachio and Don John deceive Claudio into thinking that Hero is unfaithful. Unlike Ursula, Hero’s other lady-in-waiting, Margaret is lower class. Though she is honest, she does have some dealings with the villainous world of Don John: her lover is the mistrustful and easily bribed Borachio. Also unlike Ursula, Margaret loves to break decorum, especially with bawdy jokes and teases.

Borachio - An associate of Don John. Borachio is the lover of Margaret, Hero’s serving woman. He conspires with Don John to trick Claudio and Don Pedro into thinking that Hero is unfaithful to Claudio. His name means “drunkard” in Italian, which might serve as a subtle direction to the actor playing him.

Conrade - One of Don John’s more intimate associates, entirely devoted to Don John. Several recent productions have staged Conrad as Don John’s potential male lover, possibly to intensify Don John’s feelings of being a social outcast and therefore motivate his desire for revenge.

Dogberry - The constable in charge of the Watch, or chief policeman, of Messina. Dogberry is very sincere and takes his job seriously, but he has a habit of using exactly the wrong word to convey his meaning. Dogberry is one of the few “middling sort,” or middle-class characters, in the play, though his desire to speak formally and elaborately like the noblemen becomes an occasion for parody.

Verges - The deputy to Dogberry, chief policeman of Messina.

[[Antonio - Leonato’s elderly brother and Hero’s uncle. He is Beatrice’s father.]]

Balthasar - A servant in Leonato’s household. Balthasar flirts with Margaret at the masked party and helps Leonato, Claudio, and Don Pedro trick Benedick into falling in love with Beatrice. NOTE: in our production, we have combined the characters of Antonio and Balthasar into a kind of special kind of head butler for Leonato, not unlike Mr. Carson of Downton Abbey.

Ursula - One of Hero’s waiting women.
Leonato, a kindly, respectable nobleman, lives in the idyllic Italian town of Messina. Leonato shares his house with his lovely young daughter, Hero, his playful, clever niece, Beatrice, and his devoted manservant, Balthasar. As the play begins, Leonato prepares to welcome some friends home from a war. The friends include Don Pedro, a prince who is a close friend of Leonato, and two fellow soldiers: Claudio, a well-respected young nobleman, and Benedick, a clever man who constantly makes witty jokes, often at the expense of his friends. Don John, Don Pedro’s illegitimate brother, is part of the crowd as well. Don John is sullen and bitter, and makes trouble for the others.

When the soldiers arrive at Leonato’s home, Claudio quickly falls in love with Hero. Meanwhile, Benedick and Beatrice resume the war of witty insults that they have carried on with each other in the past. Claudio and Hero pledge their love to one another and decide to be married. To pass the time in the week before the wedding, the lovers and their friends decide to play a game. They want to get Beatrice and Benedick, who are clearly meant for each other, to stop arguing and fall in love. Their tricks prove successful, and Beatrice and Benedick soon fall secretly in love with each other.

But Don John has decided to disrupt everyone’s happiness. He has his companion Borachio make love to Margaret, Hero’s serving woman, at Hero’s window in the darkness of the night before the day Claudio and Hero are to marry, and he brings Don Pedro and Claudio to watch. Believing that he has seen Hero being unfaithful to him, the enraged Claudio humiliates Hero by suddenly accusing her of lechery on the day of their wedding and abandoning her at the altar. Hero’s stricken family members decide to pretend that she died suddenly of shock and grief and to hide her away while they wait for the truth about her innocence to come to light. In the aftermath of the rejection, Benedick and Beatrice finally confess their love to one another. Fortunately, the night watchmen overhear Borachio bragging about his crime. Dogberry and Verges, the heads of the local police, ultimately arrest both Borachio and Conrad, another of Don John’s followers. Everyone learns that Hero is really innocent, and Claudio, who believes she is dead, grieves for her.

Leonato tells Claudio that, as punishment, he wants Claudio to tell everybody in the city how innocent Hero was. He also wants Claudio to marry Leonato’s “niece”—a girl who, he says, looks much like the dead Hero. Claudio goes to church with the others, preparing to marry the
mysterious, masked woman he thinks is Hero’s cousin. When Hero reveals herself as the masked woman, Claudio is overwhelmed with joy. Benedick then asks Beatrice if she will marry him, and after some arguing they agree. The joyful lovers all have a merry dance before they celebrate their double wedding.

And in our production, at this point we will learn whether or not Edward De Vere's elaborate attempt to appease his Queen has succeeded.

_Brianna Hayes as Beatrice, Ari Dalbert as Benedick, Kierdre Howard as the Queen_
Themes and motifs

Credit: en.wikipedia.org/MUCH_ADO_ABOUT NOTHING

Opposite sex

Benedick and Beatrice quickly became the main interest of the play, to the point where they are today considered the leading roles, even though their relationship is given equal or lesser weight in the script than Claudio and Hero's situation. Charles I even wrote 'Benedick and Beatrice' beside the title of the play in his copy of the Second Folio. The provocative treatment of gender is central to the play and should be considered in its Renaissance context. While this was reflected and emphasized in certain plays of the period, it was also challenged. Amussen notes that the destabilizing of traditional gender clichés appears to have inflamed anxieties about the erosion of social order. It seems that comic drama could be a means of calming such anxieties. Ironically, we can see through the play's popularity that this only increased people's interest in such behavior. Benedick wittily gives voice to male anxieties about women's "sharp tongues and proneness to sexual lightness". In the patriarchal society of the play, the men's loyalties were governed by conventional codes of honour and camaraderie and a sense of superiority to women. Assumptions that women are by nature prone to inconstancy are shown in the repeated jokes on cuckoldry and partly explain Claudio's readiness to believe the slur against Hero.

Infidelity

A theme in Shakespeare is cuckoldry or the infidelity of a wife. Several of the characters seem to be obsessed by the idea that a man has no way to know if his wife is faithful and therefore women can take full advantage of that fact. Don John plays upon Claudio's pride and fear of cuckoldry, which leads to the disastrous first wedding scene. Because of their mistrust of female sexuality, many of the males easily believe that Hero is impure and even her father readily condemns her with very little proof. This motif runs through the play, often in references to horns, a symbol of cuckoldry.

Deception

In Much Ado About Nothing, there are many examples of deception and self-deception. The games and tricks played on people often have the best intentions—to make people fall in love, to help someone get what they want, or to make someone realise their mistake. However, not all are meant well, such as when Don John convinces Claudio that Don Pedro wants Hero for himself, or when Borachio meets 'Hero' (who is actually Margaret, pretending to be Hero) in Hero's bedroom window.
Masks and mistaken identity

People are constantly pretending to be others or being mistaken for other people. The most famous example is Margaret who is mistaken for Hero, which leads to Hero's public disgrace. However, during a festival in which everyone is masked, Beatrice rants about Benedick to a masked man who turns out to be Benedick himself. During the same celebration, Don Pedro, masked, pretends to be Claudio and courts Hero for him. After Hero is announced "dead," Leonato orders Claudio to marry his "niece," who is actually Hero in disguise.

Noting

Another motif is the play on the words nothing and noting, which in Shakespeare's day were homophones. Taken literally, the title implies that a great fuss ("much ado") is made of something which is insignificant ("nothing"), such as the unfounded claims of Hero's infidelity and the unfounded claims that Benedick and Beatrice are in love with one another. The title could also be understood as Much Ado About Noting. Much of the action is in interest in and critique of others, written messages, spying, and eavesdropping. This is mentioned several times, particularly concerning "seeming", "fashion", and outward impressions. Nothing is a double entendre, "an O-thing" (or "nothing" or "no thing") was Elizabethan slang for vagina, evidently derived from the pun of a woman having "nothing" between her legs.

David Garrick as Benedick
Pre-Show Discussion Questions

6th – 8th grade

1. Have you ever seen a Shakespeare play before? Where? What was it, and what did you think of it?

2. What are some of the challenges of watching a Shakespeare play?

3. How do you think actors and directors can meet those challenges and help an audience out?

4. Given what you’ve heard about the story and the characters so far, what would you say were some of the challenges that the characters in the story face?

5. What do you think of our outer story framing the play as an approach?

9th – 12th grade (although they might have fun with the questions above, as well)

(Based on the National Players As You Like It Study Guide from the Olney Theatre Center in Olney, MD)

1. Discuss your previous experiences with Shakespeare and his plays. Did you find them difficult to understand, or tedious to read? Could you understand what the actors were saying?

2. Do you find the language in Shakespeare beautiful and poetic, or does the archaic language just frustrate you and hinder understanding?

3. Have you seen any of the recent modern versions of Shakespeare plays? Did updating them make them feel more relevant to your own life? Why or why not?

4. Having read the synopsis of Much Ado About Nothing, what scene and/or relationship are you most excited to watch?

5. Have you seen the most recent film of Much Ado? In the summer of 2013, during the 11 days Joss Whedon had between filming and post-production work on his film The Avengers, he assembled a company of his favorite actors, and shot a modern-dress version of this play on-location in his Beverly Hills mansion. Amy Acker gives a delightfully nuanced performance as Beatrice, and Nathan Fillion is hilarious as Dogberry.

Kenneth Branagh also adapted and directed an excellent Much Ado, released in 1993, in which he starred as Benedick opposite Emma Thompson as Beatrice.
Some Context for the Plays

Shakespeare’s Audience

Given our particular take on this production, whenever "Shakespeare" is used in reference to the playwright, we mean the Author--whoever he might have been...

It is very helpful to have an idea about who Shakespeare was writing for, back in the 16th century. Audiences were very different from the theatre goers of today. In the first place, it was a much more articulate age. People were in love with language, and took great pride in finding exactly the right words or phrases to describe how they felt or thought. Today, if someone asks “How are you feeling?” we tend to reply simply “fine” or “junk,” or some other monosyllabic answer, depending on the kind of day we’re having. This tendency toward verbal shorthand is encouraged by the use of texting, tweeting, Facebook messaging, etc., all of which demand the briefest of short-speak. Back in the 16th century, however, people could go on at great lengths to answer a simple question, to describe something they’d seen, or to philosophize about life in general. Consider this example: in Act II. scene i, Beatrice pretends not to recognize Benedick at Leonato's masked ball, and while she dances with him, deliberately insults him by sharing gossip she says she has heard about Benedick. Afterward, Benedick vents most articulately about how he feels about her:

If her breath were as terrible as her terminations, there were no living near her; she would infect to the north star. I would not marry her, though she were endowed with all that Adam had left him before he transgressed: come, talk not of her; indeed, all disquiet, horror and perturbation follows her!

Shakespeare himself had a vocabulary of over 30,000 words (today, an average person’s vocabulary is between 8,000 – 10,000 words), and if he couldn’t find exactly the word or phrase he wanted, he’d make something up! His articulate audiences loved this about his writing, and went to hear his plays more than to see them. Shakespeare created characters that take delight finding the perfect words to express an emotion, or describe a scene. Actors who are able to discover and convey this delight with the language are by far the most exciting to watch as well as listen to. They are also the easiest to understand. As you watch our Much Ado, see who you think is really getting the most out of the words.
FUN FACT:

In Elizabethan times many of Shakespeare’s plays were performed at The Globe Theatre in London. To get in, you put one penny in a box by the door. Then you could stand on the ground in front of the stage. To sit on the first balcony, you put another penny in the box held by a man in front of the stairs. To sit on the second balcony, you put another penny in the box held by the man by the second flight of stairs. Then when the show started, the men went and put the boxes in a room backstage—hence the “box office.”

--BBC http://www.bbc.co.uk/coventry/features/shakespeare/ shakespeare-fun-facts.shtml
How to Listen to Shakespeare

(From the on the National Players As You Like It Study Guide from the Olney Theatre Center in Olney, MD)

When watching a Shakespearean play, there are many things to keep in mind. Sometimes the language in which Shakespeare writes can be difficult to understand, but once you do, it's really great fun.

First and foremost, you don’t have to understand every word that’s being said in order to understand the play. Don’t get too hung up on deciphering each word; instead, just try to grasp the gist of what each character is saying. After a while, you won’t even have to think about it—it will seem as if you’ve been listening to Shakespeare all your life!

Watch body language, gestures, and facial expressions. Good Shakespearean actors communicate what they are saying through their body. In theory, you should be able to understand much of the play without hearing a word.

There is a rhythm to each line, almost like a piece of music. Shakespeare wrote in a form called iambic pentameter. Each line is made up of five feet (each foot is two syllables) with the emphasis on the second syllable. You can hear the pattern of unstressed/stressed syllables in the line,

What PA/ ssion HANGS/ these WEIGHTS/ up ON/ my TONGUE?

Listen for this pattern in the play as it adds a lyrical quality to the words.

Read a synopsis or play summary ahead of time. Shakespeare’s plays involve many characters in complex, intertwining plots. It always helps to have a basic idea of what’s going on beforehand so you can enjoy the play without trying to figure out every relationship and plot twist.
Playing Shakespeare: Grappling with the Language as an Actor

Rule #1 in performing Shakespeare: KNOW WHAT YOU ARE SAYING!

Bit of trivia: when Shakespeare was writing plays, the English language was growing by leaps and bounds, and the playwrights of the day were adding to it with every play they wrote. In those days, playwrights were very much like rappers and hip-hop artists today, stretching and playing with language; in fact, if Shakespeare were alive today, he’d most likely be a slam poet!

FUN FACT from the BBC:

*Shakespeare invented words and phrases that we use all the time without even knowing where they come from. Shakespeare was the first to use words like critic, majestic, hurry, lonely, reliance, and exposure. He also created hundreds of common phrases like break the ice, hot-blooded, elbow room, love letters, puppy dog, and wild goose chase.*

BBC  http://www.bbc.co.uk/coventry/features/shakespeare/shakespeare-fun-facts.shtml

Another bit of trivia: Pay attention to Shakespeare’s “O’s!” An “O” at the start of a line was Shakespeare’s gift to his favorite actors. That open and most versatile vowel gives an actor the chance to vocalize the pure emotion underneath his line, even before he starts to say the words. Listen for the “O’s” in *Much Ado.*

Tools for the Text 1: Paraphrase

Reading a Shakespeare play can be a daunting task. Whether it is a class requirement, or a personal project, Shakespeare’s language can make it difficult to lose yourself within its pages. However, there are a few tools you can use to help break down the text into something both understandable and enjoyable.

The first tool is called Paraphrasing. This is when you take the text and put it into your own words. This is not only a useful tool for reading the language, but it is the primary method of deconstructing the text used by actors rehearsing for Shakespeare’s plays. Although the words used 400 years ago are similar, their meaning was quite different, in some cases. Examine the following lines from a well-known passage in *Hamlet:*

Note: As mentioned in the Director's Notes, over 67% of *Much Ado About Nothing* is written in prose, not poetry, and there are not nearly as many famous passages from this play as there are from *Hamlet,* so for the sake of discussing the poetry, we will be using examples from *Hamlet.*
This speech of Ophelia’s takes place immediately after Hamlet has exploded at her, attacking her verbally (in some productions, physically, too), telling her to “get thee to a nunnery!” She is crushed, believing his fit to be evidence of his descent into madness—something she is afraid she has caused by obeying her father and staying away from Hamlet, who had sworn his love for her before. As soon as Hamlet has stormed off, Ophelia collapses to the ground and laments:

O, what a noble mind is here o’erthrown!
The courtier’s, soldier’s, scholar’s, eye, tongue, sword,
Th’expectancy and rose of the fair state,
The glass of fashion and the mould of form,
Th’observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That sucked the honey of his music vows,
Now see that noble and most sovereign reason
Like sweet bells jangled out of tune and harsh,
That unmatched form and feature of blown youth
Blasted with ecstasy. O woe is me
T’have seen what I have seen, see what I see.

Now here’s the paraphrasing that the good people at SIMPLY SHAKESPEARE suggest:

Oh, what a noble mind is lost here! His looks, speech, and skill of a courtier, soldier, and scholar; the hope and ornament of the kingdom he made lovely; the mirror of noble attention—completely, completely destroyed! And I—the most miserable and sorrowing of women, who feasted on the honey of his sweetly spoken vows—I now see his noble and surpassingly powerful mind all jangled like sweet bells ringing harshly out of tune. That unmatched example of blooming youth is blighted with madness. Oh, such woe has befallen me—that I have seen what I have seen, that I see what I see now!

It may be clear, but it certainly sounds flat when compared with the original!
Tools for the Text 2: Imagery

Another great tool to further and deepen your understanding of Shakespeare is imagery. These are the pictures that Shakespeare paints with specific words. Just as pictures go through your mind when you read a book, Shakespeare used even more profound words to create very powerful images. Read the original text of Ophelia’s monologue above again, then take a look at the words and phrases below. Step one is to write down the first few images that come into your mind:

Noble mind: _______________________________________________________________

O’erthrown: ______________________________________________________________

Rose of the fair state: _____________________________________________________

Glass of fashion: _________________________________________________________

Mould of form: ___________________________________________________________

Observed of all observers: _________________________________________________

Deject and wretched: _____________________________________________________

Honey of his music vows: _________________________________________________

Sweet bells jangled: _______________________________________________________

Blown youth: _____________________________________________________________

Blasted with ecstasy: _____________________________________________________

Now ask yourself what those images mean to you. How do they make you feel? What kind of actions do they make you want to do? What words affect you most?

Once you’ve found some personal connection to these words, say the monologue out loud and allow those images to fill your mind. Allow them to affect you and your audience as you speak.
Tools for the Text 3: Working With Iambic Pentameter

Take a look at the monologue in the previous two examples. Do you notice a rhythm to the lines when you say them? This is because Shakespeare chose to write much of his text in Iambic Pentameter. You’ll find many explanations for what this means, but one simple way is to say that each line has 10 syllables – 5 stressed and 5 unstressed. Here is an example from *Hamlet*, the opening lines of the famous “Hecuba” speech after the Players have come to Elsinore Castle, and one of the players, while reciting a powerful speech, has been carried away by the emotion of the fictional character he enacts. Hamlet is angry with himself, because with all of the very real reasons he has to be overcome with emotion, he is incapable of expressing his passion as the actor has done while simply pretending.

```
O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage waned,
Tears in his eyes, distraction in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing!
```

Count the syllables. You can see that each line has 10 syllables. Now we will break the line up into smaller sections that have two syllables. These sections are called feet.

```
O, what a rogue and peasant slave am I!
```

Watch out when breaking a line into feet. You’ll notice that sometimes a word can be broken up (like peas-ant). Now, within each foot there is usually one stressed and one unstressed syllable. In Iambic Pentameter, the second syllable in a foot usually gets the strong stress. You’ll notice, though, that at the end of the third line of the speech, there’s an extra, unstressed beat in the final foot (*pas sion*), this is known as a *feminine* ending to the line.

One easy way to remember how the stresses work in Iambic Pentameter is that it sounds like you were to say “eye-am” five times with the heavier beat on the second half of the foot. Try it:

```
I am I am I am I am I am
```
There are several reasons why Shakespeare used this form for his writing. One was because of its beautiful sound and the strong rhythm which is similar to the beating of the human heart. Another was that Iambic Pentameter is very close to the normal rhythm of every day conversation in the English language. This helped the actors memorize their lines since, 400 years ago, they only had a few days of rehearsal before performing a play. Another was that it gives the actor the choice as to which words are more important. When an actor goes through his/her script to mark the feet and decide what syllables get the stresses it is called scanning the script. Try it:

1. O, what a rogue and peasa nt slave am I!
2. Is it not mon strous that this play er here,
3. But in a fict ion, in a dream of pass ion,
4. Could force his soul so to his own conceit
5. That from her work ing all his vis age wanned,
6. Tears in his eyes, distract ion in his as pect,
7. A bro ken voice, and his whole func tion suit ing
8. With forms to his conceit? And all for no thing!

(Note that lines 3, 6, 7 and 8 all have feminine endings.)

Did you make every other syllable strong? Or did you decide that some syllables were more important than others whether or not the iambic pentameter stressed them? This is one thing that makes acting Shakespeare so much fun! Actors get to choose what words and phrases they feel are important, given their interpretation of the character. The thing that makes iambic pentameter so helpful is that if there is a question about which word(s) the playwright considered important, you can be sure that they will always be the ones in the stressed portion of a foot, when working with the standard iambic pentameter stress pattern.

*Tools of the Text 1, 2, and 3 are based on the Orlando – UCF Shakespeare Festival *Twelfth Night* Study Guide, adapted to suit *Hamlet*
Shakespearean Insults

You’ve read how “serious” actors approach playing Shakespeare, now let’s have some fun. Shakespeare gives his characters terrific verbal fodder for some of the most creative insults ever slung.

Below are three lists of words. Columns 1 and 2 are highly descriptive adjectives from Elizabethan English (a number of them, no doubt, made up by Shakespeare himself). Column 3 consists of equally colorful nouns. Start with the word “thou” (a very familiar way to address someone—a term of endearment if used with a loved one, an insult if used to address either a stranger or an adversary). Then pick one word from each column, creating your very own customized insult. It’s lots of fun for students to stand on opposite sides of a room and hurl their insults across the room at each other. Be sure to savor the taste and feel of the words in your mouth, and get as much value out of the vowels and consonants as possible!

Example: Thou reeky, rump-fed pumppion!

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
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<tbody>
<tr>
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<td>beef-witted</td>
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<td>Cockered</td>
<td>clapper-clawed</td>
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<td>common-kissing</td>
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<td>earth-vexing</td>
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<td>Fobbing</td>
<td>elf-skinned</td>
<td>flap-dragon</td>
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<tr>
<td>Forward</td>
<td>fat-kidneyed</td>
<td>flax-wench</td>
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### Shakespearean Insults, cont.

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<tr>
<th>Column 1</th>
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<td>moldwarp</td>
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<td>mumble-news</td>
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<td>nut-hook</td>
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<td>rough-hewn</td>
<td>pigeon-egg</td>
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<td>rude-growing</td>
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<td>rump-fed</td>
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<td>Modern Term</td>
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<td>Vain</td>
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<tr>
<td>Yeasty</td>
<td>weather-bitten</td>
<td>wagtail</td>
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About William Shakespeare

Taking a page from the more widely-accepted, Stratfordian team, let's learn a little bit about the man from Stratford-on-Avon, just in case...!

Fast Facts

| Born:      | 1564, Stratford-upon-Avon, England |
| Education: | Left school at 14 because of his family’s financial problems |
| Marriage:  | Wed Anne Hathaway when he was 18 (shotgun wedding!) |
| Children:  | Three: one daughter, Susanna, and a sickly set of twins. Hamnet and Judith |
| First job: | Actor |
| Mystery:   | Disappeared between 1585-1592, no record of his whereabouts |
| Theatre co:| The King’s Men |
| Most famous play: | Romeo & Juliet |

A Very Bad Beginning:
William Shakespeare was born in 1564 in a half-timbered house in Henley Street, Stratford-upon-Avon. His father was John Shakespeare, a glove maker and wool-dealer. His mother was Mary Arden, daughter of a farmer from Wilmcote. Young William attended the Stratford Grammar School form the age of 7 until he was 14. The grammar school was held on the upper
floor of the old Guildhall, and here the classes were held in Latin, concentrating on Grammar and the ancient classics of Greece and Rome. Shakespeare was withdrawn from school due to his family’s financial difficulties, and never completed his education, which makes his subsequent accomplishments all the more remarkable.

True love?
At the age of 18, Shakespeare married Anne Hathaway, daughter of a yeoman farmer from Shottery, close to Stratford. The marriage may have been forced, as Anne was already 3 months pregnant with a daughter, Susanna. This first child was followed by sickly twins – Hamnet and Judith – in 1585.

Disappearance!
The next 7 years of Shakespeare’s life are a mystery, though he is rumored to have worked as a schoolteacher. Sometime before 1592 Shakespeare fled his home and family to follow the life of an actor in London.

The Black Plague hits England
London’s theatres were closed in January 1593 due to an outbreak of the plague, and many players left the capital to tour the provinces. Shakespeare preferred to stay in London, and it was during this time of plague that he began to gain recognition as a writer, notably of long poems, such as Venus and Adonis, and Rape of Lucrece.

The Tide Turns
Shakespeare was fortunate to find a patron, Henry Wriothesley, Earl of Southampton, to support him in his writing. Venus and Adonis was wildly successful, and it was this work that first brought the young writer widespread recognition. Apart from his longer poetry, Shakespeare also began writing his sonnets during this period, perhaps at the behest of Southampton’s mother, who hoped to induce her son to marry.

All the King’s Men
When the theatres reopened in late 1594, Shakespeare was no longer a simple actor, but a playwright as well, writing and performing for the theatre company called “Lord Chamberlain’s Men,” which later became “The King’s Men.”

Shakespeare Gets Rich
Shakespeare became an investor in the company, perhaps with money granted him by his patron, Southampton. It was this financial stake in his theatre company that made Shakespeare’s fortune. For the next 17 years he produced an average of 2 plays a year for The King’s Men.

But It’s Never Easy in the Arts!
The early plays were held at The Theatre, to the north of the city. In 1597 the company’s lease on The Theatre expired, and negotiations with the landlord proved fruitless. Taking advantage of a clause in the lease that allowed them to dismantle the building, the company took apart the place board by board and transported the material across the Thames River to Bankside.
The Globe Is Built
There they constructed a new circular theatre, the grandest yet seen, called The Globe. The Globe remained London’s premier theatre until it burned down in 1613 during a performance of Shakespeare’s *Henry VIII*.

Shakespeare Goes Home
Shakespeare held a share in the profits from The Globe, which netted him a princely annual income of £200-£250. His financial success enabled Shakespeare to purchase New Place, the second largest house in Stratford. It was here that he retired around 1611.

Sorry, Anne
When he died 1616, William Shakespeare divided up his considerable property amongst his daughters (his son, Hamnet had died in childhood), but left only his second best bed to his wife, Anne. Shakespeare was buried in the chancel of Holy Trinity Church in Stratford.

**FUN FACT:**

No one really knows when Shakespeare was born. Tradition holds that his birthday is April 23, 1564. However, all we know for sure is that he was baptized three days later at Holy Trinity Church in Stratford-upon-Avon. April 23 became popularly established as his birthday after he died on the same day in 1616.
(From the on the National Players *As You Like It* Study Guide from the Olney Theatre Center in Olney, MD)
Shakespeare’s Theatre

(From the on the National Players As You Like It Study Guide from the Olney Theatre Center in Olney, MD)

The theatre scene that Shakespeare found in London in the late 1580s was very different from anything existing today. Because he was directly affected by and wrote specifically for this world, it is very important to understand how it worked.

The Performance Space

The Globe Theatre was a circular wooden structure constructed of three stories of galleries (seats) surrounding an open courtyard. It was an open-air building (no roof), and a rectangular platform projected into the middle of the courtyard to serve as a stage. The performance space had no front curtain, but was backed by a large wall with three doors out of which actors entered and exited. In front of the wall stood a roofed house-like structure supported by two large pillars, designed to provide a place for actors to “hide” when not in a scene. The roof of this structure
was referred to as the “Heavens.” The theatre itself housed up to 3,000 spectators, mainly because not all were seated. The seats in the galleries were reserved for people from the upper classes who came to the theatre primarily to “be seen.” These wealthy patrons were also sometimes allowed to sit on or above the stage itself as a sign of their prominence. These seats, known as the “Lord’s Rooms,” were considered the best in the house despite the poor view of the back of the actors. The lower-class spectators, however, stood in the open courtyard and watched the play on their feet. These audience members became known as “groundlings” and gained admission to the playhouse for as low as one penny. The groundlings were often very loud and rambunctious during the performances and would eat (usually hazelnuts), drink, socialize as the play was going on, and shout directly to the actors on stage. Playwrights at this time were therefore forced to incorporate lots of action and bawdy humor in their plays in order to keep the attention of their audience.

The Performance

During Shakespeare’s day, new plays were being written and performed continuously. A company of actors might receive a new play, prepare it, and perform it every week. Because of this, each actor in the company had a specific type of role that he normally played and could perform with little rehearsal. One possible role for a male company member, for example, would be the female ingénue. Because women were not allowed to perform on the stage at the time, young boys whose voices had yet to change generally played the female characters in the shows. Each company (composed of 10 – 20 members) would have one or two young men to play the female roles, one man who specialized in playing a fool or clown, one or two men who played the romantic male characters, and one or two who played the mature, tragic characters.

Along with the “stock” characters of an acting company, there was also a set of stock scenery. Specific backdrops, such as forest scenes or palace scenes, were re-used in every play. Other than that, however, very minimal set pieces were present on the stage.

Unlike the natural lighting, the costumes of this period were far from minimalist. These were generally rich and luxurious, as they were a source of great pride for the performers who personally provided them. However, these were rarely historically accurate and again forced the
audience to use their imaginations to envision the play’s time and place. In our production,
because we are telling the story using the conceit of our vagabond troupe of Elizabethan players,
(a company that is not all that affluent), we have imagined that each of the actors has spent most
of his salary on the one costume element that will most clearly define his role.
Meet Our Players:

MUCH ADO ABOUT NOTHING Cast

Here are the talented and hard-working members of this year’s Hawaii Young Actors Ensemble. For this production, each has created his/her male Elizabethan Player, in addition to the character they portray in the play itself.

Queen Elizabeth 4/23 & 4/25......Kierdre Howard
Queen Elizabeth 4/24 & 4/26........Brianna Hayes
Edward DeVere/Benedick..............Ari Dalbert
Beatrice 4/23 & 4/25..............Brianna Hayes
Beatrice 4/24 & 4/26..............Kierdre Howard
Hero---------------------------------Erin Gillum
Leonato-------------------------------Miri Powell
Balthasar............................Mahina Roberts
Don Pedro..............................Kaley Mayo
Claudio...............................Nicholas Myers
Don John..............................Lanihuli Gilbert
Borachio.............................Frank Coffee
Conrade...............................Crystal Hughes
Dogberry..............................Keaton Goss
Verges.................................Gabriella Munoz
Bob-the-Watch......................Emma Eckfeldt
Rob-the-Watch.......................Leisl Vickrey
Margaret............................Marcella Gallo
Ursula.................................Emily Rose Wagnon
Friar Francis.........................Brianne Johnson
Sexton.................................Saru Duckworth
Messenger/Seacole/Altar Boy......Lalea Nilsen

De Vere Company Heralds: Saru Duckworth, Lalea Nilsen, Leisl Vickrey, Brianne Johnson
Emma Eckfeldt, Marcella Gallo, Emily Wagnon
Our Production Team

Producer/Director..............................Eden Lee Murray
Choreographer..................................Deanna Luster
Assistant to the Director.......................Bronte Amoy
Stage Manager..................................Rachael Smith
Set/Props Designer.............................Margaret Hanna
Technical Direction.............Rick, Greg and Angie McCall
Lighting Designer/Electrician...............Janine Myers
Costume Designer.......................Hannah Schauer Galli
Production Manager.........................Jude Lampitelli
Backstage Support........Vincent Liem & Robert. S. Lee
HTC Publicity Representative..............Mele Pochereva
Program/Flyer Designer.....................Terry Nii
Production Photographer....................Cheyne Gallarde
Archival Videographer......................Paisley Mares

Dogberry, Verges, and the Watch
Afterglow: Post-show Discussions & Activities

6th – 8th Grade: Follow-up Questions:

1. What parts of the show did you like best? Why?
2. How was seeing the play different from reading it?
3. Was it easier to understand the language by watching it acted out?
4. What is the main story in Much Ado? Can you tell it in sequence?
5. What did you think of the framing story—the Earl of Oxford writing the play to get back in Queen Elizabeth's good graces?
6. Why do you think Beatrice and Benedick were always bickering at the start?
7. Do you understand the term "provocative?" Would you say Beatrice and Benedick were deliberately trying to provoke each other? Could it have been that they were really showing off for each other? Do you think they might have actually liked each other all along, only have been afraid to show it?
8. Why do you think Don John was so unpleasant, and determined to sour other people's happiness?
9. Which do you think is worse: Don John's determination to create misery, or Borachio's willingness to accept a bribe to actually carry the plot out?
10. Do you understand what Friar Francis meant by having Claudio think his actions had killed Hero, so that his grief would make him remember her as he first thought of her—pure and innocent? The friar says that the news of Hero's death will

Change slander to remorse; that is some good;  
She dying, as is must be maintain'd;  
Upon the instant that she was accused,  
Shall be lamented, pitied and excused  
Of every hearer: So will it fare with Claudio:  
When he shall hear she died upon his words,  
Then shall he mourn,  
And wish he had not so accused her.

Did it work?
Writing Activities

Expressing an Opinion:

1. What was your favorite part of the play, and explain why you liked it.

2. What did you think of the two romantic relationships in the story, Beatrice/Benedick, and Hero/Claudio. Which couple did you find the more believable, and why?

3. What did you think about the framing story of the friction between Queen Elizabeth and Edward DeVere—the gentleman who we say wrote the play, and portrayed the role of Benedick?

Descriptive Writing:

1. Describe your theatre adventure: the bus ride, the Hawaii Theatre, the play. Use as many descriptive words as you can.

2. If one of Oxford's Men visited with you in the audience before the play, describe the conversation you had—what did you learn from him? What did you observe as Oxford's Men went about setting the stage before the performance?

3. Based on watching the play, write a one-sentence description for each major character: Benedick, Beatrice, Leonato, Don Pedro, Claudio, Hero, Don John, Borachio, Conrade, Dogberry.

4. Describe your favorite costume in our production in as much detail as you can.

5. Describe how the company of actors used fragments of set pieces to create the different scenes of the story. (Below is a bit of Queen Elizabeth's costume, during construction).
9th – 12th Grade: Follow-up Questions:

(Older students might have fun with more in-depth answers to the questions above)

1. If you were a relationship counselor, and Beatrice and Benedick came to you for help, how would you advise them?

2. Of the two romantic relationships in the story, Beatrice/Benedick and Hero/Claudio, which do you think is the more grounded in reality? Which do you think has the better chance of a lasting marriage? Why?

3. Why do you think Claudio falls in love with Hero so quickly, and then is so ready to throw her under the bus when Borachio sets up the elaborate ruse to make Claudio think Hero was unfaithful to him?

4. Why do you think Hero's father had so little faith in her? In fact, why do you think no one but Beatrice was willing to stick up for Hero when she was so clearly slandered?

5. There are a number of instances where deception and gossip play big roles in what happens in Much Ado. Can you name some of them, and talk about the consequences?

6. Borachio has a wonderful line in Act V.i. when he confesses to Don Pedro and Claudio what he has done to Hero:

   I have deceived even your very eyes: what your wisdoms could not discover, these shallow fools (the watch) have brought to light..."

   What is the ironic observation Borachio is making here?

7. Dogberry, the head of the Watch, is one of the most deliciously over-the-top clowns in Shakespeare. What do you think makes him such fun?

8. Dogberry's determined misuse of language has a specific title: malapropism (a term that comes from another character in classical theatre, Mrs. Malaprop in Richard Brinsley Sheridan's The Rivals). Can you remember any of the words Dogberry mangled, or the phrases he misused?

9. What did you think of Dogberry as a commander? What do you think his men thought of him? Why did they obey him?

10. If you had to explain the title of the play, what would you say it means? When Queen Elizabeth asked DeVere to rename the play Much Ado About Nothing, what was she telling DeVere and his men?
Writing Activities:

Critical Analysis

If you were a theatre reviewer, how would you evaluate this production? Consider first the central concept of this production—then assess the various specific elements involved:

. the acting
. the music/dancing
. the physical design of the production: the set, props and costumes
. the overall direction of the piece

Visual Arts Activity:

Set Design: because of the concept we were running with for this production— that it was quickly mounted and presented as a command performance for Elizabeth and her court (the audience), we chose to go with a very minimalistic, representational set--objects that the members of Oxford's company could have found or quickly constructed to indicate different scenes. For example, a door and two sandwich board bits of topiary stood for "in front of Leonato's house." A stained glass window unit and benches became a church, etc. If you were to imagine the "real" world of Much Ado, how would you envision the different scenes?

Costume Design: because we wanted to transport our audiences back to the court of Queen Elizabeth, we worked with authentic, period costumes. By the way, did you notice how our costume designer subtly indicated character groups or "teams?" Did you notice that the Don John crew were all in variations of black and white? Can you think of any other clues the costumes gave about the characters wearing them.

Joss Weydon's recent film of Much Ado was set in the present, and the actors used modern clothing--in some cases, their own. If you were to create a costume design for this play, what period might you chose to set it in? Pick one of the roles and design a costume for them. What can you as a designer do to use clothing to give character information?

. Benedick
. Beatrice
. Claudio
. Hero
. Leonato
. Don Pedro
. Don John
. Borachio
. Conrade
. Dogberry
# STUDENT EVALUATION

## STUDENT EVALUATION

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<thead>
<tr>
<th>How did you like</th>
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<tbody>
<tr>
<td>The concept of the production?</td>
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<td>The play itself?</td>
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<td>The language?</td>
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<td>The music?</td>
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<td>The look of the show: sets/lights/costumes?</td>
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<td>The acting?</td>
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Please tell us about your favorite part of the show.

Further comments?
Please take the time to fill out and send in this evaluation. Your comments help us improve our programming every year.

School & Grade: _____________________________ Date of Performance Attended _____________

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<thead>
<tr>
<th>Please rate</th>
<th>GREAT</th>
<th>GOOD</th>
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<tbody>
<tr>
<td>The quality of your students' experience.</td>
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<td>The quality of the show.</td>
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<td>Our communication with you.</td>
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<td>The Study Guide.</td>
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<td>The logistics of the show (date and time).</td>
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Further comments:
Credits

References used in compiling this Study Guide:

BBC   http://www.bbc.co.uk/coventry/features/shakespeare/shakespeare-fun-facts.shtml

Englishhistory.net/tudor/monarchy/eliz1.html

The National Players As You Like It Study Guide from the Olney Theatre Center in Olney, MD

SIMPLY SHAKESPEARE, Original Shakespearean Text With a Modern Line-for-Line Translation, edited by BARRONS


Sparknotes MUCH ADO ABOUT NOTHING