

Kentucky Shakespeare Presents
Much Ado About Nothing
Two Actor Tour

Study Guide
Grades K - 8



Hear it. See it. Do it!



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with arts education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on Shakespeare and his era, his written works, *Much Ado About Nothing* in particular, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

Kyle Ware
Director of Education

Hannah Pruitt
Director of Creative Engagement

Kentucky Shakespeare

616 Myrtle St.

Louisville, KY 40208

Office 502-574-9900

Fax 502-566-9200

education@kyshakespeare.com

www.kyshakespeare.com

Table of Contents

- Overview.....Page 3
- William Shakespeare.....Page 4
- Play & Technical Elements.....Page 5
- Theatre Vocabulary.....Page 6
- Play Synopsis.....Page 7
- Characters.....Page 8
- Vocabulary & Themes.....Page 9
- Activities for Exploration.....Page 10-16
- Pre/Post Tests.....Page 17-19
- Resources & Links.....Page 20

Academic Standards

Arts & Humanities

TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3, TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3, TH:RE7.1.4-5, TH:RE8.1.4-5, TH:RE9.1.4-5, TH:CN10.1.4-5, TH:CN11.1.4-5, TH:CN11.2.4-5, TH:RE7.1.6-8, TH:RE8.1.6-8, TH:RE9.1.6-8, TH:CN10.1.6-8, TH:CN11.1.6-8, TH:CN11.2.6-8

ELA

RL.K.3, RI.K.8, L.K.5C, SL.K.1A, SL.K.2, SL.K.3, SL.K.6, RL.1.9, SL.1.1A, SL.1.1C, SL.1.2, SL.1.3, SL.1.4, SL.1.6, L.2.6, SL.2.2, SL.2.3, RL.3.3, RL.3.4, RL.3.5, SL.3.1B, SL.3.1C, SL.3.1D, SL.3.3, RL.4.5, SL.4.1B, SL.4.1C, RL.5.2, L.5.3B, L.5.4A, SL.5.1B, SL.5.1C, SL.5.3, RL.6.3, RI.6.4, SL.6.1B, RL.6.7, RL.7.3, RL.7.4, RL.7.5, SL.7.1C, RL.8.3, RL.8.4



***Much Ado About Nothing* Performance**

This one-hour interactive performance provides students with the perfect introduction to Shakespeare through audience participation and dramatic storytelling. Our Artist Educators will guide the audience through *Much Ado* as they bring Shakespeare's famous characters to life in this two-person performance. Students will have the opportunity for discussion and synthesis of their theatre experience throughout the performance. Our tour emphasizes the importance of healthy relationships, self-respect, and conflict resolution!

How can we both make this be the most efficient and successful performance?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform and seating students on bleachers or in a location where they can easily see the performance.
- For your use, we have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult staff members present in the room** throughout the performance. Students tend to have less distractions and are more encouraged to participate in the performance with familiar adult presences in the room.

William Shakespeare

(April 23, 1564 – April 23, 1616)

His Life

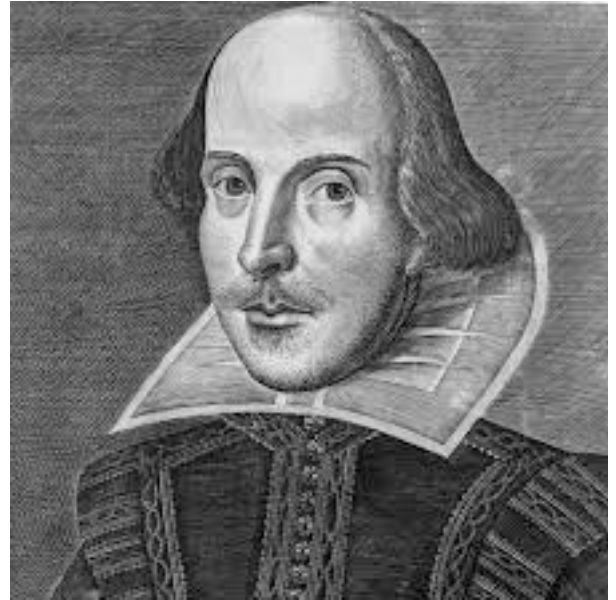
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

His Works

- An English poet and playwright
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Produced most of his known work between 1590 and 1613
- His plays are often categorized into 3 genres: comedy, tragedy, and history
- In 1623, a few of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century

Examples of Words from Shakespeare's World

- Alack — expression of dismay
- Anon — soon
- Ere — before
- Hath — has
- Hence — away
- Naught — nothing
- Thence — away, over there
- Whence — where
- Wherefore — why



William Shakespeare



The Original Globe Theatre circa 1612

BASIC THEATRE VOCABULARY

Actor- Individual who pretends to be a character in a play; who represents a character in a play.

Characters- The personalities or parts actors become in a play; roles played by actors in a play.

Climax- The point of highest dramatic tension or a major turning point in the action of a play.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

Costumes- The clothing worn by the actors to play the characters.

Empathy- The capacity to relate to the feelings of another.

Monologue- A speech made by a single character; often when a character is “thinking out loud.”

Playwright- The individual who writes a play.

Plot- What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

Resolution- The solution to the problem after the climax in a play.

Role- Part/ character/ person written by a playwright.

Setting- Where a play takes place in time, space, or location

Script- The play in written form.

Stage- The area where the actors perform the play.

Theme- What the play means as opposed to what happens; the main idea or message within the play.

What is a Play?

A play is a story performed by actors on a stage in front of an audience. These performances combine many art forms—writing, directing, acting, stage designing, costuming, and more. The plays tell a story that can relate to the audience and even teach them a lesson for their own lives!

What are the Technical Elements of a Play?

Technical Elements are tools that are used in a production to communicate and explain time, place, and the theme to an audience—just like you will see in the *Much Ado!* Here are a few definitions and examples of each as well as opportunities to engage your students in each technical area of theatre:

See It. Hear it.

Costumes

The style of dress characteristic of a particular country, time period, or people that is worn by actors in a play.

Example: Sashes of different colors

Sound

Music and sounds effects used to create environment and mood.

Example: Music played for a dance scene

Set

The additions to a stage that help the audience to understand where the play is taking place.

Example: A tree to represent a forest

Props

Items used/held by actors besides costumes and scenery that help in the telling of the story.

Example: A letter

Lights

Help to tell the audience where the play is taking place, what time it is, and what the mood is.

Example: Dimming the lights for nighttime

Do it!

Costumes

Draw your version of what the characters might look like. What time period would you set this play in? How can your choices help the audience to tell them apart from each other?

Sound

Describe what kind of sounds you would hear in *Much Ado* - in a garden, trumpeters for the arrival of important people, etc.

Set

Draw a picture of what you believe a scene in a garden might look like. Are there plenty of places to hide like Beatrice and Benedick might to eavesdrop?

Props

Make a list of props that are mentioned or that you think would be needed to perform this play.

Lights

What would the lights look like during a happy scene? What about in sad scenes?

How would they make you feel as an audience member?

Much Ado About Nothing by William Shakespeare

Synopsis

Leonato, a nobleman, lives in Messina, Italy with his young daughter, Hero, and his niece, Beatrice. As the play begins, Leonato prepares to welcome some friends home from a war. The friends include two fellow soldiers- Claudio, a well-respected young nobleman, and Benedick, a clever man who constantly makes witty jokes, often at the expense of his friends. Don John and Borachio are part of the crowd as well. Don John is sullen and bitter, and makes trouble for the others.

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

But Don John has decided to disrupt everyone's happiness. He has Borachio claim that Hero is in love with him. Believing that Hero was unfaithful to him, the enraged Claudio humiliates Hero by suddenly shaming her on the day of their wedding and abandoning her at the altar. Hero's stricken family members decide to pretend that she died suddenly of shock and grief and to hide her away while they wait for the truth about her innocence to come to light.



In the aftermath of the rejection, Benedick and Beatrice finally confess their love to one another. Fortunately, the guards overhear Borachio bragging about his crime. Dogberry and Verges, the heads of the local police, ultimately share the truth of Borachio and Don John's wicked deeds. Everyone learns that Hero is really innocent, and Claudio, who believes she is dead, grieves for her.

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

Characters from *Much Ado About Nothing*

Leonato- a nobleman in Italy who is Hero's father and Beatrice's uncle. A kind man that wants the best for his family.

Benedick- a soldier who is home from the war. He loves to make jokes and is stubbornly determined to never marry.

Beatrice- an independent and smart young woman who is Hero's cousin and Leonato's niece. She is fiercely loyal and quick to share a laugh or joke.

Hero- a young woman who is gentle and kind. Beatrice's cousin and Leonato's daughter. Quick to fall in love, she suffers for being so vulnerable.

Claudio- a young soldier who is quick to emotions - quick to love and quick to judge based on information that he has not confirmed with everyone involved.

Don John- another soldier that is determined to be a villain and make trouble for others.

Borachio- an accomplice of Don John who creates trouble by saying that Hero has been in love with him and not Claudio.

Margaret- a lady of Leonato's house that is quick to conspire to get Beatrice and Benedict together.

Dogberry- the local constable who attempts to keep trouble away from Hero and Claudio's wedding.

Verges- an officer who works with Dogberry and catches Borachio after getting his confession of his crime.

Friar Francis- a member of the clergy who comes to marry Hero and Claudio and who eventually comes up with a plan to make all things well again.



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

Vocabulary

"Some Cupid kills with arrows, some with traps."

Affection- a friendly feeling or way of showing liking or loving someone or something.

Bachelor- a man who is not and has not been married.

Disdain- to refuse or reject something that is thought of as unworthy; contempt or scorn.

Dote- be very fond of something; be silly or foolish about something.

Honest- simple; free of deceit and lies; truthful; earned in a fair way.

Requite- return to; respond to love or affection; return a favor to.

Revenge- desire to hurt or harm someone for an injury or wrongdoing; to get even or pay back.

Slander- making false or untrue statements about someone.

Swear- a promise; a solemn oath.

Wit- intelligence; quick humor; mental focus.

What are all of these "Thou"s and "Thy"s?

Simply put, these words are Shakespeare's way of talking about You!

"Thou" or "Thee" = "You"

"Thy" = "Your"

"Thine" = "Yours"

Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. The following themes are important to this interpretation of *Much Ado*:

Healthy Relationships

This play examines several kinds of relationships people can have with each other - between a couple, between friends and family, and even a healthy relationship with your self.

How can these types of relationships make a person act differently in different situations?

Is it right to be mean or unkind to someone simply because you don't know how they feel about you?

*How do you learn to trust someone? What do you have to do to gain the trust of someone else?
What puts that at risk?*

If you think that you know what is best for someone, then is it right to trick them into doing what you think is right or best?

Conflict Resolution & Gossip

The characters in *Much Ado* are unable to resolve their conflict because they turn to tricks and spreading lies and gossip. When characters don't take the time to communicate and find out the truth from both sides of the story, the characters are not happy for a very long time and go through a lot of stress and sadness.

What are some situations that need conflict resolution in this play?

What skills are useful to conflict resolution? How can we figure out what is gossip and what is truth?

Have you ever had someone say something about you that wasn't true? How did it feel?

What about Claudio and Hero? Do you feel sorry for Claudio? Do you support his actions?

What about Beatrice getting so upset that Hero was hurt that she asks Benedick to hurt Claudio? How might she have shared her feelings and resolved that problem without violence?

Pre-Show and Post-Show Activities for Exploration

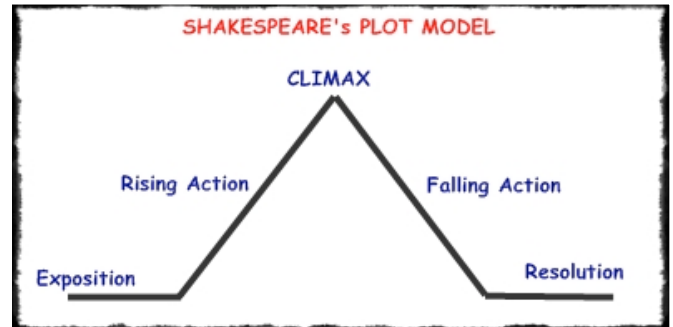
Please complete the following activities before & after watching the production.

Before the Performance

1. Familiarize your students with the synopsis, characters, and themes of *Much Ado About Nothing*. Discuss with your class their expectations of *Much Ado* on stage and in your classroom.

2. Examine the major themes of the play as they are discussed in this guide. For each theme, have the students list examples from their own lives and from the world around them. Prepare the students to look for these themes in the production.

3. Refer to Shakespeare's Plot Model to the right to discuss the parts of a play: Exposition (Beginning), Rising Action, Climax (Middle), Falling Action, and Resolution (Ending). Can they identify what parts of *Much Ado* would fit into this model?



4. After the performance, your class will have the opportunity to ask the artists from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask about Shakespeare, what it is like to be an actor and have a career in the arts, or *Much Ado*. Write them down so they won't forget!

After the Performance

1. Discuss the technical elements of props, puppets, and costumes with your class. How did these elements contribute to the storytelling in this production? Did your students agree with the choices that the designers made? How did it help make the story clearer for them? Have your students present their own ideas for their own production design of *Much Ado* through visual creations such as a collage or drawings. Could it be set in a different time, place, or region? How do those change the technical elements needed for the performance?

2. Discuss the characters and their relationships in the play. List examples of conflicts that each group encounter in the play. Break your class up into groups and have them pick sides to represent or defend the character's actions in the play. Choices of conflict could include Beatrice and Benedick and how they always argue, Claudio and Hero when Claudio believes the rumor that Hero loves another and embarrasses her at the altar, Lenato, Hero, and the members of the household who conspire to trick Beatrice and Benedick into believing that they love each other. Have your students define their choices that led to the escalation of the conflict in these scenes, how or if they were able to resolve the conflict, and what they could have done differently.

3. Have your students write a reflection on one of *Much Ado's* themes and how they can make connections to their own lives. Was there ever a time where you behaved differently because you wanted to impress someone? Have you ever had to stand up for your self or your reputation? Tell your audience about how you were able to communicate with others about your differences, find a positive resolution for the conflict, and be true to who you are. What did you learn from this conflict or situation?

"There's a skirmish of wit between them."

Pre-Show and Post-Show Activities for Exploration

Please complete the following discussions & activities before and after watching the production.

Grades K-1

Students will receive a Shakespeare coloring sheet with fun facts about Shakespeare which can be shared during the exercise.
(Provided in Study Guide)

Grades K-2

It is important for younger students to understand the conventions of theatre and how to behave in a theatrical setting versus watching a t.v. show or movie. You may discuss how a movie can be paused, stopped, and reviewed. Theatre, however, changes every time because the audience is so important to the unique performance. It is also important that they know they are encouraged to be a part of this special process when the actors ask for volunteers or prompt audience participation. They get to be a part of the play whereas in a movie they can only be observers rather than participants. What makes a good audience? A good audience watches, listens, and encourages their friends on stage at all times!

Grades 2-8

This activity involves role playing to practice conflict resolution. Pair up students and give each pair a conflict that they must solve through a short performance. The students will have about 15 minutes to create their piece to share. For older students, have them write out a script and have other students perform the scenes that they have written.

Examples of Conflict Scenarios :

- A student steals a marker from another student who is using it.
- You are listening as another student shares a story about another student that you know is not true.
- One friend is pressuring another to do something or act like they normally would not.

Grades 5-8

Shakespeare's Meter

Discuss Iambic Pentameter (A line of poetry which follows a pattern of 5 unstressed and stressed syllables) with your class. Key vocabulary words are:

Feet: Repeating segments that are used to build a line of poetry.

Meter: The pattern of a line of verse, a metrical pattern.

Iamb: An unstressed syllable following by a STRESSED syllable

unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED

Now try it out with a beat or rhythm like a heartbeat! Have them clap it out as they say the lines.

A horse, a horse! My kingdom for a horse.

a HORSE a HORSE! my KINGdom FOR a HORSE!

But soft: what light through yonder window breaks?

but SOFT what LIGHT through YONder WINDOW BREAKS?

How does this rhythm make the students feel? Can they give any other examples of lines of song lyrics, other poetry, etc. that may fit this style?

Have them write out their own line or couplet (two lines of poetry) that follows the meter of Iambic Pentameter.

Shakespeare: Fun Facts

1. William Shakespeare was born in 1564, but his exact birth date is unknown. He was baptized on April 26 of that year, so his birth would have been shortly before.
2. Shakespeare did not go to college.
3. Shakespeare married Anne Hathaway in 1582. The couple had a baby girl, Susanna, and then had twins, Judith and Hamnet, in 1584.
4. According to reports, Shakespeare wrote quickly and with ease; Fellow playwright Ben Johnson said, "Whatsoever he penned, he never blotted out a line."
5. Because of the Black Plague outbreak in Europe, all London playhouses were closed between 1592 and 1594 because it was thought that crowded places helped facilitate the spread of the disease.
6. During this period, because there was no demand for Shakespeare's plays, he began to write poetry. Those poems are known as Sonnets.
7. In 1597, the theater in which Shakespeare's acting troupe, The Lord Chamberlain's Men, performed was forced to close. Many partners invested in a new theater built on the south bank of the Thames river. The new theater was called The Globe.
8. Plays were performed at The Globe only in the afternoon by daylight because there was no electricity for lighting.
9. Laws at the time prohibited people from dressing above their rank in life. Players (actors) were the only exception to this rule, and could dress as noblemen on stage without being arrested and locked in the stocks.
10. Women were not allowed to act in plays during Shakespeare's time, so in all of his plays, women's roles were performed by boys or young men.
11. Though the printing press existed and books were being mass-produced all over Europe, Shakespeare had little interest in seeing his plays in print. He'd written them not to be read, but to be performed on stage.
12. Because they were often quickly written for performance on stage, none of Shakespeare's original manuscripts exist.
13. Shakespeare returned to Stratford after he finished work on The Tempest, in 1611.
14. He died in 1616. The words "Curst be he that moves my bones" were inscribed on his grave.
15. Seven years after his death, some of Shakespeare's fellow players published Shakespeare's plays in a single volume, called the First Folio. Shakespeare was said to have an extensive vocabulary; his works contained more than 30,000 different words.



Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

Grades 5-8

Before or after the *Much Ado* performance, students can be actively involved in creating, improvising, and performing their own versions of dramatic works using elements of drama.

Resources and Materials:

- Script
(Provided in Study Guide)
- List of Theatre Vocabulary
(Provided in Study Guide)
- Director's Questions
(Provided in Study Guide)
- Dictionary
- Paper
- Pencils

Pre-Activity:

In *Much Ado About Nothing*, this scene takes place at the beginning of the story as Benedick arrives home from war. Beatrice and Benedick immediately get in a war of words of their own. This is a public scene as Beatrice's family and Benedick's fellow soldiers are present. Why would they have this kind of conversation in front of other people?

Read the scene aloud with the entire class. Give the students an opportunity to ask questions about the broad meaning of the scene.

Can they tell you the characters, the plot of the scene (beginning, middle and end)?

What is the setting?

Is there a conflict?

Have each student individually or as a group answer the Director's Questions about the selected scene.

Activity:

Divide the students into pairs. Ask them to rewrite the scene using modern language. They can use any words they want as long as they keep the plot and conflict the same. Encourage the students to use dictionaries and other resources as needed.

Once the pairs have written their scenes, they should continue to work together to rehearse the scene for presentation in front of the class. Encourage the students to use performance elements such as vocal expression, projection, diction, gestures, facial expression, and movement.

Post Activity:

Once the pairs have been allowed enough time to create their scripts and rehearse their scenes, they will perform them for each other. After all the students have completed their performances, lead a discussion on the similarities and differences of each performance. Were there any moments in the performances that made the students feel sad, excited, anxious, or frightened? What tactics were used by each actor to achieve their goals?

Artist's Questions

Shakespeare used very few stage directions, which are instructions in the script for the actors and director indicating movement, location, effects. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Use the provided scene from *Much Ado About Nothing*, read it aloud, and use the Artist's Questions below to explore the possibilities of the text. Based on your discoveries from the Artist's Questions, make decisions about what the characters, relationships, set, scenery, and costumes might be.

ARTIST'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?
What is my job? Am I in school?
What is my family like? Where am I from (country, state, etc.)?
Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room
What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?
People mentioned in the scene?
The place where I am?
The objects around me?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? (Conflict)

6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT? (Obstacles)

7. WHAT DO I NEED TO DO TO GET WHAT I WANT? (Tactics)

Much Ado About Nothing ACT I Scene i

Shakespeare's Version:

Your Version:

BEATRICE

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

BENEDICK

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

BEATRICE

Is it possible disdain should die while she hath
such meet food to feed it as Signior Benedick?
Courtesy itself must convert to disdain, if you come
in her presence.

BENEDICK

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

BEATRICE

A dear happiness to women: 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.

BENEDICK

God keep your ladyship still in that mind! so some
gentleman or other shall 'scape a predestinate
scratched face.

BEATRICE

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

BENEDICK

Well, you are a rare parrot-teacher.

BEATRICE

A bird of my tongue is better than a beast of yours.

BENEDICK

I would my horse had the speed of your tongue, and
so good a continuer. But keep your way, i' God's
name; I have done.

BEATRICE

You always end with a jade's trick: I know you of old.

Pre-Show and Post-Show Tests for *Much Ado*

For your convenience and providing appropriate content for various Grade Levels, we have included two different versions of Pre/Post Tests for our *Much Ado* performance. Please choose the one that you feel would work best for your students. We recommend the first Test is best for 2nd-3rd grade students and the second would be best for 4th-8th students. Give these tests before and after the performance to measure impact.

Answer Key to Test #1:

1. D (All of the Above)
2. D (All of the Above)
3. B (Messina; Town)
4. End, Beginning, Middle
5. C (Audience)
6. The Globe Theater
7. Beatrice: Angry, Hero: In Love, Leonato: Excited, Benedick: Annoyed, Claudio: Happy
8. True
9. Leonato & Hero: Family, Beatrice & Hero: Cousins, Dogberry & Verges: Officers, Claudio & Hero: In Love

Answer Key to Test #2:

1. D (All of the Above)
2. B (Comedy)
3. B (Messina; Town)
4. Exposition, Rising Action, Climax, Falling Action, Resolution
5. C (Audience)
6. Affection- a friendly feeling or way of showing liking or loving someone or something.

Bachelor- a man who is not and has not been married.

Disdain- to refuse or reject something that is thought of as unworthy; contempt or scorn.

Dote- be very fond of something; be silly or foolish about something.

Honest- simple; free of deceit and lies; truthful; earned in a fair way.

Requite- return to; respond to love or affection; return a favor to.

Revenge- desire to hurt or harm someone for an injury or wrongdoing; to get even or pay back.

Slander- making false or untrue statements about someone.

Swear- a promise; a solemn oath.

Wit- intelligence; quick humor; mental focus.

BONUS: Conflict Resolution & Gossip, Healthy Relationships

Pre-Show and Post-Show Test for *Much Ado About Nothing*

Please complete the following test before & after watching the performance.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare write?

- a. Tragedy (Sad)
- b. Comedy (Funny)
- c. History (Kings and Queens of England)
- d. All of the Above

2. What do good audiences do?

- a. Listen
- b. Watch
- c. Encourage
- d. All of the Above

3. What are the two settings in the play?

- a. Italy; Desert
- b. Messina; Town
- c. Rome; Ocean
- d. Italy; Swamp

4. Select the correct part of a Plot (Beginning (B), Middle (M), End (E)) that matches to what happens in the story of *Much Ado*:

There is a wedding and a proposal. _____
Beatrice is upset by Benedick's return. _____
Claudio leaves Hero at the altar. _____

5. Which is not a Technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. What was Shakespeare's theater called?
Hint: It is like a round object that has a map on it.

The _____ Theater

7. Draw a Line between the Emotion that best matches the character at the Beginning of the play:

Beatrice _____ Excited

Hero _____ Angry

Leonato _____ Happy

Benedick _____ Annoyed

Claudio _____ In Love

8. Plays teach us lessons about life.

Is that True or False? (Please Circle)

9. Draw a Line to Match the Characters with their Relationship with each other in *Much Ado*:

Leonato & Hero _____ Officers

Beatrice & Hero _____ In Love

Verges & Dogberry _____ Family

Claudio & Hero _____ Cousins

Pre-Show and Post-Show Test for *Much Ado About Nothing*

Please complete the following test before & after watching the performance.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare use?

- a. Tragedies
- b. Comedies
- c. Histories
- d. All of the Above

2. What genre would *Much Ado* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

3. What are the two settings in the play?

- a. Italy; Desert
- b. Messina; Town
- c. Rome; Ocean
- d. Italy; Swamp

4. Put the following Plot Terms in order from Beginning to End for one of Shakespeare's Plays: Falling Action, Climax, Exposition, Resolution, and Rising Action

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____

5. Which is not a technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. Draw a Line between the correct Vocabulary Word and its definition from *Much Ado*:

Wit	to refuse or reject something that is thought of as unworthy; contempt or scorn.
Affection	simple; free of deceit and lies; truthful; earned in a fair way.
Swear	desire to hurt or harm someone for an injury or wrongdoing; to get even or pay back.
Disdain	a man who is not and has not been married.
Bachelor	making false or untrue statements about someone.
Requite	intelligence; quick humor; mental focus.
Dote	a promise; a solemn oath.
Honest	return to; respond to love or affection; return a favor to.
Revenge	a friendly feeling or way of showing liking or loving someone or something.
Slander	be very fond of something; be silly or foolish about something.

BONUS: What are 2 major themes of *Much Ado*?

_____ & _____

Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library.

Comprehensive Resource of Works
www.absoluteshakespeare.com

The Folger Shakespeare Library
<https://www.folger.edu/much-ado-about-nothing>

The Penguin & Signet Classic's Teacher Guide
<https://www.penguin.com/static/pdf/teachersguides/muchado.pdf>

Related Reading for Students

Aliki. *William Shakespeare and the Globe*. NY. Scholastic Inc. 1999.
Burdett, Lois. *A Child's Portrait of Shakespeare*. NY. Firefly Books LTD. 1995.
Chrisp, Peter. *Eyewitness: Shakespeare*. NY. Dorling Kindersley Publishing Company, Inc. 2002.
Lamb, Charles and Mary. *Tales From Shakespeare* (1807). NY. Puffin Classics. 1995.

Resources for Teachers

Blumberg, Margie. *Shakespeare For Kids: His Life and Times 21 Activities*. IL. Chicago Review Press. 1999.
Egan, Lorraine Hopping. *Teaching Shakespeare -Yes You Can!*. NY. Scholastic Professional Books. 1998.

Classroom Challenge

Write a letter to the Kentucky Shakespeare Artist Educators who lead the Two Actor performance. Describe what you liked and what you learned about the play, *Much Ado*. Describe what you saw, felt, and heard. What was your favorite part? If you could play any role in *Much Ado*, then what would it be? Feel free to include drawings as well- we love to have those as decorations around the office!

Mail to:
Kentucky Shakespeare 616 Myrtle St. Louisville, KY 40208

Email to:
education@kyshakespeare.com