

**GREAT
LAKES
THEATER**

TEACHER PREPARATION GUIDE
**Much Ado
About Nothing**

By WILLIAM SHAKESPEARE
Directed by CHARLES FEE

Generous Support Provided By:
Arthur L. Thomas



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Spring 2022

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *Much Ado About Nothing* by William Shakespeare which will be performed in the beautiful Hanna Theatre at Playhouse Square from March 27 through April 12th.

Beatrice and Benedick would rather exchange scorching insults than sweet nothings. However, the pugnacious pair is forced to forge a partnership in order to defend house and honor, and salvage the true love of Hero and Claudio after deceptions destroy the lovers' wedding day. Will the earnest endeavor to restore a young romance elicit an unexpected change of heart for the effort's unlikely collaborators as well?

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *Much Ado About Nothing*. We offer special thanks to retired teacher Madelon Horvath for her outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

A handwritten signature in cursive script that reads "Kelly Schaffer Florian".

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakestheater.org

A handwritten signature in cursive script that reads "David Hansen".

David Hansen
Education Outreach Associate
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A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER

You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as *whispering* or *unwrapping a candy bar* can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a watch or a silent cell phone (used for checking the time, text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as our own camera and editor, choosing our own personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there may be design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

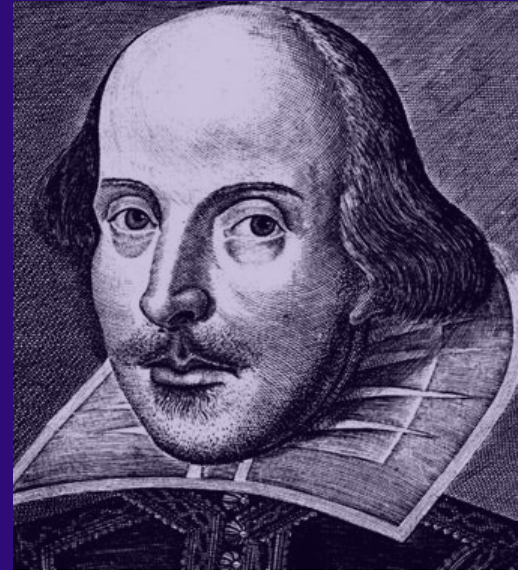
The company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

About the Author:

WILLIAM SHAKESPEARE



William Shakespeare (1564-1616), English playwright and poet, is recognized in much of the world as the greatest of all dramatists. Shakespeare's plays communicate a profound knowledge of the wellsprings of human behavior, revealed through portrayals of a wide variety of characters. His use of poetic and dramatic means to create a unified aesthetic effect out of a multiplicity of vocal expressions and actions is recognized as a singular achievement, and his use of poetry within his plays to express the deepest levels of human motivation in individual, social, and universal situations is considered one of the greatest accomplishments in literary history.

A complete, authoritative account of Shakespeare's life is lacking, and thus much supposition surrounds relatively few facts. It is commonly accepted that he was born in 1564, and it is known that he was baptized in Stratford-upon-Avon, Warwickshire. The third of eight children, he was probably educated at the local grammar school. As the eldest son, Shakespeare ordinarily would have been apprenticed to his father's shop so that he could learn and eventually take over the business, but according to one account he was apprenticed to a butcher because of declines in his father's financial situation. According to another account, he became a schoolmaster. In 1582 Shakespeare married Anne Hathaway, the daughter of a farmer. He is supposed to have left Stratford after he was caught poaching in the deer park of Sir Thomas Lucy, a local justice of the peace. Shakespeare and Anne Hathaway had a daughter, Susanna, in 1583 and twins—Hamnet and Judith—in 1585. Hamnet did not survive childhood.

Shakespeare apparently arrived in London about 1588 and by 1592 had attained success as an actor and a playwright. Shortly thereafter he secured the patronage of Henry Wriothesley, 3rd Earl of Southampton. The publication of Shakespeare's two fashionably erotic narrative poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) and of his *Sonnets* (published 1609, but circulated previously in manuscript form) established his reputation as a gifted and popular poet of the Renaissance (14th century to 17th century). The *Sonnets* describe the devotion of a character, often identified as the poet himself, to a young man whose beauty and virtue he praises and to a mysterious and faithless dark lady with whom the poet is infatuated. The ensuing triangular situation, resulting from the attraction of the poet's friend to the dark lady, is treated with passionate intensity and psychological insight. Shakespeare's modern reputation, however, is based primarily on the 38 plays that he apparently wrote, modified, or collaborated on. Although generally popular in his time, these plays were frequently little esteemed by his educated contemporaries, who considered English plays of their own day to be only vulgar entertainment.

Shakespeare's professional life in London was marked by a number of financially advantageous arrangements that permitted him to share in the profits of his acting company, the Chamberlain's Men, later called the King's Men, and its two theaters, the Globe Theatre and the Blackfriars. His plays were given special presentation at

the courts of Queen Elizabeth I and King James more frequently than those of any other contemporary dramatist. It is known that he risked losing royal favor only once, in 1599, when his company performed “the play of the deposing and killing of King Richard II” at the request of a group of conspirators against Elizabeth. In the subsequent inquiry, Shakespeare’s company was absolved of complicity in the conspiracy.

After about 1608, Shakespeare’s dramatic production lessened and it seems that he spent more time in Stratford, where he had established his family in an imposing house called New Place and had become a leading local citizen. He died in 1616, and was buried in the Stratford church.

Until the 18th century, Shakespeare was generally thought to have been no more than a rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps statesman and philosopher Sir Francis Bacon or the Earl of Southampton, who was Shakespeare’s patron. However, he was celebrated in his own time by English writer Ben Johnson and others who saw in him a brilliance that would endure. Since the 19th century, Shakespeare’s achievements have been more consistently recognized, and throughout the Western world he has come to be regarded as the greatest dramatist ever.

Shakespeare, William, Microsoft® Encarta® Online Encyclopedia 2001

Contributed By: A. Kent Heatt, Ph.D., Professor Emeritus of English, University of Western Ontario. Author of *Chaucer, Spenser, Milton: Mythopoetic Continuities and Transformations*.

DRAMATIS PERSONAE

Leonato, <i>Governor of Messina</i>	David Anthony Smith*
Hero, <i>his daughter</i>	Kailey Boyle*
Beatrice, <i>his niece</i>	Laura Welsh Berg*
Margaret, <i>waiting gentlewomen to Hero</i>	Mia Soriano
Ursula, <i>waiting gentlewomen to Hero</i>	Jodi Dominick*
Don Pedro, <i>Prince of Aragon</i>	Lynn Robert Berg*
Count Claudio, <i>a young lord from Florence</i>	Domonique Champion*
Signior Benedick, <i>a gentleman from Padua</i>	Jeffrey C. Hawkins*
Signior Antonio	Aled Davies*
Don John, <i>Don Pedro’s brother</i>	Nick Steen*
Borachio, <i>Don John’s follower</i>	James Rankin
Conrade, <i>Don John’s follower</i>	Jerrell Williams
Dogberry, <i>Master Constable in Messina</i>	Joe Golden*
Verges, <i>Dogberry’s partner</i>	M.A. Taylor*
Georgia Seacoal, <i>leader of the Watch</i>	Kinza Surani
Watchmen	Mateus Cardoso
Sexton	Jodi Dominick*
Friar Francis	Aled Davies*
Musicians, Lords, Attendants	Mateus Cardoso, Ricky Moyer, Mia Soriano

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

PLAYNOTES

BY MARGARET LYNCH



...the character of Beatrice holds a special place in Shakespeare's work. She has no father to make decisions for her, to control, restrict or impede her. Her comic arc is driven by character, not by the conventional task of overcoming external obstacles.



Mrs. Hannah Pritchard (above) was the first to play Beatrice opposite David Garrick at the Drury Lane in 1748. Pert and stylish, Mrs. Frances Abington stepped in as Beatrice opposite David Garrick's celebrated Benedick at the end of his career in 1775.

1599 was an eventful year in the professional life of the player William Shakespeare (1564-1616). Shakespeare helped to open a new theater, parted ways with a longtime collaborator, and penned accomplished plays in three different genres: *Much Ado About Nothing*, *The Life of Henry the Fifth*, and *The Tragedy of Julius Caesar*. He was 35 that year and working at full stride.



Several members of the Kemble family portrayed Beatrice. Sarah Kemble Siddons played the role with success in 1779 but her preferred muse was tragic, and Beatrice never became a signature role. Sarah's niece, Fanny Kemble, made an attractive impression in Beatrice in the 1820s and 1830s.

No record of the first performance of *Much Ado About Nothing* (ca. 1599) has survived. But the play is known to have been presented twice at the court of King James during the festivities that led up to the marriage of the king's daughter Elizabeth to Frederick V, Elector Palatine, in 1613.

Shakespeare had likely come to London from his native Stratford a decade earlier, quickly making his way into the theater world in the capital city. By 1592 he was already being mentioned as the envy of rival writers in a pamphlet entitled, *Greenes, groats-worth of witte*. Two years later, he had become a core shareholder in a theater company that formed, in 1594, under the patronage of Henry Carey, Queen Elizabeth's cousin and Lord Chamberlain. By 1599 the Lord Chamberlain's Men were successful enough that they were able to erect their own purpose-built playhouse, the Globe Theatre, on the south bank of the Thames River.

Two parameters provide an approximate date for *Much Ado About Nothing*. It had not yet been written, or at least performed, by September 7, 1598, when clergyman and schoolmaster Francis Meres entered his commonplace book, *Palladis Tamia*, for publication in the Stationers' Register. Among various literary musings, Meres famously included a list of Shakespeare's plays to date and declared that the up and coming writer's work was "most excellent" in comedy and tragedy. *Much Ado About Nothing* was not mentioned.

And yet the play had to have been performed before 1600. It featured the last known role that Shakespeare created



Fanny Kemple turned over her prompt books to Helen Faucit (left), who took over the role in 1836, when she was 19, and played Beatrice for 43 years—until her final performance in 1879. As Helen Faucit was bowing out, Ellen Terry’s (right) star was rising. Returning to the role several times between 1870 and 1903, she played a Beatrice of formidable intelligence.

for one of the “fan-favorites” of the Lord Chamberlain’s Men, Will Kempe. A master of broad physical comedy, Kempe also originated such roles as Bottom in *A Midsummer Night’s Dream*. Kempe’s name appeared in the stage directions in the First Quarto edition of *Much Ado*, sometimes in place of the name of his character, the Constable Dogberry. He had already made a name for himself with Leicester’s Men and Lord Strange’s Men, before he joined forces with the Lord Chamberlain’s Men as a core shareholder. Though he’d been involved in planning the move to the Globe Theatre, a falling out occurred and he may never have performed in the new house after it opened in fall 1599. In February and March of 1600, he was out on his own doing a solo celebrity stunt—dancing or “jigging” the distance from London to Norwich—more than 100 miles—in nine days.

Booksellers Andrew Wise and William Aspley registered *Much Ado About Nothing*, along with

Henry IV, Part 2, with the Stationers’ Company, on August 23, 1600. Circa 1600 Aspley was also printing *au courant* plays by a witty group of “frenemy” writers who were satirizing each other at that time in the so-called “War of the Theatres”: Ben Jonson, John Marston, and Thomas Dekker. A shrewd literary businessman, Aspley would leverage his rights to the two Shakespeare plays he co-published to become a junior partner in the publication of the First Folio compilation of Shakespeare’s works in 1623.

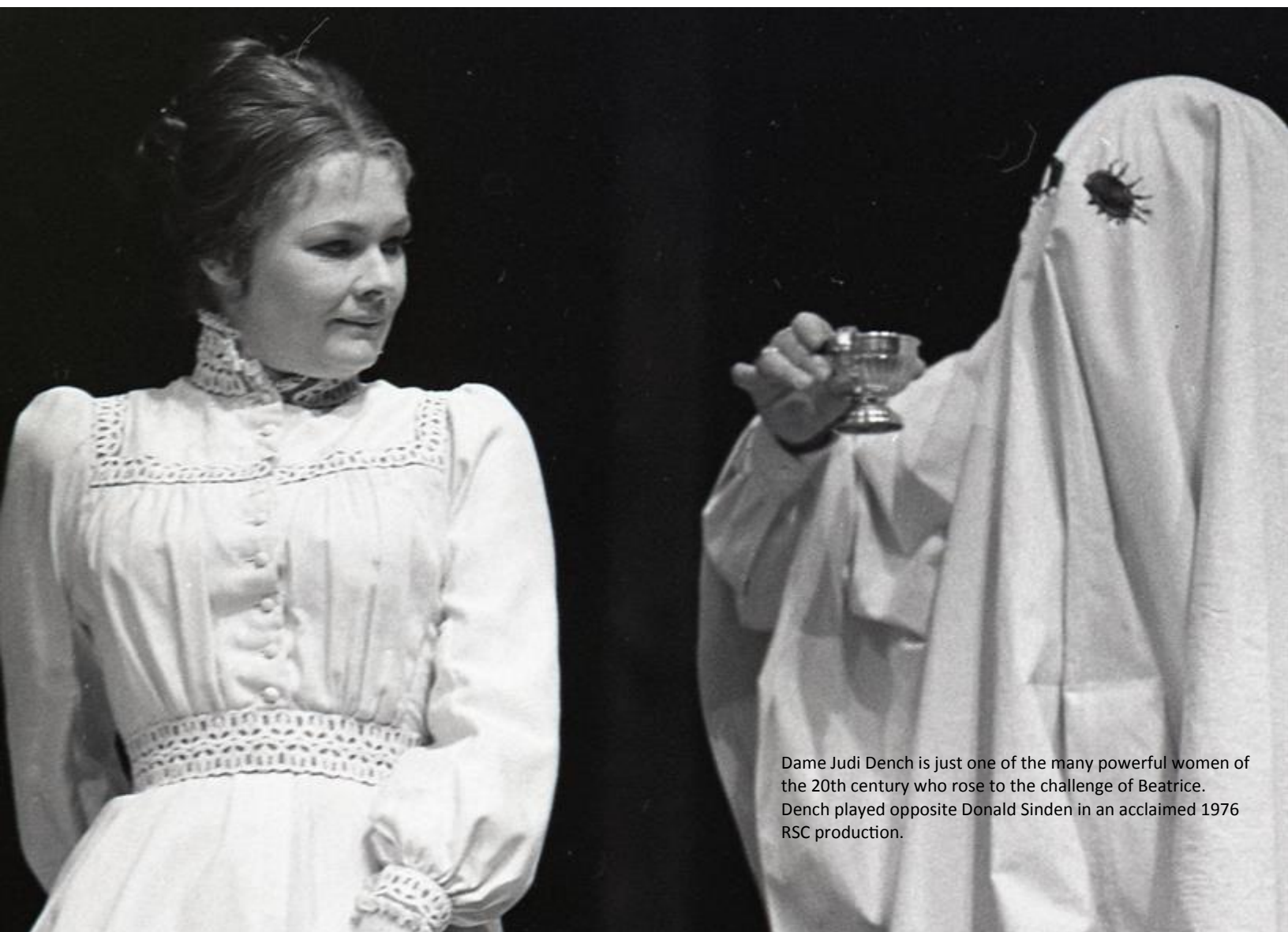
Much Ado About Nothing would have been an appealing, and even quintessential, Shakespearean property. The principal plotline of trickery, false accusations, and restoration of harmony is pinned to a pair of young lovers and played out in verse. It was the kind of story that fueled many a 16th century Italian romance and found its way to Shakespeare through French and English translations. But Shakespeare embroidered the basic Italian romance tale with two comic plotlines

of his own invention: the sparring and wooing of a more mature couple—Benedick and Beatrice—in the witty style of English writer John Lyly in *Euphues: The Anatomy of Wyt*, and the maladroit bumbblings of an assemblage of English “clowns.” Both of the “English” plotlines are spun out in prose. Motifs of trickery and deception weave the plotlines together. The “nothing” of the play’s title can refer in a punning way to the act of “noting” or overhearing the gossip and rumor that nearly drive the young lovers apart and, almost absurdly, bring their older counterparts together.

Flashes of many other Shakespeare plays—both comedies and tragedies—can be glimpsed in *Much Ado About Nothing*: Dogberry’s crew calls to mind Bottom’s “rude mechanicals” in *A Midsummer Night’s Dream*. Don John’s plot against the innocent Hero reverberates with the “motiveless malignity” of

Iago, the false accusations against Desdemona, and the shocking cruelty of Othello. The “cursed” and shrewish Katharine in *The Taming of the Shrew* is a kindred spirit to *Much Ado*’s Beatrice.

But the character of Beatrice holds a special place in Shakespeare’s work. She has no father to make decisions for her, to control, restrict or impede her. Her comic arc is driven by character, not by the conventional task of overcoming external obstacles. She and Benedick grow in knowledge of self and each other; they encounter each other honestly, as equals, and work together for a common end. The result is one of Shakespeare’s most satisfying and sparkling comedies.



Dame Judi Dench is just one of the many powerful women of the 20th century who rose to the challenge of Beatrice. Dench played opposite Donald Sinden in an acclaimed 1976 RSC production.

THROUGH THE AGES



Actor-manager David Garrick first revived *Much Ado About Nothing* in 1748. He played Benedick throughout his life—opposite several Beatrices, including Mrs. Hannah Pritchard and Mrs. Frances Abington.

- ♥ No evidence survives for the play’s debut performance ca. 1599, but after King James took over the patronage of Shakespeare’s company, the King’s Men were invited to perform *Much Ado About Nothing* at court during the winter before the marriage of the King’s daughter Elizabeth to Frederick V, Elector Palatine, which took place on February 14, 1613.
- ♥ The play was still popular in the 1640s, when Shakespeare eulogist Leonard Digges wrote, "[...] let but Beatrice / And Benedick be seen, lo in a trice / The Cockpit galleries, boxes, all are full." However, after the Restoration and reopening of the theaters in 1660, the rights to *Much Ado about Nothing* were assigned to William Davenant. He merged it into a mashup with *Measure for Measure*, and *Much Ado* disappeared from view for almost a century.



Actor-manager Henry Irving and Ellen Terry have been accounted one of the best-matched as Benedick and Beatrice. They began playing the roles in the 1870s.

Benedick was one of John Gielgud’s signature roles. He returned to the role again and again from 1931 to 1959, when he played opposite Margaret Leighton at the Lunt-Fontanne Theatre in New York.



During the Vincent Dowling era at Great Lakes Theater, Vincent’s daughter Bairbre and Holmes Osborne, shown here as Beatrice and Benedick in 1981, were frequent romantic comedy leads.



Kenneth Branagh's 1993 film version of *Much Ado About Nothing* was one of the most financially successful Shakespeare films ever released.

Guest directors helmed two productions of *Much Ado About Nothing* during Charles Fee's tenure. In 2002, Drew Barr delivered high energy interpretation with a South Pacific flavor.



The late Dougfred Miller led the bumbling crew of watchmen as Dogberry in the 2013 iteration, directed by Sharon Ott.

- ♥ While not the first to revive the play, David Garrick, the legendary actor-manager, brought it into the limelight that it has enjoyed ever since. Garrick played Benedick all his life—for the first time in 1748 and for the last time in 1776.
- ♥ Henry Irving and Ellen Terry were among the most evenly matched actors to play Benedick and Beatrice in the 19th century. They returned to the play several times between 1878 and 1902.
- ♥ Like David Garrick, John Gielgud also made Benedick one of his signature roles. Between 1931 and 1959, he played the part numerous times, opposite Diana Wynyard, Peggy Ashcroft, and Margaret Leighton.
- ♥ Kenneth Branagh brought the play to a wide audience with his 1993 film version, starring himself as Benedick, his then-wife Emma Thompson as Beatrice, Denzel Washington as Don Pedro, Keanu Reeves as Don John, Michael Keaton as Dogberry, and Kate Beckinsale in her film debut as Hero.
- ♥ Great Lakes Theater has produced *Much Ado About Nothing* five times—once each during the tenures of artistic directors Arthur Lithgow (1964), Larry Carra (1973), and Vincent Dowling (1981), and twice during the tenure of Charles Fee (2002, 2013).



Photo of the scenic model by Jeff Herrmann.

FROM PAGE TO STAGE

Great Lakes Theater has already presented *Much Ado About Nothing* twice since Charles Fee has been at the helm as producing artistic director. That's not surprising since, as Fee confesses, "It's my very favorite Shakespeare comedy." But given his enthusiasm for this "perfect play," it is all the more surprising that the current production marks his first time directing it for this company.

He's eager for its playful challenges and for the "spectacular" roles that the play provides for the acting company. While the play

wields the conventional trappings of a romantic comedy—the obstacles, disguises, and mistaken identities—what really resonates for Fee is its authenticity, its "depth of expression, of relationships, of character. There's so much to explore." As he observes, "The young lovers don't know anything about each other. They have no experience of love, of each other. They don't know what they can believe about each other. They're easily manipulated by false information—today's 'fake news.' In contrast, Beatrice and Benedick have a past history.

They already 'know' each other. They're also tricked, but they're not naïve. They fall in love by learning the truth of each other."

Fee is particularly intrigued with the fact that Beatrice accomplishes in her own person what many other Shakespeare heroines can only accomplish while disguised as a man. "She's autonomous. And as a woman without parents, she has so much more freedom in her cultural context." Seeking a time period that could accommodate and encapsulate that emerging

sense of freedom for women, Fee was attracted to the 1920s.

He tasked set designer Jeff Herrmann with creating a scenic environment that retained the play's Italian setting but reimagined it within a 20th century context. They decided that a bright color palette—and an abundance of lush bougainvillea flowers—would capture the physical sensation of the sunny south of Italy at the same time that it could embody a postwar sense of release, a longing for carefree fun. “The men are soldiers, coming home from a war they recently won,” says Herrmann. “Now love is in the air.”

The play goes to a dark place

for a time, when the connection between the young lovers is all but destroyed. In a way that parallels their journey from light through darkness and back to light again, stage lighting is another tool that can help to transform the color palette and in turn to restore it.

Consistent with the play's overall comic spirit, Fee has asked that the production's scenic environment deliver the possibility for playfulness. Physical comedy requires a fast pace. “We're providing lots of ways for the actors to get on and off stage quickly,” Herrmann promises. He articulates his task by asking a series of questions, “How can we use the set physically to allow actors to

hide, eavesdrop, make asides? What can we turn or change physically to create other locations when we need them? And how can we make those changes in fun and surprising ways?” Playful energy, director and designer agree, is the paramount goal.

Scenic renderings by Jeff Herrmann.



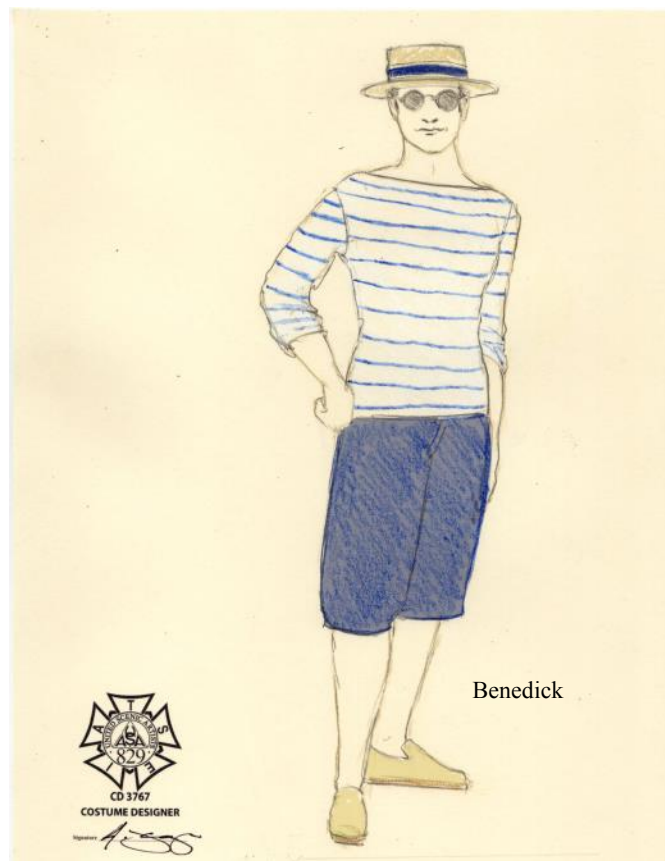
COSTUME DESIGN

BY ALEX JAEGER

Beatrice



Beatrice



Benedick



Benedick



Claudio



PARTY

NAVY
GOLD
BROCADE
VEST



STRAW
HAT

LIGHT
BEIGE
LINEN
VEST

BEIGE
LINEN
SHIRT

GARDEN

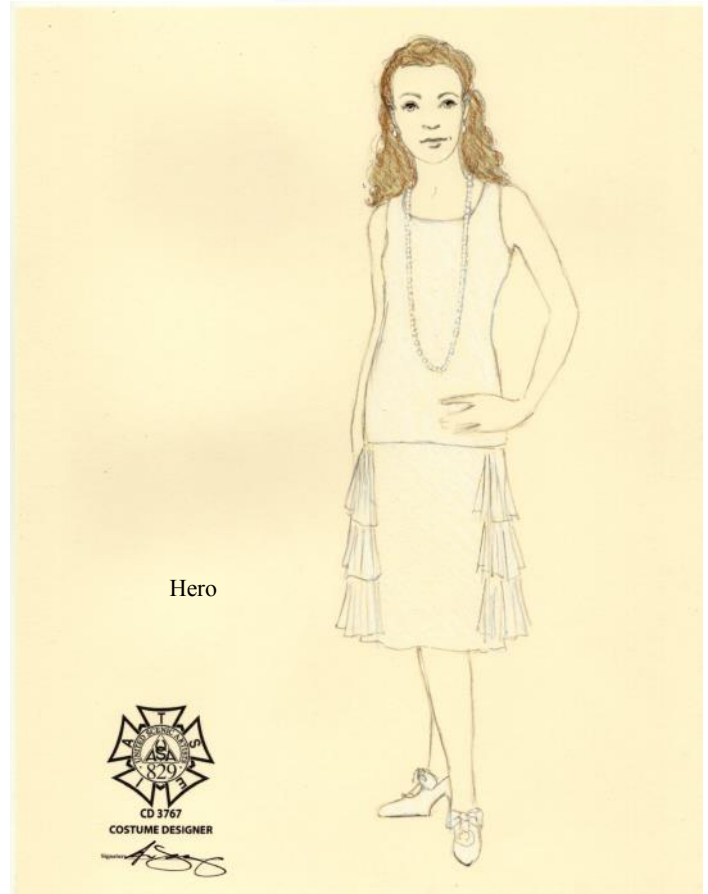
NAVY
LINEN
PANTS

WOODEN
SHOES



I-7, II, 2

CREAM
DRESS
WITH
LACE
DRESS
OVER

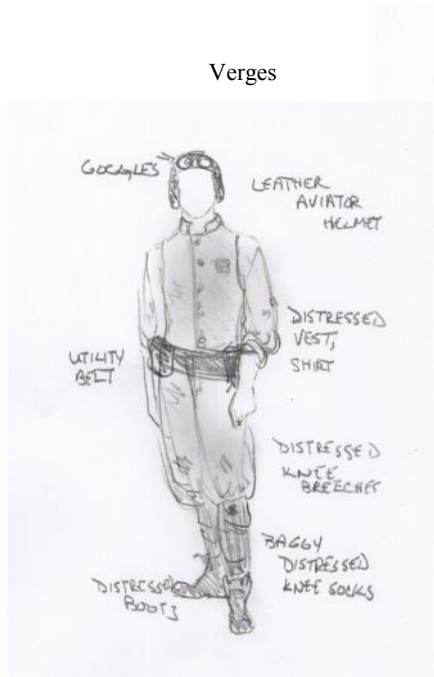


Hero





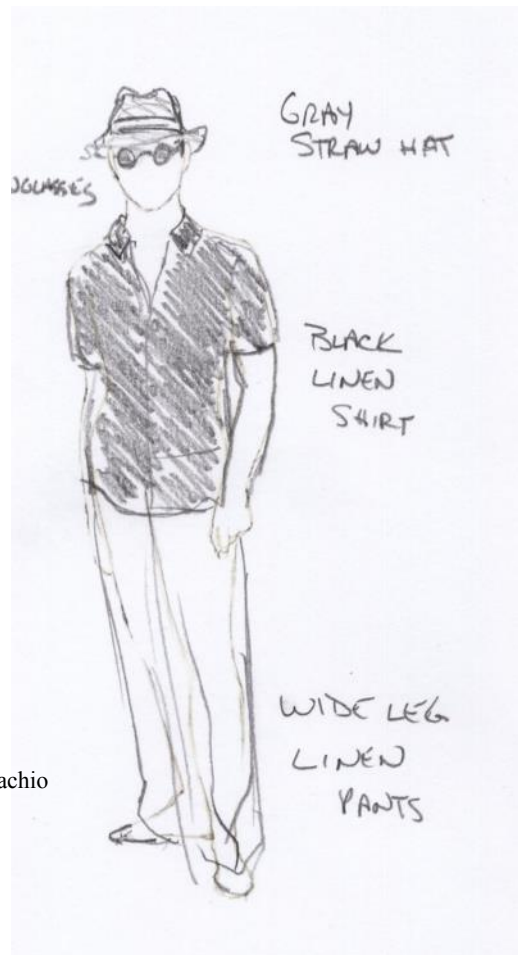
Don Pedro



Leonato



Don John



Borachio

SCENE DESIGN

BY JEFF HERRMANN



Scenic designer Jeff Herrmann said he wanted to "create a bright and playful energy." "The characters are duped so easily," he added. There's a need for playfulness. Moveable set elements allow us to create changing spaces for actors to hide, eavesdrop, listen, make asides." The multi-leveled set also supports the production's physicality in another way, providing opportunities for climbing and even more hiding.



Photos of the set models

IF YOU HAVE ONE DAY TO PREPARE

1. Go over the synopsis of the play. With Shakespeare it's important for students to go in with an idea of the plot of the play. The synopsis with dialogue can be used in the "5 Pictures" activity below. It can be fun and will give students a handle on the play and some practice with the dialogue.
2. Many people think this play is one of Shakespeare's greatest comedies – at least in part because of the characters of Beatrice and Benedick. Beatrice is an unusual heroine because she is an equal to her suitor. She is a woman who is in charge of her own destiny – no father to tell her how to think and behave. Director Charles Fee says that she accomplishes what many other heroines can only accomplish while disguised as men. She is a character to watch. And there are others of note, particularly Benedick, the romantic partner to Beatrice and Don John, the evil villain.
3. Have students consider the set and lighting as they watch the play. Director Charles Fee has chosen an Italian setting, but in a 20th century context. Use of bright colors and lighting help to create "a sense of release and carefree fun from a war recently won." Set design also tries to promote a fast pace with lots of ways for the actors to get on and off stage quickly, and to hide and eavesdrop easily. These will be interesting things for students to think about as they watch the play.

Characters

Don Pedro – Prince of Aragon

Don John – his illegitimate brother (a villain)

Claudio – a young lord of Florence, in love with Hero

Benedick – a young lord of Padua, says he'll never love - especially Beatrice

Leonato – Governor of Messina, father of Hero and uncle of Beatrice

Friar Antonio – minister

Conrade & Borachio – followers of Don John

Friar Francis

Dogberry – (a clown) a constable

Verges – a petty constable in a parish

A Sexton - (definition: a church official)

A boy

Hero – daughter of Leonato

Beatrice – niece of Leonato

Margaret & Ursula – gentlewomen attending on Hero

Messengers, Watch, attendants, etc.

Scene: Messina, Italy. In our production the play is set in the 1920's – a time when women were beginning to gain some independence. The vote for women became law in 1920.

ACTIVITY: CREATE THE PLAY IN FIVE “PICTURES”

1. Have students read the synopsis of the play below.
2. The synopsis is divided into five sections in order to give students time to work on their presentations.
3. Divide students into five groups and tell them they will have about 10-15 minutes to plan their presentation of the section.
4. Have each group take a section and (using students as characters and/or set pieces) create a “picture” (or a few of them) to illustrate the section. Create a caption or quote lines from the play for each picture and read these aloud to the class.
5. Present the pictures and lines/captions in the order of the play.
6. Discuss the presentations and answer questions they may raise about the play. Perhaps have students write a reflection journal about the experience.

ONE

After a war, the Prince of Aragon, Don Pedro, and his followers Benedick and Claudio are welcomed to Messina by the nobleman Leonato. Leonato has a beautiful young daughter, Hero and a niece, Beatrice – both of marriageable age - who welcome the men’s return. Beatrice and Benedick already know each other and immediately resume their “merry war of words.”

BEATRICE: I wonder that you will still be talking, Signor Benedick; nobody marks you.

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

BEATRICE: 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 scratched face.

BEATRICE: Scratching could not make it worse, an ‘twere such a face as yours were

In the manner of the times, Hero and Claudio fall in love at first sight, and are soon betrothed. But Beatrice and Benedick have long stated they would never marry – least of all to each other. Just for fun, their friends decide to trick them into falling in love with each other. Knowing Benedick is listening, Don Pedro and Claudio talk about how Beatrice loves him; in the same vein, Hero and Ursula trick Beatrice.

TWO

DON PEDRO: . . . Come hither, Leonato. What was it you told me of today, that your niece Beatrice was in love with Signor Benedick?

CLAUDIO: (Aside) O ay, stalk on, stalk on, the fowl sits.—I did never think that lady would have lov’d any man.

LEONATO: No, nor I neither, but most wonderful that she should so dote on Signor Benedick, whom she hath in all outward behaviors seem’d ever to abhor.

BENEDICK: (from his hiding place) Is’t possible? Sits the wind in that corner?

LEONATO: By my troth, my lord, I cannot tell what to think of it but that she loves him with an enrag’d affection; it is past the infinite of thought.

DON PEDRO: May be she doth but counterfeit.

CLAUDIO: Faith, like enough.

LEONATO: O God! Counterfeit? There was never counterfeit of passion came so near the life of passion as she discovers it.

DON PEDRO: Why, what effects of passion shows she?

CLAUDIO: (Aside) Bait the hook well, this fish will bite.

LEONATO: What effects, my lord? She will sit you—you heard my daughter tell you how.

CLAUDIO: She did indeed.

DON PEDRO: How, how, I pray you? You amaze me, I would have thought her spirit had been invincible against all assaults of affection.

LEONATO: I would have sworn it had, my lord, especially against Benedick.

BENEDICK: (coming forward) This can be no trick: the conference was sadly borne; they have the truth of this from Hero; they seem to pity the lady. It seems her affections have their full bent. Love me? Why, it must be requited.

THREE

And then the ladies trick Beatrice – the trap is set.

*HERO: O god of love! I know he doth deserve
As much as may be yielded to a man;
But nature never fram'd a woman's heart
Of prouder stuff than that of Beatrice.
Disdain and scorn ride sparkling in her eyes. . .
She cannot love,
Nor take no shape nor project of affection,
She is so self-endear'd.*

*URSULA: Sure I think so,
And therefore certainly it were not good
She knew his love, lest she'll make sport at it.*

*HERO: Why, you speak truth. I never yet saw man,
How wise, how noble, young, how rarely featur'd,
But she would spell him backward. . . .
So turns she every man the wrong side out,
And never gives to truth and virtue that
Which simpleness and merit purchaseth.*

URSULA: Sure, sure, such carping is not commendable.

HERO: No, not to be so odd, and from all fashions,

*As Beatrice is, cannot be commendable.
But who dare tell her so? If I should speak,
She would mock me into air. . .
Therefore let Benedick, like cover'd fire,
Consume away in sighs, waste inwardly.
It were a better death than die with mocks,
Which is as bad as die with tickling.*

URSULA: Yet tell her of it, hear what she will say.

*HERO: No, rather I will go to Benedick,
And counsel him to fight against his passion,
And truly I'll devise some honest slanders
To stain my cousin with. . . .*

*URSULA: O, do not do your cousin such a wrong.
She cannot be so much without true judgment—
Having so swift and excellent a wit
As she is priz'd to have—as to refuse
So rare a gentleman as Signor Benedick.*

*BEATRICE: (coming forward) What fire is in mine ears?
Can this be true? Stand I condemned for pride and scorn so
much?*

Don John, the illegitimate brother of Don Pedro broods and plots trouble.

DON JOHN: I had rather be a canker in a hedge than a rose in his grace, and it better fits my blood to be disdained of all than to fashion a carriage to rob love from any. In this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. . . . 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.

Don John plots with Borachio to compromise Hero's good reputation. His plan is to make it appear that Hero is meeting another man in her bedroom on the night before her marriage. Claudio is brought out to look at the "treachery," falls for the trick, and plans to denounce Hero the next day at their wedding ceremony.

FOUR

Borachio and Conrade drunkenly brag about their villainy, and it is overheard by Dogberry and his Watch.

BORACHIO: Therefore know I have earn'd of Don John a thousand ducats.

CONRADE: Is it possible that any villainy should be so dear?

BORACHIO: Thou shouldst rather ask if it were possible any villainy should be so rich; for when rich villains have need of poor ones, poor ones may make what price they will.

BORACHIO: Not so neither, but know that I have tonight woo'd Margaret, the Lady Hero's gentlewoman, by the name of Hero. She leans me out at her mistress' chamber-window, bids me a thousand times good night—I tell this tale vilely, I should first tell thee how the Prince, Claudio, and my master, planted and plac'd and possess'd by my master Don John, saw afar off in the orchard this amiable encounter.

CONRADE: And thought they Margaret was Hero?

BORACHIO: Two of them did, the Prince and Claudio, but the devil my master knew she was Margaret; and partly by his oaths, which first possess'd them, partly by the dark night, which did deceive them, but chiefly by my villainy, which did confirm any slander that Don John had made, away went Claudio enrag'd; swore he would meet her as he was appointed next morning at the temple, and there, before the whole congregation, shame her with what he saw o'ernight, and send her home again without a husband.

SECOND WATCHMAN We charge you, in the Prince's name, stand!

FIVE

At the wedding Claudio indeed denounces Hero.

CLAUDIO: Sweet Prince, you learn me noble thankfulness.

There, Leonato, take her back again.

Give not this rotten orange to your friend,

She's but the sign and semblance of her honor.

Behold how like a maid she blushes here!

O, what authority and show of truth

Can cunning sin cover itself withal!

Comes not that blood as modest evidence

To witness simple virtue? Would you not swear,

All you that see her, that she were a maid,

By these exterior shows? But she is none:

She knows the heat of a luxurious bed;

Her blush is guiltiness, not modesty.

LEONATO: What do you mean, my lord?

CLAUDIO: Not to be married,

Not to knit my soul to an approved wanton. . . .

O Hero! What a Hero hadst thou been,

If half thy outward graces had been placed

About thy thoughts and counsels of thy heart!

But fare thee well, most foul, most fair! Farewell,

Thou pure impiety and impious purity!

For thee I'll lock up all the gates of love,

And on my eyelids shall conjecture hang,

To turn all beauty into thoughts of harm,

And never shall it more be gracious.

*LEONATO: Hath no man's dagger here a point for me?
Hero swoons.*

*BEATRICE: Why, how now, cousin, wherefore sink you
down?*

*DON JOHN: Come, let us go. These things, come thus to
light,*

Smother her spirits up.

Hero appears to have died of shame. Beatrice and Benedick talk of the disaster and she asks him to prove his love for her by killing his friend Claudio. Benedick is torn between his love for Beatrice and for his friend.

Constable Dogberry and his watchmen finally tell what they have overheard, but the damage has been done. Leonato tells Claudio that, as punishment, he wants Claudio to tell everybody in the city how innocent Hero was and to marry Leonato's "niece"—who looks just like the dead Hero. Claudio agrees and when Hero reveals herself, Claudio is overwhelmed with joy. Benedick then asks Beatrice join them in a double wedding ceremony, and their word play indicates a match in wit.

BENEDICK: . . . And I pray thee now tell me, for which of my bad parts didst thou first fall in love with me?

BEATRICE: For them all together, which maintain'd so politic a state of evil that they will not admit any good part to intermingle with them. But for which of my good parts did you first suffer love for me?

BENEDICK: Suffer love! A good epithet! I do suffer love indeed, for I love thee against my will.

BEATRICE: In spite of your heart, I think. Alas, poor heart, if you spite it for my sake, I will spite it for yours, for I will never love that which my friend hates.

BENEDICK: Thou and I are too wise to woo peaceably.

The joyful lovers all have a merry dance before they celebrate their double wedding.

IF YOU HAVE MORE TIME WITH THE PLAY

1. Take a look at the three plots woven together:
Hero & Claudio's love affair
Beatrice & Benedick's relationship and ultimate marriage
The plot of Don John which is foiled by Dogberry and the Watch
2. The plot of Hero and Claudio was known to Shakespeare and was a common story of the time, but Shakespeare adds the characters of Beatrice and Benedick, as well as the evil machinations of Don John. Ask students to look at this ability of Shakespeare to take a well-known story and make it his own. Then look at examples of current movies, TV shows, or books that are "remakes" of originals. Or, find examples of literature that does this with characters or story lines (*Huckleberry Finn* and *Catcher in the Rye*, Star Trek original series, and remakes).

QUESTIONS FOR DISCUSSION: PRIOR TO ATTENDING THE PERFORMANCE

1. What are the first thoughts and/or images that come to mind when you hear the name “Shakespeare”? Why do you think that his plays continue to be read and produced almost 400 years after his death? What makes his work relevant to a modern audience? What — if anything — prevents contemporary productions from being fully accessible? What are some of your expectations about seeing Great Lake Theater's production of *Much Ado About Nothing*?
2. Define “wit.” Who is the wittiest person you know? What makes them funny and enjoyable to be around? Have they ever used their wit and/or verbal expertise at the expense of someone’s feelings? How did that make you feel? In what ways can a humorous comment or observation reveal a truth? In order for something to be witty or funny, must it also be true? Explain.
3. What is it like when you know two people who are “perfect” for each other, but refuse to act on their mutual attraction and/or connection? What stops us from acting on our true feelings? Have you ever covered up or masked feelings of love and/or attraction through humor or seeming disinterest? How did that work out for you? In what ways do teasing, bantering and humor play in romance and the building of relationships? In what ways is being the buddy or confidant safer than expressing romantic interest? What does rejection feel like?
4. What is “unrequited” love? How does it make you feel? Describe the feelings of being “love sick.” What, if any, is the cure? Explain your answer.
5. What makes a great love story? What is your favorite love story of all time? What makes it so memorable? What fictional romantic couple best captures your imagination and defines your understanding of romantic love? What is it about their connection, relationship and passion that stands out? How does the fictional portrayal of love and relationship – the media bombardment of what love and romance “should look like” – color the way you think about falling in love, dating, sex, marriage, etc.?
6. How does falling in love and being in a relationship change you? How does it impact the way you interact and deal with your friends? What does it feel like when a friend becomes involved with someone and no longer seems like the same person? How is friendship altered when a close friend starts a serious relationship? In what ways does their new status affect your thoughts about love, relationships and dating? Explain your answer.
7. What makes love such a powerful emotion? What are the transcendent qualities of love? In what way can love transform your life?
8. Describe the qualities of your ideal romantic partner. How realistic is this portrait? In what ways do men and women’s criteria differ? When thinking of your ideal partner, are there traits or behaviors that are absolute requirements? What would you consider a deal breaker? Is it important to set a standard for yourself? Why? Can love and/or attraction truly be prescribed? In what ways – if any – do you have control over who you fall in love with? How is love different than marriage? What is the perfect age to get married?

How do you know when you are ready to be in a committed relationship?

9. Have you ever played the role of a “match maker”? How did that work out for you? What tactics did you employ to bring the potential couple together? What can an outside observer see that you sometimes cannot see for yourself? Can anyone make you fall in love? What role do outside pressures play in who we choose for our romantic partners? Have you ever stopped yourself from acting upon an attraction or potential connection because you were afraid of what other people might say or think? Why?
10. In what ways does love make us vulnerable? What are the benefits and costs of vulnerability? What does it feel like to have your heart broken? Does love serve to empower or weaken your sense of self? Explain. In what way does love make you susceptible to rash emotion and/or overall recklessness?
11. Have you ever been so overcome with hurt, frustration and/or hate that your desire to get even cancels out all rational thought and decent behavior? What happens when you act on that primal desire to strike back? Is revenge sweeter in thought or deed? Explain. Have you ever regretted a moment when you did seek retribution? Why?
12. What does it feel like to be falsely accused? Have you ever experienced the pain and humiliation of a public shaming or embarrassment? How do witnesses and public exposure impact the sense of being wronged and fuel the feelings of anger and revenge? How does someone recover from a public scandal and redeem reputation? Does it matter if the rumors or accusations are true? Explain. How do you, personally, deal with gossip, ugly rumor and false accusations?
13. What does it take for you to trust someone? How are love and trust interconnected? What does it feel like to have trust and faith betrayed? Is there any way to get past a deep sense of betrayal? How do past loyalties shift when someone you love shocks and disappoints you? What does it take to forgive and move on? What is the difference between forgiving and forgetting? Which is more powerful?
14. Who, in your world, plays the role of the clown? What attributes do they possess? What happens when a person who appears to lack both qualifications and common sense is given a position of authority? What does it feel like to be in a position where you are obliged to follow? What is a malapropism? Can you think of an example where someone misused a phrase or word to comic effect? Please share.
15. What do you imagine it takes to produce a successful production of a classic comedy, the scope of *Much Ado About Nothing*? Do you believe that producing Shakespeare requires a different skill set from the actors, than a contemporary piece? What skills are required? What does it take for you to personally to lose yourself in the story and journey of the characters? Is this type of transcendence more difficult at a live performance? Why? How does the experience of witnessing live performance differ from going to the movie, renting a DVD, or sitting in front of the TV?

VOCABULARY

1. flout – to mock or scoff
2. bestow – give, grant, show
3. baldrick – highly ornamented belt worn as a sash used to carry a sword and or bugle
4. conceive – become pregnant; to take into one’s mind, form a conception
5. drovier – a person who drives cattle or sheep over long distances, archaic for drover
6. sedges – a grass-like perennial plant, tends to grow in shallow waters
7. disdain – to feel disgust for something; to hate something
8. daw – another word for jackdaw, which is a small gray-headed crow known for its inquisitiveness
9. withal –in addition to, with
10. troth – faith or loyalty when pledged in solemn agreement or undertaking, truth
11. rabato – a wide lace-edged collar of the early 17th century worn turned down to lie across the shoulders or stiffened to stand high at the back and often open in front. It’s the famous Shakespeare collar!
12. misprision – the deliberate concealment of one’s knowledge of a treasonable act or a felony
13. liege – master; boss
14. scabbard – sheath for a blade of a sword or dagger
15. Skirmish – a fight or small battle
16. milksops – an indecisive person who lacks courage
17. bucklers – a small round shield held by a handle or worn on the forearm
18. cudgelled – to beat with a short, thick, round stick, known as a cudgel.
19. woo – to pursue in a romantic way
20. virtuous – moral, good
21. torment – torture
22. scorn – ridicule, shame
23. adieu – French for “goodbye”
24. impediment – problem, something that hinders or interferes
25. malefactors – criminals, wrong-doers

L.9-10.6 + L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression

ACTIVITIES

THE GULLING SCENES

The friends of Beatrice and Benedick play a trick on them to make them fall in love (see scenes below). Read through these scenes and then have students work them out as a skit. They could use the actual dialogue, make up modern dialogue, or even do a “remake” of the scenes with their own take on them. This could be done live or as a video and presented to the class.

The friends plot to trick Beatrice and Benedick to fall in love with each other. In the first scene, knowing Benedick is listening, Don Pedro and Claudio talk about how Beatrice loves him.

DON PEDRO: . . . Come hither, Leonato. What was it you told me of today, that your niece Beatrice was in love with Signior Benedick?

CLAUDIO: (*Aside*) O ay, stalk on, stalk on, the fowl sits.—I did never think that lady would have lov’d any man.

LEONATO: No, nor I neither, but most wonderful that she should so dote on Signior Benedick, whom she hath in all outward behaviors seem’d ever to abhor.

BENEDICK: (*Coming forward*) Is’t possible? Sits the wind in that corner?

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CLAUDIO: (*Aside*) Bait the hook well, this fish will bite.

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CLAUDIO: She did indeed.

DON PEDRO: How, how, I pray you? You amaze me, I would have thought her spirit had been invincible against all assaults of affection.

LEONATO: I would have sworn it had, my lord, especially against Benedick.

BENEDICK : (*Coming forward*) This can be no trick: the conference was sadly borne; they have the truth of this from Hero; they seem to pity the lady. It seems her affections have their full bent. Love me? Why, it must be requited.

In a following scene, the ladies trick Beatrice – and the trap is set.

HERO: O god of love! I know he doth deserve
As much as may be yielded to a man;
But nature never fram'd a woman's heart
Of prouder stuff than that of Beatrice.
Disdain and scorn ride sparkling in her eyes. . .
She cannot love,
Nor take no shape nor project of affection,
She is so self-endear'd.

URSULA: Sure I think so,
And therefore certainly it were not good
She knew his love, lest she'll make sport at it.

HERO: Why, you speak truth. I never yet saw man,
How wise, how noble, young, how rarely featur'd,
But she would spell him backward. . . .
So turns she every man the wrong side out,
And never gives to truth and virtue that
Which simpleness and merit purchaseth.

URSULA: Sure, sure, such carping is not commendable.

HERO: No, not to be so odd, and from all fashions,
As Beatrice is, cannot be commendable.
But who dare tell her so? If I should speak,
She would mock me into air. . .
Therefore let Benedick, like cover'd fire,
Consume away in sighs, waste inwardly.
It were a better death than die with mocks,
Which is as bad as die with tickling.

URSULA: Yet tell her of it, hear what she will say.

HERO: No, rather I will go to Benedick,
And counsel him to fight against his passion,
And truly I'll devise some honest slanders
To stain my cousin with. . . .

URSULA: O, do not do your cousin such a wrong.
She cannot be so much without true judgment—
Having so swift and excellent a wit
As she is priz'd to have—as to refuse
So rare a gentleman as Signior Benedick.

BEATRICE: *(Coming forward)* What fire is in mine ears? Can this be true? Stand I condemn'd
for pride and scorn so much?

THE VOICE

Many modern critics struggle with the Claudio/Hero story line and find it peculiar that Hero remains relatively quiet during Claudio's accusations and overall attack during their first wedding ceremony and are disturbed by the fact that she quietly agrees to her father's conditions and shows up – disguised as her “cousin” – to a second wedding. Have some fun with this story as you look at it through a contemporary lens.

- A. Write new lines for Hero! Write a monologue in response to Claudio, to Don John and to her father. Be bold in her defense of her character and speak to the pain and humiliation of being falsely accused and so doubted by those who reportedly love her best.
- B. Put Claudio on trial! Split the class in two groups. One will serve to prosecute Claudio for slander while the other group will serve to defend Claudio's actions based on circumstantial evidence. Use lines from the play. Line up character witnesses. Seek retribution. Address double standards and gender inequality. Make it the trial of the century. Have fun creating a media infused trial complete with celebrity lawyers, paparazzi, etc. Make sure that everyone is assigned a role.

THE BACHELOR/BACHELORETTE

At the beginning of the play, both Beatrice and Benedick are vocal in their protests of love and marriage and yet in the end, finally, commit their hearts to each other. Divide the class into two or more large groups. Have each group brainstorm and come up with a list of how people can differ in their understanding and overall approach to love, marriage, the value of relationship, the joys of single life and the qualities that make up an ideal partner. Then each group – separately – need to create a homage to marriage/partnership AND the single life. Encourage each group to outdo one another...no holds barred! They must present both to the class but the presentations can take on any form: a musical tribute with new lyrics to a popular song; a skit; a video montage; a Shakespearean monologue; a power point presentation; etc. Were the group projects insightful or did they lean into gender-based stereotypes? Explain. How did gender color the arguments of each group?

CHARACTER COLLAGES

The characters in *Much Ado About Nothing* are as complex as they are compelling. Their motivation, wants and relationships are multifaceted. Choose one of the central figures of the play — Beatrice, Benedick, Hero, Claudio, Don Pedro, Don John, Leonato, Borachio, Margaret, Dogberry — and search for images, words, headlines, metaphors, colors and textures that best reflect and/or capture the essence of the chosen character. Create a visual collage. Display the various collages throughout the classroom and have the class meander through museum style. Discuss what you see. Challenge students to articulate and defend the choices they made in putting together the collage. Were various characters easy to identify? Why? What similarities and differences were present? Discuss.

PLAYLIST

Have your students create a playlist that reflects the journey of one of the central characters or underscores the full emotional spectrum of the play itself. Have the class share, discuss and defend their choices.

THE JOY OF THE BANTER/SOUND OFF

One of the joys of Shakespeare's *Much Ado About Nothing* revolves around the witty banter of Beatrice and Benedick. Their verbal exchanges are infused with such energy and even the insults have an air of delight. Have your students engage in the following exchanges. Arm them with both an insult and a compliment from the play. Divide the group and have them stand in two lines, face to face. Challenge them to really use the sounds of the words to create meaning. First have the groups spar with the insults, each taking a turn and firing off insults in rapid succession.

Insults:

I wonder that you will still be talking, nobody marks you.

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

Scratching could not make it worse an 'twere such a face as yours were.

Well, you are a rare parrot-teacher.

My cousin's a fool, and thou art another.

Fie upon thee! Art not ashamed?

It is proved already that you are little better than false knaves.

Away! You are an ass, you are an ass!

You are a villain. I jest not.

Next have the group do the same with the compliments.

Compliments:

How sweetly you do minister to love.

Speak low if you speak love.

I give away myself for you and dote upon the exchange.

Love on; I will requite thee.

You have been always called a merciful man, partner.

I do love nothing in the world so well as you.

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

O, noble sir! Your overkindness doth wring tears from me.

I will live in thy heart, die in thy lap, and be buried in thy eyes.

Process the response. How did the overall feeling and over all energy of the group change? Talk about the power of language and the importance of both compliments and insults in today's culture. Have each group fashion a series of common compliments and insults that could be heard in the halls of their school on any given day. Repeat the exercise, bombarding each other with both insults and compliments. How does the way we speak to each other color our sense of who we are? What affects you more, a well placed compliment or a random insult? Why do they land so differently? In general, which are easier to believe? Why? When and how does teasing or bantering turn ugly? Why are compliments so difficult to share?

SOCIAL NETWORKING

The courtship of Beatrice and Benedick, as well as the proposal, scandal and subsequent reconciliation that defines Claudio and Hero's relationship, happen within a week's time. So much feeling, so much drama, so

much speculation and interference in such a short space of time! Shakespeare manages the various plot lines with a great deal of verbal expertise and wonderful characterization. In this day of social networking, how might the matchmaking efforts Don Pedro, Claudio, Ursula, Hero and crew play out? How would Don John's scheme to defame Hero and Claudio's response have changed if word had spread on social media? Allow your creative juices to flow as you explore one or more of the following:

1. Write a text exchange between Beatrice and Benedick heralding his return after the war.
2. Update the Facebook statuses of the following characters during the homecoming celebration, during the Claudio and Hero's first wedding, and after the second ceremony: Beatrice, Benedick, Hero, Claudio, Don Pedro, Don John, Leonato, Borachio, Margaret, and Dogberry.
3. Create a TicTok video about the love cycle/journey of Beatrice and Benedick.

How would the romance of Beatrice and Benedick and the spoiled wedding of Claudio and Hero set social media on fire? How does word of various hook-ups and connections and ugly rumors spread in your circle? How does the immediacy of texting and social media fuel the fires of love, jealousy, gossip and revenge? How would that reality have shaped and altered Shakespeare's classic? In what way does gender play into social media and communication in general? Do guys use texting and social media differently than girls? How? Because of the nature of an electronic screen, do you feel that these types of social interactions and connections are more authentic than face to face conversations? Explain. Are you bolder in your romantic endeavors/pursuits online or in person? Discuss the difference.

STATE STANDARDS FOR DISCUSSION QUESTIONS, ACTIVITIES AND WRITING PROMPTS

SL.9-10.2 + SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.9-10.1 + SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

SL.9-10.3 + SL.11-12.3 Evaluate a speaker's perspective, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

W.9-10.2 + W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. Establish a clear and thorough thesis to present and explain information. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia to aid comprehension, if needed. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.9-10.4 + W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.9-10.5 + W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)

W.9-10.9 + W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 9-10, 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early- twentieth-century foundational works of American literature, including how two or more diverse texts from the same period treat similar themes and/or topics”).

b. Apply grades 9-10, 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

WRITING PROMPTS

1. It's hard for modern sensibilities to understand Claudio's treatment of Hero, but in Shakespeare's day a marriage between great families was considered more of a business transaction than a love match. Find examples in the dialogue that show that this marriage is based more on attraction and status than on a love based on mutual understanding and friendship.
2. Looking at the dialogue between Beatrice and Benedick, modern readers can find examples of a true match of wits and understanding of each other. Write an essay with examples from the dialogue to support a clear statement of the relationship between these two famous lovers. Do you think their union will be a happy one?
3. Don John is a brooding character who is often on stage without lines, but creating a conspicuously sinister presence. Discuss his character and the challenges it would present for an actor. Would you like to play this character? Why or why not?
4. Write a love letter or poem to your ideal partner or dream mate.
5. Write a personal ad in search of your ideal partner. Write a personal ad in search of your ideal mate from the perspective of your mother or father and/or best friend.
6. Interview a couple who you believe exemplify true love. How did they meet? Did they love each other from the beginning or did their relationship grow over time? What obstacles have they encountered and how did they overcome them?
7. Write an epitaph or living memorial or public apology to someone you have wronged.
8. Write a short comedy sketch or scene that is "much ado about nothing."
9. Write a monologue condemning relationships, questioning the validity of romance, the appeal of the opposite sex, and celebrating the virtues of remaining single.

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

COMPREHENSION QUIZ

1. As the play opens where are Benedick and his followers coming from?
 - a. working in the fields
 - b. working in the factory
 - c. a war
 - d. a neighboring city

2. Who are Beatrice & Benedick?
 - a. young lovers who have never met before
 - b. a witty couple who swear never to love
 - c. former lovers
 - d. b and c

3. Who is the father of Hero?
 - a. Don Pedro
 - b. Don John
 - c. Leonato
 - d. Claudio

4. Who does Claudio want to marry?
 - a. Beatrice
 - b. Margaret
 - c. nobody
 - d. Hero

5. Why does Don John want to spoil the upcoming wedding?
 - a. he is jealous of Claudio
 - b. he is a plain-dealing villain
 - c. he loves Hero
 - d. a and b

6. What is the plan to spoil Hero's chance at marriage to Claudio?
 - a. her maid (dressed as Hero) and Borachio kiss in Hero's window
 - b. catch Hero kissing Don John
 - c. get her to meet Don John in the tavern
 - d. forge a love letter from her to another man

7. How do Don Pedro and Claudio trick Benedick?
 - a. they write a love letter to him as if it's from Beatrice
 - b. they get Hero to flirt with him
 - c. they let him overhear a conversation about Beatrice's love for him
 - d. both a & c

8. Who is Dogberry?
 - a. the town constable
 - b. best friend of Don Pedro
 - c. friend of Don John
 - d. both a & b

9. How is the plot against Hero foiled?

- a. Don John confesses
- b. Claudio investigates to save his lover
- c. The Watch overhears Borachio confess
- d. Benedick challenges Don John to a duel

10. How does this play (like all Shakespearean comedies) end?

- a. with a joyous wedding
- b. with the villain sent to jail
- c. with the lovers riding off into the sunset
- d. with the end of the war

ANSWER KEY

- 1. c
- 2. d
- 3. c
- 4. d
- 5. d
- 6. a
- 7. c
- 8. a
- 9. c
- 10. a

QUESTIONS FOR DISCUSSION: AFTER ATTENDING THE PERFORMANCE

1. Which couple do you enjoy most? Why? What makes them more interesting to you? How does the story of Hero and Claudio illustrate a difference in modern views of love and marriage and those of Shakespeare's time?
2. Shakespeare's plays change scenes, going from one place to another rapidly and with little explanation. How does this present a problem for directors and designers that can be both challenging and exciting? How has the Great Lakes production met this challenge? What would you do differently? Note the difference here between the mediums of movies and theater. Obviously movies have a real advantage for scene changes. What makes theater an important medium for audiences?
3. Shakespeare's characters usually speak in verse – unless they are mad (insane) or low-born. When Beatrice and Benedick speak of love in Act I, both use prose in their descriptions. Why do you think they do this? How does it add to or change the meaning of their words?
4. Shakespearean characters often speak of “horns” and “cuckolds” when they speak of married life. These terms signify infidelity, and are usually used humorously. What does this tell you about Shakespeare's view of married life? Or of the times he lived in?
5. How does Shakespeare use the clownish characters of Dogberry and Verges to build suspense in the play? How is the humor similar to comedians of today? How is it different? Which do you like better? Why?
6. Shakespeare had “clowns” in his troupe of players who were expert in their craft (think Chris Rock or Melissa McCarthy). Whether he did comedy or tragedy he used these players to create humorous relief. In this play Dogberry is the clown character. How does he add to the humor in the play? Does this type of humor play as well today as it did in Shakespeare's time? Why or why not? How does their intrusion into the tragedy of Hero's plight help to create an acceptable conclusion?
7. What were your favorite aspects of this production? How did the visual elements — the set, costume and lighting design — aid in the telling of this classic work? What actor do you believe had the most fully realized characterization? What was it about his or her performance that drew you in? What moment was the most memorable? Why?
8. Track each character's transformation from the beginning to the end of the play. What discoveries are made by the characters in the short time between Don Pedro, Claudio and Benedick's return from war to second marriage ceremony of Hero and Claudio? Which character, if any, do you think grows the most? Why? How is that growth manifested in performance? What moment in Great Lakes Theater's current production affected you most? Why?
9. Leonato is overjoyed by the news that the war is over and that the soldiers are returning. He proclaims to the messenger:

A victory is twice itself when the achiever brings home full members...

In what way does a victorious return from battle set the stage for love and the desire of marriage? How do life changing events open our eyes and hearts to the joys and comforts of partnership and the longing of companionship? Contrast Benedick and Claudio's views on the merits of love and marriage in the opening scene. What draws Claudio to Hero? In what ways is Claudio naïve and Benedick cynical? Is our understanding and openness to the depth and power of love individual, or does love possess universal qualities and appeal? Explain your answer.

10. What was your first impression of Beatrice and Benedick? Leonato exclaims:

*There is a kind of merry war betwixt Signoir Benedick and her:
they never meet but there's a skirmish of wit between them.*

Is there such a thing as a “merry war”? Explain. In what ways does playful bantering and artful teasing lend itself to flirting? Who do know that remind you of Beatrice and Benedick? Do you think the constant back and forth add or detract from the fullness of the relationship? Why? Examine the first encounter between Beatrice and Benedick:

*BEATRICE: I wonder that you will still be talking, Signoir/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 Signoir 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 it in my heart that I am not a hard
heart; for, truly, I love none.*

*BEATRICE: A dear happiness to women: they would else have
been troubled with a pernicious suitor. 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.*

In what ways do Beatrice and Benedick live up to expectation? What emotions, if any, are hiding behind their witty repartee? Is there any truth to another famous Shakespearean quote, “*The lady doth protest too much, methinks*”? Explain.

11. As both Claudio and Don Pedro discuss the virtues of Hero and the worth of marriage, Benedick cannot refrain from sharing his thoughts on women in general and partnership in particular. He states:

*That a woman conceived me, I thank her; that she
Brought me up, I likewise give her most humble
Thanks: but that I will have a recheat winded in my
Forehead, or hang my bugle in an invisible baldrick,
All women shall pardon me. Because I will not do
Them the wrong to mistrust any, I will do myself
The right to trust none: and the fine is, for the which
I may go finer, I will live a bachelor.*

Defend Benedick's tirade. What are the advantages of staying single? When and why is the drama and angst of being in relationship worth it? Are some people born to be alone? Why?

12. Do you believe that there is a match for everyone? What is required of both parties to form a healthy and happy relationship? What qualities and/or attributes are essential? What is overrated? Do you think Benedick entirely believes in what he says? What does Benedick truly mistrust?
13. How would you describe Don John? What is his motive behind his plot to discredit Hero and ruin Claudio's nuptials? He states:

I had rather be a canker in a hedge than a rose in his grace, and it better fits my blood to be disdained of all than to fashion a carriage to rob love from any; in this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain.

...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.

14. What are the qualities of a true villain? In what way does Don John fit that image? Define evil. Who decides what is right and what is wrong? Is morality an innate quality or is something that we are taught? What role does good and evil play in our understanding of morality? What pushes people to act on their baser instincts? Does everyone possess a dual nature? If so, what determines our core nature and what controls our behavior/actions? Are some people just meant to be villains? Explain.
15. What role do mask and disguise play in the courtship of Hero and Claudio and Beatrice and Benedick? Why is personal truth sometimes easier to both share and hear when some sort of mask or screen is in place? Have you ever shared something to someone in a text or email that you could never admit in person? What accounts for the difference? What is the power and allure of anonymity? Whose identities remain hidden during the masquerade ball? What truths are spoken in spite of the charade?
16. Even though Don Pedro woos Hero for his friend, Claudio, Don John easily persuades Claudio to think that Don Pedro wants Hero for himself. Claudio states:

*...the prince woos for himself.
Friendship is constant in all things
Save in the office and affairs of love;
Therefore, all hearts in love use their own tongues;
Let every eye negotiate for itself
And trust no agent, for beauty is a witch
Against whose charms faith melteth into blood.*

Why is Claudio so mistrustful? What is at the root of his jealousy? Do you think some people are

naturally more jealous and mistrustful than others? Why? Where do you fall on the jealousy/trust scale? Do you agree with Claudio, that “beauty a witch?” Do you think sexual desire and attraction cloud loyalty? Why?

17. Just as Claudio, Don Pedro and Leonato are ready to embark on match making plot, Benedick gives one of his spirited rants on the follies of love. He states:

I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviors to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love: and such a man is Claudio.

He continues:

...May I be so converted and see with these eyes? I cannot tell; I think not: I will not be sworn, but love may transform me into an oyster: but I'll take my oath on it, till he hath made an oyster of me, he shall never make me such a fool.

How does falling in love and being in a relationship change you? How does it change your friendships? What foolish things have you done or would you do in the name of love? How does love alter the actions and overall character of Claudio and Benedick? What shifts in Benedick when he “overhears” that Beatrice is tormented by her unrequited feelings for him? How can an outside observation reveal a deeper truth? Has a secret knowledge ever empowered you to take action? How does the risk of rejection and/or failure – in love and in other aspects of life – prevent us from following our desires? How many times has fear stopped you from owning your truth? What emboldens Benedick?

18. In their ploy to lure Beatrice, Hero and Ursula use a different tactic. While they inflate the virtues of Benedick, they also address Beatrice’s pride. Hero states:

*O God of love! I know he doth deserve
As much as may be yielded to a man:
But Nature never framed a woman’s heart
Of prouder stuff than that of Beatrice;
Disdain and scorn ride sparkling in her eyes,
Misprising what they look on, and her wit
Values itself so highly that to her
All matter else seems weak: she cannot love,
Nor take no shape nor project of affection,
She is so self-endear’d.*

How does Beatrice respond to her friends’ assessment of her temperament? Have you ever overheard a comment about yourself that struck a chord? How did it make you feel? In what way did it alter your actions or behavior? Beatrice uses wit and humor to cover her true feelings or, perhaps, protect her

heart. What strategies/behaviors do you employ to disguise vulnerability, hurt, or desire? What makes sharing true feelings so difficult? In the end, Beatrice vows to change her ways. She proclaims:

*Contempt, farewell! And maiden pride, adieu!
No glory lives behind the back of such.
And, Benedick, love on: I will requite thee,
Taming my wild heart to thy loving hand:*

Is it really that easy? Are love and happiness always within our grasp? Is love a choice? Explain. What does it take to take off the “mask” and be fully open and vulnerable? What are the risks? What are the benefits? Do you agree with Beatrice’s “no guts, no glory” mentality? In what practical way has that tactic made a difference in your life?

19. Have you ever been dubbed with a label that no longer fits? Good or bad, how do you deconstruct the mask that others have placed on you or that you have chosen to wear? What do Beatrice and Benedick do to change their image and behavior?
20. What was your impression of Dogberry and his cronies? How does the comedy of Shakespeare’s “clowns” differ from the humor derived from the wit of Beatrice and Benedick and the love ploys of Claudio, Don Pedro, Leonato, Hero and Ursula? How did the pace and feel of the production change with their appearance? What makes you laugh? What made Dogberry’s malapropisms humorous? Have you ever unknowingly misused a word or phrase that resulted in laughter and/or embarrassment? How did it make you feel?
21. When Hero and Ursula are match making, Hero unwittingly makes a prophetic statement:

One doth not know how much an ill word may empoison liking...

How do rumor, gossip and false accusation poison the character and reputation of some one? Has your loyalty to a friend or loved one ever been compromised because of something someone else said or implied? Why does Claudio so easily doubt Hero’s love and fidelity to him? Have you ever met someone who seemed too good to be true? Can anyone ever be totally innocent? Discuss your answers.

22. Claudio and Don Pedro are convinced of Hero’s “fallen honor” and defame her at the wedding. In what ways were you surprised by this turn of events? Why do you think Claudio acted the way he did? How do you respond to emotional pain? Is it possible to act rationally when you are emotionally or physically wounded? What is the true source of Claudio’s anger and pain? Why do people and/or society prey on the weaknesses of others? Site examples.
23. Why doesn't Claudio just talk to Hero in private? Why is Hero relatively silent during Claudio’s rant and false accusations? Why doesn’t she defend herself more vigorously? Have you ever been falsely accused, and because of circumstantial evidence, no one believed you? What does it feel like to have those you love best turn against you? Why are we so quick to believe the worst in people? How does trust erode? What does it take for you to truly trust someone?

-
24. Although the accusation is not true, Claudio's hurt is very real. What makes adultery so hurtful? Is fidelity in a relationship and marriage truly possible? Explain. Why do people betray their lovers? Is it possible to forgive this type of betrayal? How do you move forward? What purpose does revenge serve? Revenge and jealousy are such powerful emotions, once fully tapped, can you ever stop the flow? How? Is Claudio's public humiliation of Hero in any way justified? What do you think Hero is thinking and feeling during the wedding ceremony gone so terribly wrong? Why is her father so quick to believe in his daughter's impropriety? What does it feel like when your parents ever taken the word of an authority figure (i.e. teacher, principal, etc.) over yours? What can you do to defend yourself when evidence seemingly points to guilt? How do gender, age, race, economic status, and/or overall rank limit access to justice and fair play? What, in the patriarchal world of the play, can Hero and Beatrice do to respond to false accusation and seek revenge?
25. What do you think of the Friar's plan? Why is he able to believe in Hero's innocence when Leonato is only able to see her shame? How do the actions – real or rumored – of our family and relations color our own reputations?
26. What is revealed when Beatrice and Benedick finally confess their love for one another? What was your reaction when Beatrice asks Benedick to “*kill Claudio*”? Have you ever been caught in the middle of an argument between your friend and their partner? How do you know where loyalty lies? Is it wrong to ask for something in the name of love? What does Benedick's decision to challenge Claudio reveal about his character?
27. Once Don John's devious plot has been revealed and Hero's innocence has been restored, Claudio seeks penance and forgiveness. He makes amends with public epitaphs and agrees to marry Hero's 'cousin' per Leonato's demands. Do you think this is adequate punishment? Were you satisfied with Shakespeare's ending? Why do you think Hero agreed to a second wedding? How can trust and loyalty be restored? What does it take to truly forgive? What is the difference between forgetting and forgiveness?
28. What is the back story of Beatrice and Benedick? What does Claudio know about Hero before deciding that he wants her for his wife? How does Claudio's understanding of love and marriage change from the first wedding ceremony to the second? From your perspective, which couple has a better understanding of love and relationship? How is each couple's relationship put to the test? In your opinion, which couple will have a more successful match/marriage? Why? What is your definition of success when it comes to romantic partnership and/or marriage? In what ways do Beatrice and Benedick fit the criteria? What about Hero and Claudio?

SL.9-10.2 + SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.9-10.3 + SL.11-12.3 Evaluate a speaker's perspective, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

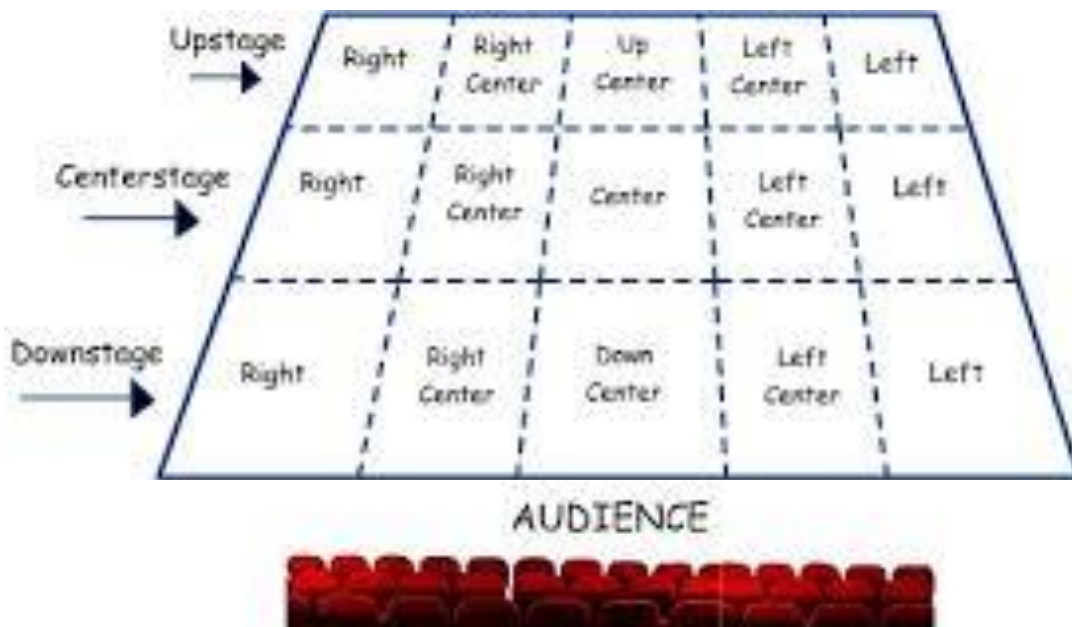
A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically

distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).

Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS





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Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for almost 40 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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