

RSC

ROYAL
SHAKESPEARE
COMPANY

**MUCH
ADO
ABOUT
NOTHING**

WILLIAM
SHAKESPEARE



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Supported using public funding by
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ABOUT THIS PACK

This pack supports the RSC's 2022 production of *MUCH ADO ABOUT NOTHING*, directed by Roy Alexander Weise.

The activities provided in this pack can be used either as stand-alone practical approaches to this play or as supporting activities for students seeing the production. They have been designed with KS3 and KS4 students in mind but can be adapted for other age groups. Some are best suited to an open space such as a hall, but many can be used in a classroom.

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These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks

ABOUT THE PRODUCTION

Much Ado About Nothing is known also by an alternative title: *Love's Labour's Won*. This new RSC production of *Much Ado* breathes new life into a story of the triumph of love and celebrates, as Shakespeare does perhaps better than anyone, the possibility of hope, of breaking down barriers and resistance to change, when so much seems lost or out of your control.



"Setting the production in the future allows anyone watching to not have the normal defensiveness that you have in your day to day life. There's a lot of theatre out there discussing these things and if you're resistant to that conversation, you immediately have a kind of barrier towards entering into it."

Ewa Dina, Assistant Director, *Much Ado About Nothing*. 2022.

Photo by Ikin Yum. © RSC

WHAT IS AFROFUTURISM?

Director, Roy Alexander Weise, chose to set his production in an evolved Afrofuturistic world. Although this genre is usually associated with science fiction, it can encompass other worlds such as fantasy, alternate history and magic realism.

“Pioneers of Afrofuturism, like Octavia E Butler and Sun Ra, created worlds that often came from the things that they didn’t have, both in their personal lives but also in terms of freedom politically, things that were taken away from them.”

Ewa Dina, Assistant Director, Much Ado About Nothing, 2022

Watch designer Melissa Simon-Hartman and photographer Asiko [talk about Afrofuturism](#), describing what it is and what it means, and how we’ve used it in *Much Ado About Nothing*.



Photo by Ikin Yum. © RSC

EXPLORING THE STORY



SYNOPSIS

Watch our [animated synopsis](#) and [BSL synopsis](#) of *Much Ado About Nothing*.

The war is over. Don Pedro, Prince of Aragon, with his followers Benedick and Claudio, visits Leonato, Duke of Messina, father of Hero and uncle of Beatrice. Claudio falls in love with Hero and their marriage is agreed upon. Beatrice and Benedick despise love and engage in comic banter. The others plot to make them fall in love with each other, with a trick in which Benedick will overhear his friends talking of Beatrice's supposed secret love for him. Hero plans the same trick for Beatrice.

Meanwhile Don John, the prince's misanthropic illegitimate brother, contrives a more malicious plot with the assistance of his follower Borachio: Claudio is led to believe that he has witnessed Hero in a compromising situation on the night before her wedding day – in fact it is her maid Margaret with Borachio. Claudio rejects Hero at the marriage ceremony. She faints and on the advice of the Friar, who is convinced of her innocence, Leonato announces she is dead. Beatrice demands that Benedick should kill Claudio. The foolish constable Dogberry and his watchmen overhear Borachio boasting of his exploit and the plot is exposed. Claudio promises to make amends to Leonato: he is required to marry a cousin of Hero's in her place. When unmasked, she is revealed as Hero. Beatrice agrees to marry Benedick.

NOTES FROM THE REHEARSAL ROOM:

Right from the start, director, Roy Alexander Weise, wanted Don Pedro to be female and played by an actress as the Princess, Don Pedra. In the world of *Much Ado About Nothing*, this character has the greatest status, so this brings up an interesting shift of gender power in key moments:

- Don Pedra has a powerful first entrance with her male followers, returning from war
- She has authority in Leonato's house
- She woos Hero for Claudio
- She speaks against Hero, a fellow woman, at the wedding



ACTIVITY 1: WHOSE STORY IS THIS?

This is a performance activity to help students recognise and explore the different threads of the plot in *Much Ado about Nothing*.

For students who are unfamiliar with the story, use the synopsis link above. **(You will need 'Much Ado About Nothing in 10 Scenes' in Appendix A in the Resources section of this pack and some pens and paper. Activity time is approximately 30 minutes).**

- Organise your students into 10 groups and give each group ONE of the 10 scenes and pens and paper. (With smaller numbers, you can give groups more than one scene.)
- Ask each group to decide which character is the MOST IMPORTANT in their scene. Explain that they will now have 15 minutes to cast and rehearse their scene for performance, making sure they reflect this character's importance.
- Encourage them to use different performance styles: *still images or tableaux, narrated action. Is it a thriller? A comedy?* They can also extend their scene and every member of the group must be used.
- Invite the groups to perform their scene in the numbered order. After all groups have performed, invite positive feedback: *Which key moments stood out and why? Who do they think this play is about? What elements could we change to make it someone else's story?*
- Ask a volunteer to write down a list of the different storylines the group can detect: *Just how many stories are being told in this play?* Put this list up on a wall for future reference.

NOTES FROM THE REHEARSAL ROOM:

The elaborate costumes in this production are influenced by Afrofuturism and Afro-Caribbean styles with a hint of Shakespearean shapes to show 'an intermeshing' of those worlds. In rehearsal, the actors wore skirts to get used to walking with long material or belts with daggers in them. Our costumes say a huge amount about the characters wearing them, both in their status and how they feel at different times:

- Hero wears soft, floaty fabric with trainers to emphasise both purity and youth
- Beatrice's outfits show off her legs to be provocative and progressive
- Many characters wear gold to represent a show of wealth and power
- Servants wear darker, plainer clothes and often have their faces covered



ACTIVITY 2: STATUS GAMES

We meet a lot of characters at the start of Act 1 Scene 1 who must establish themselves quickly. The following activity is in two parts: a) physical & discussion and b) writing and performance, and will help students explore the importance and complications of status in the play.

A): Playing Status

(You will need a deck of playing cards and pieces of paper with all the *Much Ado* character names written on them. Activity time is approximately 20 mins).

- As a group, discuss the meaning of the word 'status'. Who do they know that has high status in their world: *their teacher, parent, a celebrity, royalty?* Who do they know with low status? Why

is this person considered low status? Do they know they are? Does it make them behave differently?

- Hand out cards from the deck, face down, to each student and ask them to keep their card private. Explain that their card represents their status in the room (with Ace being the lowest, 2 the next lowest and so on, up to King - the highest).
- Ask the students to walk around the room for a few minutes, until they feel they have embodied their status: *How has it made them walk? Faster or slower? Where is their eye level - over people's heads or sweeping the ground? Are they taking up more or less space in the room?*



Photo by Ikin Yum. © RSC

- Introduce a rule: whenever they pass somebody, they must make eye contact with them. After a minute or so of this, change the rules again. This time they must stop and greet each other before they move on. *How does this change their behaviour? It is difficult to stop sometimes? Why?*
- Invite everyone to line up across the room in order of their status (the lowest at one end, etc). When they are satisfied with their position, ask them to reveal their cards. *Are they in the right place? What clues gave their place away? How did those with middling numbers feel (6s - 9s etc), was their task harder and why?*
- Discuss the behaviour of those at the very top and bottom. *Did the lowest or highest cards attract the most attention? Did the Kings feel the need to show their status or were they the most comfortable in the room?*
- Now ask the students to move to the following different places in the space:
 - The safest place
 - The place where they feel most powerful
 - The most invisible place
- Hand a piece of paper with a character name to each student and ask Leonato to stand in the centre of the room. Invite the other 'characters' to position themselves around him, according to how more or less important they are, without giving their character name away.
- Invite everyone to reveal their characters. Discuss the results: *Where are the women? Where are the servants? Where is Antonio and Don Pedro? What does this say about the status structure of the play? Could you move anyone and create a very different power structure?*

Extension Activity: EXPLORING GENDER ROLES.

- Divide your students into groups of 3 or 4 and provide them with pens and paper. Ask each group to change the gender of ONE other character in the play and discuss the changes this might make to a production. Encourage them to think about all the important moments the character has in the play and what differences a change of gender might make to the other characters and to an audience.
- Share these results as a whole group: *Did the alteration matter or make any difference at all to the outcome of the play? Did it add anything to the play's themes? Would the students like to see a new production with any of these changes? What would re-gendering a production bring to our understanding of the world of the play?*

PRODUCTION NOTES:

Our costume designer, Melissa Simon-Hartman describes her work as 'wearable art'. Her costumes are one of the many ways the characters make an entrance or a statement in the production:

- Hero's highly structured costumes present her as a work of art, a prize.
- Dogberry has oversized shoulders and flashing glasses to emphasis her ridiculousness.
- Don Pedra, Benedick and Claudio make their entrance from war down ropes from the ceiling!

B): Entrances

'**Gold** plays into the visual aesthetic for its importance in African culture as a symbol of power and authority'

Àsìkò, Visual Artist, *Much Ado About Nothing*. 2022.

This is a performance activity to further explore the roles of each character in the play and the impact an entrance can make onstage. **[You will need: 'Making an Entrance' from Appendix B and (if you have access to them) costumes & masks or transformative items of clothing: hats, heels, cloaks, umbrellas etc. Activity time is approximately 25 mins).**

- Divide your students into groups of THREE. Give each group ONE of the characters from Appendix B: 'Making an Entrance'.
- Explain that they will now have 10 minutes to create a Grand Entrance for their characters, as if they are arriving at a VIP Event. One person will be the named character and the other two will make their introduction. (If you are using costumes or props, give TWO items to each group for them to use in whichever way they want.)
- Ask them to consider the following things about their character: *Are they young or old? What is their status within the community and/or within the family? How wealthy are they? What is their gender? Position? Job?* How could these things affect their entrance?

- Encourage the groups to be creative about this entrance: *using physical gestures, music, dance, a ritual, a big speech?* They can also rewrite the character's introduction to emphasize or exaggerate who they are and how important they are.
- Explain that, when they have been introduced, the character must say their line out loud to the room (they may read this from the page or have someone hold it for them)
- Set up the room for this VIP Event, deciding where the entrance will be and what sort of room and function it is: *A Celebration? An Awards Ceremony? A Charity Ball?*
- Invite one group to make their Grand Entrance. After their character has spoken their line, the audience must applaud and cheer. Another group may then enter and must stop this clapping before they make their introduction. And so on until all the characters have entered.
- Discuss as a group which entrances worked best for which characters. How did the characters feel about their big moment: *Embarrassed? Proud? Disappointed?*

EXPLORING THE CHARACTERS

"Hero's story is usually seen as minor key, I think it's actually one of the majors because Beatrice and Benedick learn from Claudio and Hero. They are young people, they're not jaded by life or love so they have an openness and receptiveness to love that Beatrice and Benedick do not have."

Ewa Dina, Assistant Director, *Much Ado About Nothing*. 2022.



ACTIVITY 3: AN EQUAL MATCH?

This is a performance activity in two parts to help students explore the wit of Shakespeare's characters and the shifting power within a relationship encounter. **(You will need copies of Act 1 Scene 1 from Appendix C. Activity time is approximately 25 mins).**

A): BACK OFF

- Organise your students into pairs and hand out copies of Beatrice and Benedick's first meeting from Act 1 Scene 1.
- Invite the pairs to stand back-to-back as Beatrice and Benedick and read the scene out loud to each other, using their words to push against each other's backs. (Without anyone falling over or getting hurt)



Photo by Ikin Yum. © RSC

- Now ask the pairs to face each other, with the Benedicks in a line, facing their Beatrice across the room. Explain that they are to read the scene again in their pairs, all at the same time, but this time, they must take a step forward when they feel they are 'scoring a point' or to take a step back if they feel injured or insulted in any way.
- When the scenes are finished, ask the pairs to examine the journeys made: *Who has gained the most ground? Was it an equal journey? Which lines took the biggest or firmest steps? What do these journeys tell us about these two characters?*

B): GANG UP

- Invite ONE pair to read their scene out loud and divide the rest of the students up into TWO gangs: Gang Benedick and Gang Beatrice. Ask the pair to leave the room. When they are gone, tell Gang Beatrice that their aim is to back up everything she says. (Remind them that every line must be audible and when the other character speaks, they must let them be heard.) Tell Gang Benedick to remain silent when he speaks, they can even go over to join Gang Beatrice if they want.
- Invite Benedick and Beatrice back into the room and let them stand facing each other, in front of their respective 'Gang' and read the scene.
- When the exercise is finished, discuss the results as a group. *How did your Beatrice feel to be backed up? How did Benedick feel to expect his support and not get it?*
- Now ask both gangs to return to backing up their leaders but tell them that this time, the gangs KNOW that Benedick and Beatrice are actually in love. *How does this change the support they give?*



ACTIVITY 4: GIVING HERO A VOICE

"In our production Hero wears a lot of soft and flowy material. She is essentially a princess, not necessarily because she sees herself like that but that is how she's presented to the world. She presents an image of purity and someone that is put on a pedestal."

Ewa Dina, Assistant Director, *Much Ado About Nothing*. 2022.

This is a writing and performance activity to explore the characters of Hero and Claudio through his changing moods and her opportunities to speak. **(You will need copies of Appendix D: The Changing Moods of Claudio, pens & paper. Activity time is approximately 20 mins).**

- Organise your students into groups of three or four and hand each group ONE of Claudio's numbered speeches. (Groups can have the same speech if necessary.) Ask the group to read their speech out loud to each other, taking a line each until they are familiar with it.
- Now invite each group to cast a Claudio and a Hero. Explain that Claudio is to read his speech out loud whilst the others move Hero into still images, as if she is a living statue. *E.g., if Claudio describes Hero as a 'jewel' or a 'rotten orange', how could they move her to reflect*

this image? If he is declaring his love or rejecting her, how can they mould her to become the object of his words?

- Invite one or two groups to share their work and discuss the results as a group: *How did it make the Hero's feel not to be in control of their movements?*
- Explain to the groups that they will now have ten minutes to write the thoughts that Hero might have on hearing this speech. *These could be thoughts she has to herself, or something she might share with someone else.*
- When they have Hero's response written, invite each group to create THREE frozen images to illustrate Hero's thoughts (they can use every member of the group for this, except Claudio). Encourage them to think about her emotions and how these images might help us see these.
- Now give the groups 5 minutes to piece these elements together in this order:
 - Claudio says his speech out loud whilst we see the images
 - Claudio stands still whilst we hear Hero's thoughts read out loud
- Invite the groups to perform their work and discuss the results as a group: *What does this activity tell us about Claudio? What is his love based on? What would happen if Hero spoke more in the play?*

Discussion Extension:

- As a group, discuss the meaning of Claudio's line to Leonato in Act 5 Scene 4: "I'll hold my mind, were she an Ethiopie." How might Shakespeare's audiences have heard this line 400 years ago? Do we hear this line differently today? Is it important to keep such lines in a play in modern times or do we cut it? How would an actor feel saying this line?

PRODUCTION NOTES

In the Afrofuturistic world chosen for this play, the emphasis is on joy and love triumphing over accusation and suspicion. A golden world of visual splendour, music and good humour where war is a distant memory and the Watch barely intrudes on the party. Nevertheless, this comedy has its dark moments and one of the trickiest is the aftermath of Claudio's public rejection of Hero at her wedding.

For once, the sparring lovers, Beatrice and Benedick must decide whose side they are on.

EXPLORING THE THEMES

THEME ONE - REPUTATION

NOTES FROM THE REHEARSAL ROOM

At the beginning of the rehearsal process, the creative team had many devising sessions to create a language of their world through greetings, music and rituals. Movement director DK Fashola created exercises that produced a ritual vocabulary that runs through the play:

- Glowing orbs to represent a 'true soul connection' (Claudio hands Hero's back to Leonato at the wedding)
- Greeting people by touching hands to head (the soldiers do this at the beginning)
- Touching fingertips to represent the five gods, the fifth 'pinkie' being love (Don Pedra and Hero dance with their little fingers touching in the masked ball)



ACTIVITY 5: UNWANTED GUEST.

This is a movement and performance activity to encourage students to explore the power of rituals in culture and the significance when these get damaged or broken. **(Activity time is approximately 25 mins).**

- Divide your students into THREE groups and give each group a ceremony that they will create a ritual for: **A Betrothal, A Wedding, A Funeral**. Ask each group to appoint a Movement Director to help the group create and rehearse their ceremony.
- Explain that each group will have 15 minutes to devise their ceremony which must include the following:
 - Moving as a group: a dance, march or procession.
 - Repeated gestures of significance: hand signals, prayer, kneeling etc.
 - The exchange of an object or objects.
 - Music, singing and chanting.
 - A spoken element: repeated words or a speech.
- Remind the groups that every person must take part in this ritual and have a clear role: *bride or groom, holy person, family member, witness, object bearer etc*
- Invite the groups to perform their ceremony to each other.
- Now ask one person in each group to volunteer to be the 'unwanted guest'. Explain that the rest of the group must decide what they have done to be unwanted.

- Explain that they are to perform their ceremony again but this time the unwanted guest is not welcome. The guest must try to perform their part in the ritual, perfectly, as before. The rest of the group must make their feelings clear WITHOUT changing or stopping the ceremony.
- Invite the groups to perform this second ceremony to the rest of the students. Discuss the results together: *How did the group feel to have this unwanted guest? Did the unwanted guest guess what the others thought they had done? How did this make them feel? How different was it depending on which ceremony they were in?*



Photo by Ikin Yum. © RSC



ACTIVITY 6: PUBLIC ACCUSATIONS.

This is a performance activity to help students investigate Hero's public shame. **(You will need copies of Appendix F: LEONATO (edited) & HERO. (Activity time is approximately 15 mins).**

- Organise your students into a big circle and distribute copies of a) LEONATO'S speech. Ask for a volunteer to play Hero to stand in the centre of the circle with b) HERO'S lines.
- Explain that everyone around the circle is Leonato and they are going to direct this speech to Hero, speaking one numbered line at a time.
- When each Leonato finishes their numbered section of the speech, Hero must try and defend herself with one of her lines, until the next Leonato starts speaking to cut her off. Hero must fall silent again when the next Leonato speaks.



Photo by Ikin Yum. © RSC

- Encourage Hero to try different ways of making herself heard, other than shouting: *begging, appealing to individual Leonatos or the whole group, repeating words, laughter?*
- At the end of Leonato's speech, swap your Hero. Explain that this time the rules have changed: any Leonato can now speak at any time but they **MUST** work together to silence Hero. If more than one Leonato speaks at once, they must continue to speak together, finishing their numbered line.
- Explain that there is another rule: if any Leonato is affected by Hero and wants to stop speaking, they can. Hero must continue to say her lines until another Leonato (or more) starts to speak again and then wait for any chance to speak.
- After a few rounds of this, discuss the results as a group: *How did it feel to be accused by a whole group? What tactics did the Heros use to be heard? Did any of these tactics work on Leonato? How did both characters feel? Frustrated? Hopeless? Victorious?*

Extension Activity:

- Organise your students into groups of 3 or 4 and ask them to imagine plotting to ruin Hero's reputation today? What methods might Don John use: *eg. social media, texts, PR campaign, deep fake video*. How might Claudio publicly shame her: *eg. getting her cancelled? Live streamed public wedding?*
- Share the results as a group and discuss: What examples do we have in modern culture of innocent people being targeted by rumours and lies? How do we decide what is fake news and what is truth? Would this make Hero's situation more dangerous? How would Hero defend herself today?

PRODUCTION NOTES:

There s so much within *Much Ado* that discusses gender and the politics of gender. So, in this Afrofuture world, how does this conversation still hold up? We found it interesting to have a female leader because it really shifts a lot of things in the world.

Don Pedra is in a position of power historically held by a man and seeing her both progress but also in some way, uphold patriarchy, shows that it's a system, not just one man trying to uphold an entire structure on his own.

THEME TWO - GENDER



ACTIVITY 7: PERMISSION TO SPEAK?

This is a physical activity to help students explore the politics of gender through freedom of speech. **(Activity time approximately 10 mins).**

- Ask your students to walk around the space, filling all the gaps in the room.
- On "FREEZE", ask them to get into pairs and create a frozen image of a father figure and daughter figure. Discuss the results: *Which images are positive or negative? What are the most interesting images for the audience to read? Is it possible that a positive image could be hiding a negative truth and vice versa?*
- Give your pairs 5 seconds to create another image of a father and daughter.
- Explain that they are now going to walk around the city of Messina as father and daughter and that in this society, there are strict rules: the daughter cannot speak, even if she is spoken to, unless her father gives her permission by saying: "It is allowed." Once he has said this, the daughter **MUST** speak, even if she does not want to or has nothing to say. If he decides **NOT** to give permission, he must shake his head and she **CANNOT** speak or answer in any way.
- Invite the pairs to take a walk around Messina and, when they meet another pair, the fathers are to greet each other and ask the daughters questions. Remind the fathers that they may or may not give permission.
- After a few exchanges, discuss the results as a group: *How did it feel to have such control as a father? What was the daughters' experience? Frustration? Compliance?*
- Now repeat this exercise but this time, the rules are reversed: the fathers cannot speak and the daughters can give permission, or not.
- Again, after a few exchanges, discuss the results: *How was this different? Did any daughters take revenge for the earlier experience?*

PRODUCTION NOTES

The final moments of the play are very important for Hero and Beatrice. There was much debate in the rehearsal room as to how their stories are resolved or unresolved. Two specific decisions were made (although the one for Hero is still experimental in performance and may change):

- Hero says her father's line and tells Claudio: "She died, my lord, but while her slander lived."
- When Benedick says: "Peace! I will stop your mouth." Beatrice stops him and he waits for her permission to kiss her.
- Both Hero and Leonato start to say one of the last lines of the play: "I'll devise thee brave punishments for him." Hero stops and allows her father to continue. (Although this decision is still being mulled over and may change!)

"The big question in this play is how to show a fair representation of these women's journeys at the end. Although Benedick has been changed by love, some things are still ingrained in him so she has to stop him but the willingness to wait for permission is progression."

Ewa Dina, Assistant Director, *Much Ado About Nothing*. 2022.



ACTIVITY 8: FINAL WORDS

This writing and performance activity will help students explore the resolution of Hero and Beatrice's stories at the very end of the play. **(You will need copies of Appendix G, Act 5 Scene 4 (edited), Activity time is approximately 25 mins).**

- Organise your students into groups of four or five and give ONE of the two extracts from Act 5 Scene 4 to each group.
- Explain that they will have 10 minutes to rewrite their scene, deciding to give either Hero or Beatrice MORE or LESS control over what happens to them. Once they have decided, ask the students to highlight the areas they want to change and how they will approach them, can be through movement, silence, or by adding more text.
- When they have completed their scene, give them another 10 minutes to rehearse it for performance. Remind them to use every member of the group.
- Invite the groups to perform their work and discuss the results: *Did any particular moments stand out or change the play significantly? How different would these moments be for an audience in Shakespeare's time? What is the most satisfying version for today's audience?*

Discussion Extension: PUT IT TO THE VOTE

- As a group, discuss the options that a modern director has to change Hero and Beatrice's story at the end of the play: eg. *adding lines, adding movement, spotlighting actors etc.*
- Take a vote on these options. Which do the group think would be the most effective in a modern production and why? What argument is there in keeping the text as it is and letting the audience decide for themselves?



Photo by Ikin Yum. © RSC

RESOURCES

Appendix A:

MUCH ADO ABOUT NOTHING in 10 parts (edited)

1. Don Pedro returns victorious from the wars with his followers, Bendick and Claudio, to the house of Leonato, the Governor of their town. Almost immediately, a long running battle of wits starts up between Benedick and Leonato's strong-willed niece, Beatrice.

Beatrice: *I wonder that you will still be talking, Signor Benedick: nobody marks you.*

Benedick: *What, my dear Lady Disdain! Are you yet living?*

2. Claudio falls in love with Hero, Leonato's daughter, at first sight. He feels too shy to approach her, but Don Pedro has a plan: at the masked ball that night to celebrate the return from war, he will woo Hero and win her heart for Claudio.

Don Pedro: *If thou dost love fair Hero, cherish it, And thou shalt have her.*

Claudio: *How sweetly you do minister to love.*

3. Don John, Don Pedro's half brother, resents Don Pedro and wants to make trouble. His servant, Borachio, has a plan: he will persuade Margaret, Hero's maid, to meet him at Hero's bedchamber, wearing Hero's clothes. They will let Don Pedro see this, think it is Hero and ruin her innocent reputation:

Boraccio: *Hear me call Margaret Hero, hear Margaret term me Claudio; and bring them to see this the very night before the intended wedding*

Don John: *I will put it into practice. Be cunning in the working this, thy fee is a thousand ducats.*

4. Don Pedro has a plan to bring Beatrice and Benedick together. He, Leonato and Claudio, hold a loud conversation which they know Benedick, who is hiding, will overhear.

Don Pedro: *Hath she made her affection known to Benedick?*

Leonato: *No, and swears she never will.*

Claudio: *Never tell him, my lord.*

Benedick: *They seem to pity the lady: it seems her affections have their full bent. Love me! why, it must be requited.*

5. Hero and her ladies in waiting, Margaret and Ursula, have created the same situation for Beatrice. They arrange for her to overhear this conversation:

Ursula: *But are you sure That Benedick loves Beatrice so entirely?*

Hero: *So says the Prince.*

Ursula: *It were not good She knew his love, lest she make sport of it*

Beatrice: *What fire is in mine ears? Can this be true?*

6. Don John tells Claudio and Don Pedro the false story of Hero's secret affair with Borachio. They agree to watch her window that night. Claudio says he will expose Hero publicly if the story is true.

Claudio: *If I see anything tonight why I should not marry her, tomorrow in the congregation, where I should wed, there will I shame her.*

Don Pedro: *And, as I wooed for thee to obtain her, I will join with thee to disgrace her.*

7. Claudio publicly rejects Hero at the wedding ceremony. Despite her protests, almost everyone thinks Hero is guilty – even her father. But the Friar has an idea for protecting Hero until there's more evidence and tells everyone to pretend she is dead.

Claudio: *There, Leonato, take her back again: Give not this rotten orange to your friend;*

Hero: *O, God defend me! how am I beset! What kind of catechising call you this?*

8. Beatrice is furious at Claudio's treatment of her cousin, Hero. She challenges Benedick to prove his newly confessed love for her.

Benedick: *I protest I love thee.*

Beatrice: *I was about to protest I love you.*

Benedick: *Come, bid me do anything.*

Beatrice: *Kill Claudio.*

9. Borachio confesses his deception to the town police. Leonato regrets not believing his daughter. He tells Claudio to make amends at the funeral by marrying his niece (who looks just like Hero).

Leonato: *my brother hath a daughter, Almost the copy of my child that's dead.*

Claudio: *O noble sir! Your over-kindness doth wring tears from me.*

10. Leonato invites everyone to this new wedding. Benedick asks to marry Beatrice at the same time – a double wedding is on! The real Hero is unmasked to Claudio - alive, with her reputation intact.

Claudio: *Another Hero!*

Hero: *Nothing certainer: One Hero died defiled, but I do live, And surely as I live, I am a maid.*

But Beatrice and Benedick have the last word:

Benedick: *I take thee for pity.*

Beatrice: *I yield upon great persuasion.*

Benedick: *Let's have a dance ere we are married. Play, music! Prince, thou art sad; get thee a wife!*

Appendix B:

Making an Entrance

DON PEDRO:

Don Pedro is a prince and commander of the army. He has recently won a battle and is returning home with his followers.

**“My love is thine to teach: teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.”**

LEONATO

Leonato is the governor of Messina in Italy. He shares his house with his only child, Hero, and his niece, Beatrice.

**“I speak not like a dotard nor a fool,
As under privilege of age to brag
What I have done being young, or what would do
Were I not old.”**

BEATRICE

Beatrice is unmarried and lives with her uncle, Leonato, and cousin, Hero.

**“I thank God and my cold blood, I am of your humour for that:
I had rather hear my dog bark at a crow than a man swear
he loves me.”**

CLAUDIO

Claudio is a soldier and companion of Don Pedro and Benedick. He has recently been honoured for bravery.

**“Sweet Hero! now thy image doth appear
In the rare semblance that I loved it first.”**

HERO

Hero is the only child of Leonato, governor of Messina. She looks up to her cousin Beatrice.

**“If it proves so, then loving goes by haps:
Some Cupid kills with arrows, some with traps.”**

FRIAR

The Friar is a holy person of Messina who steps in to defend Hero.

**“All this amazement can I qualify:
When after that the holy rites are ended,
I'll tell you largely of fair Hero's death”**

DOGBERRY

Dogberry is the Chief Constable of the Watch in Messina. He takes his job very seriously.

**“Dost thou not suspect my place? dost thou not
suspect my years? O that he were here to write me
down an ass!”**

DON JOHN

Don John is Don Pedro's half-brother. He recently made peace with him but is still very bitter.

**“If I had my mouth, I would bite; if I had my liberty, I would do
my liking: in the meantime let me be that I am and seek not
to alter me.”**

BENEDICK

Signor Benedick is a bachelor from Padua. He is a soldier and companion of Don Pedro and Claudio.

“But it is certain I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart; for, truly, I love none.”

MARGARET

Margaret is a waiting woman to Hero, along with Ursula, and works for Leonato.

“To have no man come over me! why, shall I always keep below stairs?”

BORACCIO

Borachio is a follower of Don John and helps him make trouble as long as he is paid.

“I have to-night wooed Margaret, the Lady Hero's gentlewoman, by the name of Hero: I tell this tale vilely”

ANTONIO

Antonio is Leonato's older brother and is very protective of his family's honour.

**“He shall kill two of us, and men indeed:
But that's no matter; let him kill one first;
Win me and wear me; let him answer me.”**

- BEATRICE** I wonder that you will still be talking, Signior Benedick: nobody marks you.
- BENEDICK** What, my dear Lady Disdain! are you yet living?
- BEATRICE** Is it possible disdain should die while she hath such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain, if you come in her presence.
- BENEDICK** Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart; for, truly, I love none.
- BEATRICE** A dear happiness to women. I thank God and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me.
- BENEDICK** God keep your ladyship still in that mind! so some gentleman or other shall 'scape a predestinate scratched face.
- BEATRICE** Scratching could not make it worse, an 'twere such a face as yours were.
- BENEDICK** Well, you are a rare parrot-teacher.
- BEATRICE** A bird of my tongue is better than a beast of yours.
- BENEDICK** I would my horse had the speed of your tongue, and so good a continuer. But keep your way, i' God's name; I have done.
- BEATRICE** You always end with a jade's trick: I know you of old.

1. Is she not a modest young lady?
Can the world buy such a jewel?
In mine eye she is the sweetest lady that ever I looked on.
I would scarce trust myself, though I had sworn the
contrary, if Hero would be my wife.

2. Let every eye negotiate for itself
And trust no agent; for beauty is a witch
Against whose charms faith melteth into blood.
This is an accident of hourly proof,
Which I mistrusted not. Farewell, therefore, Hero!

3. Silence is the perfectest herald of joy: I were
but little happy, if I could say how much. Lady, as
you are mine, I am yours: I give away myself for
you and dote upon the exchange.

4. Give not this rotten orange to your friend;
She's but the sign and semblance of her honour.
Behold how like a maid she blushes here!
O, what authority and show of truth
Can cunning sin cover itself withal!

5. You seem to me as Dian in her orb,
As chaste as is the bud ere it be blown;
But you are more intemperate in your blood
Than Venus, or those pamper'd animals
That rage in savage sensuality.

6. Done to death by slanderous tongues
Was the Hero that here lies:
Death, in guerdon of her wrongs,
Gives her fame which never dies.
So the life that died with shame
Lives in death with glorious fame.

BENEDICK Surely I do believe your fair cousin is wronged.

BEATRICE Ah, how much might the man deserve of me that would right her!

BENEDICK Is there any way to show such friendship?

BEATRICE A very even way, but no such friend.

BENEDICK May a man do it?

BEATRICE It is a man's office, but not yours.

BENEDICK I do love nothing in the world so well as you: is not that strange?

BEATRICE As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you: but believe me not; and yet I lie not; I confess nothing, nor I deny nothing. I am sorry for my cousin.

BENEDICK By my sword, Beatrice, thou lovest me.

BEATRICE Do not swear, and eat it.

BENEDICK I will swear by it that you love me; and I will make him eat it that says I love not you.

BEATRICE Will you not eat your word?

BENEDICK With no sauce that can be devised to it. I protest I love thee.

BEATRICE Why, then, God forgive me!

BENEDICK What offence, sweet Beatrice?

BEATRICE You have stayed me in a happy hour: I was about to protest I loved you.

BENEDICK And do it with all thy heart.

BEATRICE I love you with so much of my heart that none is left to protest.

BENEDICK Come, bid me do any thing for thee.

BEATRICE Kill Claudio.

BENEDICK Ha! not for the wide world.

BEATRICE You kill me to deny it. Farewell.

Appendix F:

a) LEONATO'S speech (edited)

1. Why, doth not every earthly thing
Cry shame upon her?
2. Could she here deny
The story that is printed in her blood?
3. Do not live, Hero; do not ope thine eyes:
For, did I think thou wouldst not quickly die,
Myself would Strike at thy life.
4. Why had I one?
Why ever wast thou lovely in my eyes?
5. Why had I not with charitable hand
Took up a beggar's issue at my gates,
Who smirch'd thus and mired with infamy
6. I might have said 'No part of it is mine;
This shame derives itself from unknown loins'?
7. But mine and mine I loved and mine I praised
And mine that I was proud on
8. why, she, O, she is fallen
Into a pit of ink, that the wide sea
Hath drops too few to wash her clean again
9. And salt too little which may season give
To her foul-tainted flesh!
10. Confirm'd, confirm'd! O, that is stronger made
Which was before barr'd up with ribs of iron!
11. Would the two princes lie, and Claudio lie,
Who loved her so, that, speaking of her foulness,
Wash'd it with tears?
12. Hence from her! let her die.

b) HERO'S lines

True! O God!

O, God defend me! how am I beset!

Who can blot that name with any just reproach?

I talk'd with no man at that hour, my lord.

They know that do accuse me; I know none

O my father, Prove you that any man with me conversed

Refuse me, hate me, torture me to death!

Part 1)

Enter ANTONIO, with the Ladies masked

CLAUDIO Which is the lady I must seize upon?

ANTONIO This same is she, and I do give you her.

CLAUDIO Why, then she's mine. Sweet, let me see your face.

LEONATO No, that you shall not, till you take her hand
Before this friar and swear to marry her.

CLAUDIO Give me your hand: before this holy friar,
I am your husband, if you like of me.

HERO And when I lived, I was your other wife:
[Unmasking] And when you loved, you were my other husband.

CLAUDIO Another Hero!

HERO Nothing certainer:
One Hero died defiled, but I do live,
And surely as I live, I am a maid.

DON PEDRO The former Hero! Hero that is dead!

LEONATO She died, my lord, but whiles her slander lived.

FRIAR All this amazement can I qualify:
When after that the holy rites are ended,
I'll tell you largely of fair Hero's death

Part 2)

- BENEDICK** Soft and fair, friar. Which is Beatrice?
- BEATRICE** *[Unmasking]* I answer to that name. What is your will?
- BENEDICK** Do not you love me?
- BEATRICE** Why, no; no more than reason.
- BENEDICK** Why, then your uncle and the prince and Claudio
Have been deceived; they swore you did.
- BEATRICE** Do not you love me?
- BENEDICK** Troth, no; no more than reason.
- LEONATO** Come, cousin, I am sure you love the gentleman.
- CLAUDIO** And I'll be sworn upon't that he loves her;
For here's a paper written in his hand,
A halting sonnet fashion'd to Beatrice.
- HERO** And here's another writ in my cousin's hand,
Containing her affection unto Benedick.
- BENEDICK** A miracle! here's our own hands against our hearts.
Come, I will have thee; but, by this light, I take
thee for pity.
- BEATRICE** I would not deny you; but, by this good day, I yield
upon great persuasion; and partly to save your life,
for I was told you were in a consumption.
- BENEDICK** Peace! I will stop your mouth. *[Kissing her]*

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The Royal Shakespeare Company
3, Chapel Lane,
Stratford upon Avon
Warwickshire
CV37 6BE
www.rsc.org.uk