Dear Teachers,

Our STUDY GUIDE is a resource for you to use both before and after you work with our teaching artists and visit our theater. It’s packed full of information about Shakespeare, his language, the play, and our production of the play.

FEEL FREE TO PHOTOCOPY PAGES FOR YOUR STUDENTS!

We’ve also included POST-WORKSHOP ACTIVITIES that correspond with each of our workshops. These are simple activities that you can facilitate with your students to expand on the work they’ve done with our teaching artists. We’ve included the NEW YORK STATE LEARNING STANDARDS FOR ENGLISH AND THE ARTS as well as the BLUEPRINT STRANDS; all activities address at least one standard in each category.

We love hearing from you, and welcome your FEEDBACK. We also encourage you to SHARE YOUR STUDENTS’ WORK WITH US – we’d love to feature it!

EMAIL student work to: kathleen.dorman@classicstage.org

or MAIL it to us: Classic Stage Company
ATTN: Kate Dorman
136 East 13th Street
New York, NY 10003

Our BLOG is updated weekly with CAST INTERVIEWS and other BEHIND THE SCENES goodies. Also, any shared student work may appear on our blog. After you send it, look for it at: cscyoungcompany.blogspot.com

You and your students can also like us on FACEBOOK: CSCTheYoungCompany

We hope you enjoy Much Ado About Nothing (MAAN)!

Sincerely,

The Young Company
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Shakespeare’s Life & Theater

— PART ONE —
WILLIAM SHAKESPEARE—AN ILLUSTRATED BIOGRAPHY

WILLIAM IS BORN.

APRIL 23, 1564

WILLIAM MARRIES ANNE HATHAWAY AND STARTS A FAMILY.

1571–1578

1582–1585

WILLIAM MOVES TO LONDON AND BEGINS HIS THEATRICAL CAREER.

1585

1589–1591

WILLIAM WRITES POETRY WHILE LONDON THEATRES ARE CLOSED DUE TO AN OUTBREAK OF THE PLAGUE.

1593–1594

WILLIAM BECOMES A FOUNDRING MEMBER OF THE LORD CHAMBERLAIN’S MEN ACTING COMPANY.

1594

WILLIAM'S ONLY SON, HAMNET, DIES AT THE AGE OF ELEVEN.

1599

WILLIAM'S ACTING COMPANY CHANGES THEIR NAME TO THE KING'S MEN.

1600–1606

WILLIAM WRITES HIS MOST FAMOUS TRAGEDIES.

1609–1611

1612

WILLIAM MOVES BACK TO HIS BIRTHPLACE, STRATFORD-UPON-AVON.

APRIL 23, 1616

EXACTLY 52 YEARS AFTER HIS BIRTH!

1623

WILLIAM'S PLAYS ARE PUBLISHED IN THE FIRST FOLIO.

WILLIAM DIES.

OUT, OUT, BRIEF CANDLE!
Elizabethan England

Shakespeare lived during an amazing time for English history, considered to be the golden age of England. What was it like to live in this time?

Queen Elizabeth

The Royal Family of England continues to entertain us today with their lavish weddings and complicated love lives, but the Royal Family in Shakespeare’s time was engaged in religious disputes, assassination attempts and executions. Indeed, the 44-year reign of Queen Elizabeth—which began in 1558—could easily provide the plot for a Shakespeare tragedy.

Of course, this would not be possible because Elizabeth controlled the theatre. In fact, Shakespeare most likely performed for her in the royal court, as was customary for the time.

Elizabeth did not take kindly to traitors. One of her many male courtiers, Robert Devereux; Earl of Essex, led a rebellion against her, and for this, she had him beheaded. Shakespeare refers to him in Much Ado About Nothing; “like favorites, made proud by princes, that advance their pride against the power that bred it.”

In 1571 the Catholic community plotted to assassinate Elizabeth and place her sister Mary on the throne. The attempt was unsuccessful and Elizabeth resisted ordering her sister’s execution until 1586, when there was no doubt as to Mary’s ambitions. Mary was executed on February 8, 1587.
School

Boys and girls started school at 4 years old. Girls left school at age 6 to be taught at home by their mothers or a private tutor. Boys went on to a local grammar school (like Shakespeare) where they studied Latin extensively, which was an essential language if you wanted to attend university.

If you were one of Shakespeare’s classmates, you would have written your homework on tablets of wood (hornbooks) and your pen was a quill made from feathers.

Religion

While Christianity was the central religion of England, there was a bitter rivalry between the Catholics and the Protestants. There were 193 Catholics executed for treason under Elizabeth’s rule, based on their allegiance to the Pope.

Queen Elizabeth was a Protestant, while her sister Mary was a Catholic. This caused major problems and ultimately led to Mary’s execution.

Mary had 290 Protestants burned at the stake. For this she was nicknamed Bloody Mary.
City Life

If you lived in London during Shakespeare’s time you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see.

But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants.

Most items you needed would have been purchased from street vendors, such as vegetables, fruits, toys, books and clothing.

Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture for England.

Entertainment

Theatre wasn’t the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

The first theatre was built in 1576. Its shape—like The Globe—was influenced by bear fighting-rings, which were popular in London at the time.
Vacation

If you vacationed in the countryside like Shakespeare, you would fill your time with various sports, including archery and football (made out of pig’s bladders.)

Hunting and falconry were popular pastimes for rich and poor alike.

Festivals occurred at various times of the year. One of the most popular was on May 1st (May Day) when you celebrated the arrival of summer by erecting columns (maypoles) and adorned them with ribbons and flowers.

This tradition is referenced in A Midsummer Night’s Dream: “they rose early to observe the rite of May.”

Plague

Outbreaks of the plague were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn’t know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

Apothecaries, which were similar to drug stores, were popular, with citizens purchasing dried herbs, oils, and other medicines with the hopes of combating the plague. Shakespeare refers to the apothecary shop in Romeo and Juliet as full of “skins of ill-shaped fishes” and “musty seeds.”

In 1592, the plague forced London theatres to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets.
Clothing and Beauty

Since clothing was a sign of one’s rank, there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.

Women often wore gloves scented with perfumes. In Much Ado About Nothing, Hero remarks “these gloves the count sent me; they are an excellent perfume.” Women used a myriad of beauty secrets, including herbs, spices and wine to remove blemishes and maintain a youthful appearance. Some of the ingredients they used would now be considered highly poisonous.

Wealthy women wore wide padded dresses with puffy sleeves.

Men often wore hats with ostrich feathers for decoration. A reference to this can be found in Hamlet, when Hamlet says “put your bonnet to the right use; tis for the head.”

The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower status citizens often wore rough wool.
The company was having difficulty renewing the lease on our first theater, so in 1599 we tore it down and moved its timbers across the Thames River to the Bankside and built the Globe.

The Bankside is great—it's just outside the jurisdiction of the City of London, so we're safe from City officials who think that the theater is immoral and want to abolish it.

The original Globe burned down in 1613 when cannon fire—part of a performance of Henry VIII—accidentally set the thatched roof aflame! Oops!

We built a second, more elaborate Globe on the same site, and it remained in use until Civil War broke out in England in 1642.

The flag is flying! That means we've got a performance today.

My ticket cost twice as much as what that gentleman paid for his cushioned seat. I'm right above all the action! Everyone can see that I'm a VIP.

The stage roof protects the actors from the weather, and also acts as a set piece we call the "heavens." See the starry sky we painted?

Did you know Juliet was played by a boy? No girls allowed!

Romeo, Romeo, wherefore art thou Romeo?

This trap door leads to "Hell," the space beneath the stage. It makes a great grave, too!

Alas, poor Yorick. I knew him...

My ticket cost twice as much as what those "groundlings" paid to stand in the yard below, and for an extra pence, I get to sit on a cushion!

The Globe can accommodate nearly 3,000 audience members. CSC's House only seats about 200.

Cheapest seat in the house! Well, it's not a seat, exactly. At least I get to see the show.

The "groundlings" sometimes threw fruit at the actors if they didn't like a performance!
The First Folio

What is the First Folio?

Published in 1623—seven years after Shakespeare’s death—the First Folio was the most complete collection of Shakespeare plays to that date. A folio is a printing method that places four pages of text on one large sheet of paper. The paper is then folded in half and bound into a large book. In Shakespeare’s time, a folio printing was expensive and typically reserved for prestigious works.

Without the First Folio, eighteen of Shakespeare’s plays would have been lost forever since they were printed for the first time in this collection.

Who put it all together?

Two of Shakespeare’s fellow actors and friends John Heminge and Henry Condell are responsible for assembling the 36 plays that make up the First Folio. These two individuals had rare access to hand-written scripts and the individual prompt books of the actors. This was important because some earlier editions of Shakespeare’s plays had been released in a smaller, less expensive format.

As the editors say in the forward to the First Folio, these earlier editions were “abused with diverse, stolen, and surreptitious copies, maimed, and deformed by the frauds and stealths of injurious imposters…” (Heminge and Condell).
What are Quartos?

These were smaller book sized publications popular in Shakespeare’s time. Several of Shakespeare’s plays were published as Quartos, however, until the First Folio, many of these books contained major errors and omissions. For example, a “bad quarto” of *Hamlet* published in 1603 shows the famous *To be, or not to be* speech as:

“To be, or not to be, I there’s the point,  
To die, to sleep, is that all? I all:  
No, to sleep, to dream, I mary there it goes,  
For in that dream of death, when we awake,  
And born before an everlasting judge,  
From whence no passenger ever returned…”

Compare it with the First Folio edition of 1623:

“To be, or not to be, that is the Question:  
Whether ‘tis Nobler in the mind to suffer  
The Slings and Arrows of outrageous Fortune,  
Or to take Arms against a Sea of troubles,  
And by opposing end them; to die, to sleep  
No more; and by a sleep, to say we end  
The heartache, and the thousand Natural shocks  
That Flesh is heir to?”

How much did it cost?

When it was released in 1623, the **First Folio sold for 1 pound (or $190 today)**. With approximately only 228 original copies in existence, **it is considered one of the world’s most rare books**. In fact, a copy sold at a NYC auction in 2001 for **$6,160,000**.
How is the First Folio different than the version we read today?

Simply put, the English language was still in development when Shakespeare was alive and spelling was much different as it is today. For example, take a look at the first lines of Much Ado About Nothing and you will see some major differences:

**First Folio Version**

LEONATO
I leare in this Letter, that Don Peter of Arragon, comes this night to Messina

MESSENGER
He is very neere by this: he was not three Leagues off when I left him

LEONATO
How many Gentlemen haue you lost in this action?

MESSENGER
But few of any sort, and none of name

LEONATO
A victorie is twice it selfe, when the atchieuer brings home full numbers: I finde heere, that Don Peter hath bestowed much honor on a yong Florentine, called Claudio.

**The Version Used Today**

LEONATO
I learn in this letter that Don Pedro of Arragon comes this night to Messina.

MESSENGER
He is very near by this: he was not three leagues off when I left him.

LEONATO
How many gentlemen have you lost in this action?

MESSENGER
But few of any sort, and none of name.

LEONATO
A victory is twice itself when the achiever bringshome full numbers. I find here that Don Pedro hathbestowed much honour on a young Florentine called Claudio.
PART TWO

Much adoe about Nothing
As it hath been sundrie times publiquey acted by the right honourable, the Lord Chamberlaine his servants.
Written by William Shakespeare.

LONDON
Printed by V.S. for Andrew Wise, and William Aspley.
1600.

The Play
FRANCIS FRIAR DOUBTS
THE ACCUSATION TO BE TRUE.

LET HER AWHILE BE SECRETLY
KEPT IN, AND PUBLISH IT THAT
SHE IS DEAD INDEED.

MEANWHILE...
I LOVE YOU WITH SO MUCH OF MY
HEART THAT NONE IS LEFT TO PROTEST.

I DO LOVE NOTHING IN
THE WORLD SO WELL
AS YOU: IS THAT
NOT STRANGE?

BENEDICK

BEATRICE

AND...
...HE HAS
GREATLY WRONGED
HERO. KILL CLAUDIO.

HA! NOT
FOR THE
WIDE WORLD.

BUT SHE PERSUADES HIM...
ENOUGH, I AM ENGAGED, I WILL
CHALLENGE HIM.

IN PRISON...
IT'S TRUE. THE LADY IS DEAD UPON
MINE AND MY MASTER'S FALSE
ACCUSATION.

HERO IS FOUND INNOCENT.
CLAUDIO GRIEVES AND
APOLOGIZES TO LEONATO.

CHOOSE YOUR REVENGE YOURSELF.
IMPOSE ME TO WHAT PENCE YOUR
INVENTION CAN LAY UPON MY SIN.

YOU MUST TELL THE EN-
TIRE CITY THAT HERO
WAS INNOCENT.

AND THEN YOU MUST
MARRY HERO'S COUSIN IN
HER PLACE... AND SO
DIES MY REVENGE.

SOON...

ONE HERO DIED DEFILED, BUT I
DO LIVE, AND SURELY AS I LIVE,
I AM A MAID.

MEANWHILE DON JOHN IS CAUGHT!

THE TWO COUPLES ARE MARRIED...

COME, COME... LET'S HAVE A DANCE
ERE WE ARE MARRIED, THAT WE MAY
LIGHTEN OUR OWN HEARTS
AND OUR WIVES' HEELS.

THE END.
So, Claudio loves Hero, and Benedick and Beatrice are totally into each other but can’t admit it, and Don Jon is getting into their business, and Dogberry makes no sense, and Borachio—

Wait. What?! **Who’s who??**

---

**THE HOUSEHOLD**

- **Leonato**
  - I am respected, rich & noble.
  - Daniel Levitt
- **Hero**
  - I am innocent, sweet & gentle.
  - Jensen Olaya
- **Beatrice**
  - I am independent, sassy & witty.
  - Ito Aghayere
- **Ursula**
  - I am a helpful, loyal servant.
  - Danielle Faitelson
- **Margaret**
  - I am a servant & a bawdy flirt.
  - Natalia Miranda-Guzmán

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**THE OFFICERS**

- **Don John**
  - I am conniving, sullen & jealous.
  - Dave Klasko
- **Don Pedro**
  - I am noble, generous & powerful.
  - Eddie Ray Jackson
- **Claudio**
  - I am shy, gullible & in love.
  - Blaze Mancillas
- **Benedick**
  - I am an aristocratic & witty bachelor.
  - Matthew Michael Hurley
- **Connie**
  - I am conniving, backstabbing & eccentric.
  - Kate Flanagan
- **Balthazar**
  - I am musical, romantic & helpful.
  - Dan Bielinski

---

**THE LAW**

- **Dogberry**
  - I am sincere, confused & serious.
  - Dan Bielinski
- **Seacoal**
  - I am an honorable & law-abiding deputy.
  - Danielle Faitelson
- **Verges**
  - I am a loyal & honorable deputy.
  - Natalia Miranda-Guzmán

---

**THE LOCALS**

- **Friar Francis**
  - I am forgiving, goodly and benevolent.
  - Sarah Eisman
- **Borachio**
  - I am a sneaky, trouble-making ladies’ man.
  - Adam Lubitz
The Battle of the Sexes

In the first moments of *Much Ado About Nothing*, Leonato tells us that there “is a kind of merry war” between his niece Beatrice and a soldier named Benedick. He explains: “they never meet but there’s a skirmish of wit between them.” Beatrice and Benedick always fight, but not physically – the blows they exchange are verbal. Benedick says that Beatrice’s language is like a sword “and every word stabs.” Each wants to prove their cleverness, sarcasm, and wit to be deadlier than the other’s. In this play, the age-old battle of the sexes is played out on a battlefield where insults are the weapons and you never admit defeat.

The battle of the sexes is a common theme throughout the history of western culture.

It appears in several other Shakespearean plays, most notably in *The Taming of the Shrew*, where the battle becomes physical, mental and emotional as Petruchio tries to “tame” his new wife Kate. Modern uses of the term include a board game that pits men against women and a Ludacris album where duets between male and female artists contrast the differing points of view held by men and women.

So, why does this battle continue to be fought?

Some people think there is a fundamental difference between men and women, especially in the way they think and express emotion. In 1993 John Gray wrote a book called *Men are from Mars, Women are from Venus*. It was hugely popular. The premise of the book is that healthy heterosexual relationships can’t exist without recognizing that men and women are supposed to be dissimilar. But is that true for Beatrice and Benedick?

One of the challenges for Beatrice and Benedick is that they are too similar. They are both smart, sharp-tongued, stubborn individuals – who claim that they don’t want to be married, and certainly not to each other. They try to make it appear as though they hate one another – Beatrice calls him “a court
jester,” and Benedick says he would rather travel to far-off countries than talk to her. Yet it is clear that they are drawn to each other, and relish the verbal jousting. They are so alike that when Don Pedro first suggests that they would make a good couple, Leonato protests: “if they were but a week married, they would talk themselves mad.” However, their friends know that their similarities will make them a good match and conspire to make them fall for each other. Perhaps Cupid, the god of love, will be able to end their war.

But even when Benedick and Beatrice fall for the trick – and each other – they still can’t stop fighting their verbal battle. Perhaps they don’t want to stop – or need to stop. Verbal sparring is how they communicate. Benedick says to her: “thou and I are too wise to woo peaceably.” They are smart enough to know that the spark in their relationship is witty conflict.

There are, of course, differences between men and women – there always will be. But what Benedick and Beatrice learn by the end of the play is that the things that unite them are much more powerful. Eventually, passionate kisses win over harsh words. The battle is finally over. And both sides are winners.

This essay was written by Lezlie Cross, our Dramaturg for Much Ado.

WHAT’S A DRAMATURG?

Did you know that almost every production of Shakespeare modifies the play that we read in the classroom for performance? For example, to get our Much Ado down to an hour-and-a-half (we couldn't keep you out of school too much longer than that!), we cut several scenes, a lot of lines, and even a few characters! A dramaturg on a Shakespeare production is someone who helps to make these kinds of decisions about cuts and changes to the play, and then helps the director and the actors to understand everything they are saying. In general, a dramaturg can serve many different roles in the theater, from working with contemporary playwrights on new plays to giving feedback to a director about how a production could be stronger. Dramaturgy requires a lot of research and being an expert on the play. The dramaturg also makes sure the play stays true to the playwright’s intentions.
Who are you in Much Ado?

1. As far as dating history goes…
   A: You’ve dated a bit but you never found the perfect match.
   B: You’ve never dated, but you totally believe in true love.
   C: You have no time or patience to deal with something as superficial as dating.
   D: You’ve definitely broken numerous hearts along the way.

2. Your perfect date would involve…
   A: Going to a movie; something where I don’t have to talk too much.
   B: A romantic, candlelit dinner.
   C: Reading a great novel. ALONE.
   D: Going to an exclusive club with VIP access and lots of eye candy.

3. What one word would you use to describe yourself?
   A: Shy
   B: Loyal
   C: Spunky
   D: Heartbreaker

4. You see someone you are really into standing across the room. Do you…
   A: Ask a friend to speak on your behalf.
   B: Wait and see if they make the first move.
   C: Use reverse psychology by acting like you don’t like them at all.
   D: Go directly to them and let them know your feelings.
5. **Someone tells you that your girlfriend/boyfriend has cheated on you. Do you...**

A: Accuse her/him of being unfaithful in front of the entire school during homecoming.
B: You know this couldn’t be true so you give it no thought.
C: Demand proof first, and then lay out the punishment accordingly.
D: Get your revenge by cheating on them with their best friend.

6. **Your two best friends are totally into each other but they won’t admit it. Do you...**

A: Make them think the other is into them by circulating rumors for them to overhear.
B: Quietly encourage them to spend some extra time together.
C: They should just stay friends. Romance is totally over-rated.
C: Whatever… if they can’t admit it, then that’s their problem!

7. **You have been accused of doing something you did not do. Do you:**

A: Challenge the accuser to a fight.
B: Wait it out… you trust that you will be found innocent eventually.
C: This would never happen to you. You’re way too smart to be involved in ridiculous accusations.
D: Let’s be honest… If you’re being accused of something, it’s probably true.

**Count up your answers.**

If the majority of your answers are:
A: You are a Claudio.
B: You are a Hero
C: You are a Beatrice
D: You are a Borachio
Shakespeare’s Language

Did you know that Shakespeare invented all of these common words and phrases we use today?

Like any other wordsmith, Shakespeare uses vocabulary, rhyme, and rhythm to suggest emotions, relationships and motivations. Did people in Shakespeare’s day speak in rhymed verse? No, of course not — no more than we speak in rap. But then and now, people have enjoyed the rhythm and rhyme of verse—and sometimes the language and rhythm of verse tunes us in more immediately, more completely to the feelings and choices of characters. It’s why people listen to the blues; to hip-hop; to classical music—it’s simply another medium of language and sound that gives us an emotional rhythm with which we can identify.
The most important thing to remember when preparing to read or hear Shakespeare is that it’s still English. As we might listen to a new song on an album or on the radio a few times before we pick up every word and layer of meaning, we might have to mull over a passage of a play a few times in order to glean meaning from the language tools Shakespeare employs. A basic knowledge of the use of language and poetic form can enhance understanding and enjoyment of Shakespeare’s plays:
Verse vs. Prose

Shakespeare employs several forms of language in his plays: prose, blank verse, and rhymed verse. **Prose** is what we think of as everyday speech, without specific rules or rhyme and rhythm. **Verse**, then, can be defined as giving order or form to the random stress pattern of prose. This repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse. An iamb, or iambic foot, is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: “ta DUM.”

**Blank Verse — Unrhymed Iambic Pentameter**

Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five (“penta” meaning five) iambic feet, not rhyming with any adjacent line. That's ten syllables all together. The pattern flows easily for speakers of English, and the stresses match the human heart beat — “ta DUM, ta DUM, ta DUM, ta DUM, ta DUM,” or “i AM, i AM, i AM, i AM, i AM.”

If you say, “The Yankees and the Mets are New York’s teams” with normal inflection, you will have spoken a line of iambic pentameter.

   The YANK | ees AND | the METS | are NEW | York’s TEAMS

Here are two more:

   I TAKE | the SUB | way EV | ery DAY | to SCHOOL

   I CAN’T | go OUT | be CAUSE | my HOME | work’s LATE
Now say a line from *Much Ado*:

**HERO**
Disdain and scorn ride sparkling in her eyes.

Dis-DAIN | and SCORN | ride SPARK | ling IN | her EYES

Here’s another one:

**CLAUDIO**
Behold how like a maid she blushes here!

Be HOLD | how LIKE | a MAID | she BLUSH | es HERE

**Feminine Endings**
Shakespeare does not slavishly follow the rhythm in every line. He occasionally varies the stresses or uses a period in the middle of a line, which causes us to pause longer. Nor does every line contain exactly ten syllables. Some lines may contain an added syllable and others may drop a syllable. Shakespeare’s most common variation in iambic pentameter is the use of the feminine ending — lines of text that add an unstressed eleventh syllable.

For example:

**HERO**
All matter else seems weak; she cannot love,
Nor take no shape nor project of affection.

All MAT | ter ELSE | seems WEAK | she CAN | not LOVE
Nor TAKE | no SHAPE | nor PRO | ject OF | a FEECT | ion
Shared Lines & Split Lines

Shakespeare sometimes splits a line of verse, so that two characters share the ten syllables. This is called a shared line or a split line, and helps show quick thinking or strong emotion, as well as creating a sense of accelerated action.

Thus we have both the effect of poetry AND of natural speech.

Examine these two shared lines:

LEONATO: Sweet prince, why speak not you?

DON PEDRO: What should I speak?

They scan as:

Sweet PRINCE | why SPEAK | not YOU? | What SHOULD | I SPEAK?

Prose

For the most part, *Much Ado* is written in prose.

Prose does not follow a rhyming scheme and is closer to everyday language used then and now. It is often assumed that Shakespeare wrote lower class characters in prose, but this is not true. Many characters go back and forth between verse and prose. For instance, one of prince Hamlet’s speeches is written in prose. Since verse was the conventional writing method of Elizabethan England, Shakespeare was pushing the literary boundaries with his prose form. Actors pay attention to when characters speak in verse and when they speak in prose—Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels.
Malapropism is the act of misusing or the habitual misuse of similar sounding words, especially with humorous results. Dogberry, the inept police officer, creates much of the comedy found in *Much Ado* through his frequent misuse of language (malaprops). In fact, people have coined “Dogberryism” as an alternate word for malapropism.

Here’s one example of malapropism in his dialogue:

“*Our watch, sir, have indeed comprehended two auspicious persons...*”

Dogberry is confusing the words *comprehended* with *apprehended* and *auspicious* with *suspicious*.

Read the following sentences and see if you can find the malapropisms (the answers are at the bottom of the next page):
1. “Get the learned writer to set down our excommunication, …”
   (Dogberry – III.v)

2. “…his wits are not so blunt as, God help, I would desire …”
   (Dogberry – III.v)

3. “Is our whole dissembly appeared?”
   (Dogberry – IV.ii)

4. “We are now to examination these men.”
   (Dogberry – III.v)

5. “If a merry meeting may be wished, God prohibit it!”
   (Dogberry – V.i)

6. “O villain! $ou wilt be condemned into everlasting redemption for this.”
   (Dogberry – IV.ii)

7. “By this time our sexton hath reformed Signior Leonato of the matter: …”
   (Dogberry – V.i)

8. “You are thought here to be the most senseless and fit man for the constable of the watch.”
   (Dogberry – III.iii)

9. “Dost thou not suspect my place?”
   (Dogberry – IV.ii)

1. examination or interrogation. 2. sharp. 3. assembly. 4. examine. 5. permit. 6. damnation. 7. informed. 8. Sensible. 9. Respect.
PART THREE

Behind the Scenes
A Remake of a Classic:

What’s unique about the young company’s
production of Much Ado About Nothing?

The Young Company’s production of Much Ado About Nothing has been cut down to 90 minutes. This is almost half it’s original running time. How did we decide what stays and what goes? Our dramaturg talks more about this on page 14. Below you will find some examples of cuts we have made to the script, and a full list of the differences between Shakespeare’s original version and TYC’s production.

Original Text Vs. TYC Cut

CHARACTERS:

Leonato  Borachio  Sexton
Beatrice  Balthasar  Watchman 1
Benedick  Margaret  Watchman 2
Hero  Ursula  Boy
Claudio  Dogberry  Soldiers
Don Pedro  Verges  Courtiers
Don John  Seacoal  Attendant
Antonio  Messenger
Connart  Friar Francis

EXAMPLE OF TYC’S SCRIPT CUT—THE OPENING OF THE PLAY:

LEONATO:  I learn in this letter that Don Pedro of Arragon comes this night to Messina.
MESSENGER:  He is very near by this; he was not three leagues off when I left him.
LEONATO:  How many gentlemen have you lost in this action?
MESSENGER:  But few of any sort, and none of name.
LEONATO:  A victory is twice itself, when the achiever brings home full numbers. I find here that Don Pedro hath bestowed much honor on a young Florentine called Claudio.
MESSENGER:  Much deserved on his part, and equally remembered by Don Pedro. He hath borne himself beyond the promise of his age, doing, in the figure of a lamb, the feats of a lion. He hath indeed bettered expectation than you must expect of me to tell you how.
LEONATO:  He hath an uncle here in Messina will be very much glad of it.
MESSENGER:  I have already delivered him letters, and there appears much joy in him, even so much that joy could not show itself modest enough without a badge of bitterness.
LEONATO: Did he break out into tears?
MESSENGER: In great measure.
LEONATO: A kind overflow of kindness; there are no faces truer than those that are so washed. How much better is it to weep at joy, than to joy at weeping!
BEATRICE: I pray you, is Signior Mountanto returned from the wars or no?
MESSENGER: I know none of that name, lady, there was none such in the army of any sort.
HERO: My cousin means Signior Benedick of Padua.
MESSENGER: O, he’s returned; and as pleasant as ever he was.
BEATRICE: He set up his bills here in Messina, and challenged Cupid at the flight; and my uncle’s fool, reading the challenge, subscribed for Cupid, and challenged him at the birdbelt. I pray you, how many hath he killed and eaten in these wars? But how many hath he killed? For indeed I promised to eat all of his killing.
LEONATO: Faith, niece, you tax Signior Benedick too much, but he’ll be meet with you, I doubt it not.
MESSENGER: He hath done good service, lady in these wars.
BEATRICE: You had musty victual, and he hath help to eat it: he is a very valiant trencherman, he hath an excellent stomach.
MESSENGER: And a good soldier too, lady.
BEATRICE: And a good soldier to a lady: but what is he to a lord?
MESSENGER: A lord to a lord, a man to a man; stuffed with all honorable virtues.
BEATRICE: It is so, indeed; he is no less than a stuffed man, but for the stuffing—well, we are all mortal.
LEONATO: You must not, sir, mistake my niece. There is a kind of merry war betwixt Signior Benedick and her: they never meet but there’s a skirmish of wit between them.

NOTES:

Our cuts in TYC often do one of two things: 1) streamline the text so we get important information faster, and 2) remove references or terms that may be obscure to our modern-day audience, (such as “birdbelt” and “musty victual”). In the above passage, we still learn the most important things: that Don Pedro and his men are returning from war, and that Beatrice has... shall we say ’strong feelings’ about Benedick.

One thing that is unique about Much Ado, is that Shakespeare wrote most of the play in prose, as opposed to verse. (The above selection is a good example of the kind of prose that appears throughout the play.) Prose is more freeform – like we might speak in everyday life, whereas verse is a type of poetry that has a specific amount of syllables per line (called iambic pentameter). This means we could afford to cut specific words or parts of sentences within the prose, without greatly disturbing Shakespeare’s rhythm.
What’s different about our production?

<table>
<thead>
<tr>
<th>ORIGINAL PLAY</th>
<th>TYC’S CUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signior Leonato has a brother – an elderly man named Antonio. He often travels with Leonato, agreeing with his brother’s opinions and acting as comic relief.</td>
<td>Antonio as a character was cut, but some of his dialogue still exists in other characters’ lines. One of Leonato’s scenes with Antonio is now a monologue that he shares with the audience.</td>
</tr>
<tr>
<td>In Act I scene two, Leonato and Antonio suspect Don Pedro may propose to Leonato’s daughter Hero at an upcoming party. Leonato would love to see his daughter marry the Don, so he vows to encourage her.</td>
<td>This was a short scene that was cut. The rumor was false (it was Claudio who sought her hand) and we discover this in the upcoming scene. Therefore, all we had to do was cut the one line of Leonato’s encouragement.</td>
</tr>
<tr>
<td>Dogberry has an assistant named Verges, and they are in charge of Seacoal and two other watchmen.</td>
<td>Two of the watchmen were cut, and now Seacoal and Verges stand guard. This means these two men now speak some of the watchmen’s lines.</td>
</tr>
<tr>
<td>The original play had many roles for men, including Conrade, one of the men behind Don John’s scheme</td>
<td>Conrade is now played by a woman, re-named ‘Connie’. We also cast the Messenger, the Sexton, Verges, Seacoal and Friar Francis as women. (These are all roles that have traditionally been played by men.)</td>
</tr>
<tr>
<td>The song “Sigh No More Ladies” is performed in the garden by Balthasar.</td>
<td>We also chose to put this song at the beginning of the play, but have it sung by Beatrice.</td>
</tr>
<tr>
<td>When Benedick thinks Beatrice loves him, he tries to impress her by cleaning up and shaving his beard. He is teased by Claudio and Don Pedro about his ‘new image’.</td>
<td>We chose not to use a fake beard, so that reference was cut and Benedick employs other means to appear more attractive.</td>
</tr>
<tr>
<td>In Act III, Hero is getting dressed for her wedding, and Margaret and Ursula fawn over her. Beatrice enters and is teased by all three for possibly loving Benedick.</td>
<td>This scene was cut because it was not necessary for the plot; also, we see Beatrice get teased by her cousin elsewhere in the play.</td>
</tr>
<tr>
<td>After Claudio learns about Hero’s ‘death,’ and that she was falsely accused, he vows to visit her grave that night. Later, he sings her a song in the graveyard.</td>
<td>The scene order was rearranged, so Claudio’s song occurs right after his scene, and Benedick’s following scene leads right into the marriage. This allowed for a better flow through musical scenes and allowed two moments to be happening on stage at once.</td>
</tr>
<tr>
<td>The original play takes place in Italy.</td>
<td>Since our version has a very American feel, we cut certain references to Italian cities and their monarchy.</td>
</tr>
</tbody>
</table>
Q&A with Much Ado Director Jimmy Maize

Tell us a bit about your approach to Much Ado About Nothing.

One of the primary themes in Much Ado is this notion of gossip, and its function – both in society as well as the lives of the play’s four lovers. Nearly every character in the play whispers, teases, talks behind either others’ backs, and is only comfortable putting their true thoughts into letters or notes (‘note-ing’ being a play-on-words in the title). While gossip comes with a high degree of excitement and can reveal our true feelings—even to ourselves, in the case of Beatrice and Benedick... it can also cause harm and confusion and drive lovers apart—as in the case of Hero and Claudio. In either case, the need to gossip and talk about one another is a societal ‘release-valve’ and a way of negotiating pressures of every form: gender roles, class systems etc. I have decided to set the play in a time of American tumult and change where a young energy (and therefore gossip) was percolating in every corner—the onset of the roaring twenties. The men are returning home from a world war to find women more empowered, a status quo of race and class systems being challenged and every bit of nervous energy being put into a new form of music—jazz.

Why does it remain a relevant story more than four hundred years after Shakespeare wrote it?

We have and always will fall in love, gossip, hide our true feelings from ourselves and others, and need to be confronted with the threat of losing it all before we snap into action.

What is your favorite moment in the play?

There is a blues song and dance at the beginning of the show, where we glimpse Beatrice’s world just before the men return from World War I. It is a moment filled with the energy and freedom of this changing time, but when the men abruptly enter in full uniform, you feel an immediate tension that sets the tone for the entire play. I also love the last scene: the double-wedding. It’s both a moment of complete humility for Beatrice and Benedick, but also a time for them to join with the entire company in one final celebration.

What is the most challenging aspect of working on this play?

One of the challenging aspects of this play is telling the story of Claudio’s redemption (for falsely accusing Hero) and then Hero’s ‘reincarnation.’ It happens so fast in the play, and is a foreign concept to modern audiences, but the story must be clear that Claudio grieves so deeply for the loss of Hero, earns a pardon from Leonato in the form of his veiled niece (Hero in disguise), and Hero is then ‘cleansed’ from false accusation as a newly-minted maiden.

What character(s) in the play do you most resemble and why?

I tend to overthink matters of love much like Benedick does. But I also have a mustache very similar to Dogberry. So it’s a toss-up.

FOR MORE INTERVIEWS WITH THE CAST AND CREATIVE TEAM OF MUCHADO, CHECK OUT OUR BLOG: HTTP://CSCYOUNGCOMPANY.BLOGSPOT.COM/
Q&A with MAAN Costume Designer Oana Botez-Ban

Tell us a little bit about your design concept for Much Ado.

Jimmy, our director, came up with the idea that he wants the story to happen in New Orleans, circa 1920. Most of the time we see the characters in a club. It’s all about that world: the music, the dancing, the men in military uniforms and the citizens of New Orleans. Ultimately the costumes reflect the way people celebrated life post World War I. It’s not so much style, as it is certain reality and specificity of this world.

Is there anything in particular about New Orleans that made it seem like the right place to set this play?

It’s interesting. I remember my visits to New Orleans. It’s such a dynamic city. I think maybe it has more of an internal, almost performative daily kind of life than New York City even. In New York you go to the theatre, in New Orleans you go in the streets and people are performing right there. Music is such a part of the culture. It’s a party town and people celebrate life as such. That’s the direction we’re trying to go with Much Ado.

Tell us a little about the major difference between Shakespeare’s “original” Much Ado script and the Young Company “updated” version. What’s unique about this production and how does it differ from a more traditional approach?

With Shakespeare—and I guess you could say with all classics—you’re dealing with a language that’s not naturally your own. It’s heightened. And in order for it to be accessible to a younger audience, we have to “translate” (or update) it somehow otherwise it becomes a museum piece. Our behavior, language and even our bodies, are very different today than they were back in Shakespeare’s day. People were smaller back then! Every era has a unique body that supports the structure of its particular time. So how do we translate the play for a 21st Century audience who can relate? It’s a matter of taste. I find that fun and challenging. My goal as a designer is to not underestimate how much an audience translates for themselves—especially a young audience. Because I find that they naturally relate to Shakespeare. His language may be different than ours today but it’s still rooted in English and even more importantly, his stories and characters are universal.
What is the most fun thing about designing costumes for Much Ado?

That everyone gets to look fabulous and wear fabulous clothes from evening gowns to club outfits. I always find it fun to create such garments, especially for women.

If you could be any character in Much Ado, who would you be?

Beatrice! Because I really think she’s solid. She doesn’t give in easily. She knows who she is and she knows what she wants and she holds out for it and gets it in the end. She owns her life. Nobody owns it for her. That’s how I try to live my life.

FOR MORE INTERVIEWS WITH THE CAST AND CREATIVE TEAM OF MUCH ADO, CHECK OUT OUR BLOG: HTTP://CSCYOUNGCOMPANY.BLOGSPOT.COM/
What to watch for…

Some questions and themes to consider while watching The Young Company’s *Much Ado*:

**BATTLE OF THE SEXES** – See our essay on page 14.

Why do you think Beatrice and Benedick sling insults at each other yet fall in love by the end of the play?

How might these insults be flirting in disguise?

Why are Beatrice and Benedick so resistant to the idea of love?

Can you think of any modern films or television shows that portray characters insulting each other and then becoming romantically involved?

**JEALOUSY**

How does jealousy affect the actions of the characters? How does jealousy control Don John? Does jealousy play into Claudio’s cruel treatment of Hero on their wedding day?

**ABOUT NOTHING**

In Shakespeare’s day, the word Nothing would be pronounced as Noting (Observing). Because of this, the title carries a double meaning.

How do both meanings of the word display themselves in the play? What do the characters observe that causes such upheaval?

Can you think of an example from your life where you thought you observed something that ultimately was not what you thought you saw?

Have you ever made a decision based on wrong information? How did you resolve the situation?

**WITTY LANGUAGE**

The characters in Much Ado use witty language, with brilliant insults and hilarious wordplay.

- **INSULTS**: Beatrice and Benedick are two examples of the sharp tongues found in the characters of this play. What do the character’s use of language say about their personalities?

- **MALAPROPISMS**: Malapropisms are incorrect uses of words. Dogberry is infamous for his rampant use of malapropisms. Listen to his lines carefully and try to distinguish when he’s using the wrong word!

**DIRECTOR’s VIEWPOINT**

While the basic text of a play does not change, each production of the play will be different because the director of each production will choose to emphasize different questions or themes that arise in the play. This is sometimes referred to as the director’s viewpoint because the director focuses on telling the story of the play from their chosen angle. If you were a director planning to take on *Much Ado*, how might you answer the following questions? Your answers may lead you to discover what you think are the most important questions that the story contains, and which, therefore, you would want to make sure the audience experiences.

- *Much Ado About Nothing* is the story of ____________________.
  (Example: *Much Ado About Nothing* is a story of deception, true love, courtship & misunderstandings.)

- If you were to have the audience remember one line from the production, what would it be?
— PART FOUR —

THE YOUNG COMPANY

MUCH ADO ABOUT NOTHING

Post-Workshop Activities
A TEACHER’S GUIDE:

Curriculum Connections: Learning Standards

NYC Blueprint for Teaching and Learning in the Arts: Theater

1. **Theater Making**: Acting, Playwriting/Play Making, Design and Technical Theater, and Directing: Students learn to use their minds, bodies, voices and emotions to examine the world and its meaning.

2. **Developing Theater Literacy**: Students explore theater history, use theater vocabulary, and develop critical, analytical and writing skills through observing, discussing and responding to live theater and dramatic literature.

3. **Making Connections**: Students make connections to theater by developing an understanding of self. They respond to theater by identifying personal issues, and apply learning in other disciplines to their inclusive understanding of theater.

4. **Working with Community and Cultural Resources**: Community resources that support Theater Making, theater literacy, theater connections and career exploration expand students’ opportunities for learning.

5. **Exploring Careers and Life Long Learning**: Students develop audience skills and a connection to theater that allows them to value theater throughout their lives. They explore the scope and variety of theater careers.

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New York State Learning Standards for the Arts

Standard 1: **Creating, Performing and Participating in the Arts**: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, visual arts) and participate in various roles in the arts.

Standard 2: **Knowing and Using Arts Materials and Resources**: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: **Responding to and Analyzing Works of Art**: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Standard 4: **Understanding the Cultural Dimensions and Contributions of the Arts**: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

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New York State Learning Standards for English Language Arts

Standard 1: **Information and Understanding**: Students will collect data, discover relationships, and use knowledge generated from oral and written texts. They will use language to acquire, interpret and transmit information.

Standard 2: **Literary Response and Expression**: Students will read and listen to oral and written texts and performances, relate them to their own lives, and understand the historical and cultural dimensions they represent.

Standard 3: **Critical Analysis and Evaluation**: As listeners and readers, students will analyze information presented by others using established criteria. They will present their opinions on experiences, ideas, information and issues.

Standard 4: **Social Interaction**: Students will use language for effective social communication with a wide variety of people. They will use the social communications of others to enrich their understanding of people and their views.
AFTER WORKSHOP 1: Celebrity Casting

Based on what your students know about the characters in MUCH ADO ABOUT NOTHING from the story WOOSH, have your class choose their own celebrity cast (actors, singers, politicians, television stars, etc.) for the play. Put up a list of all the characters and/or hand out lists to the class:

<table>
<thead>
<tr>
<th>Character</th>
<th>Celebrity Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonato</td>
<td>Claudio</td>
</tr>
<tr>
<td>Hero</td>
<td>Benedick</td>
</tr>
<tr>
<td>Beatrice</td>
<td>Don John</td>
</tr>
<tr>
<td>Don Pedro</td>
<td>Margaret</td>
</tr>
<tr>
<td>Borachio</td>
<td>Dogberry</td>
</tr>
<tr>
<td>Friar Francis</td>
<td></td>
</tr>
</tbody>
</table>

Go through the characters one at a time and talk about who they are, and what celebrity could be cast as that character.

*Example:* Beatrice is opinionated and smart, and she also has a romantic side that she rarely shows. Emma Stone could be a good Beatrice, since she is both the girl next door but has an edge.

**Blueprint Strand 3:** Making Connections  
**Arts Standard 3:** Responding to and Analyzing Works of Art  
**English Language Standard 3:** Critical Analysis and Evaluation

AFTER WORKSHOP 2: Shakespeare It!

Today your students worked on paraphrasing Shakespeare into modern speech. Altering Shakespeare’s words – the very thing that makes Shakespeare “Shakespeare” – may have felt irreverent, but the truth is: Shakespeare LOVED word-play, inventing new words, and paraphrasing well-known stories into his own works!

Shakespeare hyphenated words, added prefixes (un-, be-, en-, de-, dis-), turned adjectives into verbs, and made up new words entirely. Come up with your own list of words with the class. (*Example:* unstaple, belight, ensleep, destart, dismark)

When you have a variety of examples, have your students step into role as Shakespeare writing his next play. Give them ten minutes to write the first few lines of the play. (*Example:* I belit the room to unstaple my paper – he was ensleep’d and I woke him up...)

Then have a few volunteers read their scenes aloud: students must cast their play within the company (the class) and do a reading of the scene.

**Blueprint Strand 1:** Theater Making: Playwriting  
**Arts Standard 1:** Creating, Performing and Participating in the Arts  
**English Language Standard 3:** Critical Analysis and Evaluation
AFTER WORKSHOP 3: Collage Sonnets

Today your class learned about sonnet structure; they also created a collage (a “mood board”) to get a visual idea of the play, and compiled a list of ideas/themes/elements from that collage. Ask students to choose five-ten words from the list and use them to write a sonnet – on their own, in small groups, or as a class.

Remind them that a sonnet must have:
- 14 lines
- ABAB CDCD EFEF GG rhyme scheme
- 5 iambs (unstressed STRESSED) for a total of 10 syllables in each line

Blueprint Strand 2: Developing Theater Literacy
Arts Standard 3: Responding to and Analyzing Works of Art
English Language Standard 1: Information and Understanding

AFTER WORKSHOP 4: Role on the Wall

Your students are rehearsing their scenes now – this activity will help them develop their characters!

Split students into groups based on the role they are playing (all the Beatrices together, all the Benedicks together, etc.) Pass out giant pieces of paper and have one student in the group lay on the paper while another traces his or her outline.

Ask the groups to write things that their character thinks/feels/says about himself or herself on the INSIDE of the outline; they should write things other characters think/feel/say about their character on the OUTSIDE. Encourage groups to search through the text of MUCH ADO ABOUT NOTHING for actual quotes!

When groups are finished brainstorming, hang your “role on the wall” and whip around to each group to allow them to share their findings. What did they learn about their character? How will they incorporate this knowledge into their scene presentations?

Blueprint Strand 2: Developing Theater Literacy
Arts Standard 3: Responding to and Analyzing Works of Art
English Language Standard 1: Information and Understanding
AFTER WORKSHOP 5: Compared to Whom?

Your students just performed their scenes for one another – BRAVO! Now take advantage of their knowledge of the characters in the play to analyze relationships and status – things to look for when you come to CSC to see MUCH ADO ABOUT NOTHING!

Print out pieces of paper with character names on them or have students make the papers.

Leonato     Claudio     Borachio
Hero        Benedick    Dogberry
Beatrice    Don John    Friar Francis
Don Pedro   Margaret

Pass out the names to eleven students. Have them arrange themselves (in character) in order from youngest character to oldest; who knows the most about what’s going on in the play to who knows the least; highest status to lowest status; most honest to least honest; most friendly to least friendly, etc. Encourage discussion: does the class agree with the placement? If not, why not? You can alternate the participating group of students, and take category suggestions from the class.

Blueprint Strand 3: Making Connections
Arts Standard 3: Responding to and Analyzing Works of Art
English Language Standard 3: Critical Analysis and Evaluation

AFTER WORKSHOP 6: The Reviews Are In!

You’ve just seen MUCH ADO ABOUT NOTHING at CSC. Get feedback from your students on their experience by having them write a review of the production!

Ask students to discuss specific elements of the play in their review: the acting, the set, the costumes, the lighting, the music. What elements helped them understand or relate to the characters and story? Would they recommend this production to their friends? Out of five stars, how many would they give this production?

SEND YOU REVIEWS TO CSC! We’d love to feature them on our Young Company blog (http://cscyoungcompany.blogspot.com) and Facebook page (https://www.facebook.com/CSCTheYoungCompany).

Blueprint Strand 2: Developing Theater Literacy
Arts Standard 3: Responding to and Analyzing Works of Art
English Language Standard 3: Critical Analysis and Evaluation
CHARACTER WORD SEARCH

B P A Y B U F H L Q Y N S F G
P U J B T U F D U L B B J E T
K D W D P R V C K E E O L C W
R C O C I X Y B G O A R T H B
F K C N R Y E Q T N T D N R K
G K F O J N R E X A R E U O K
A M E F E O R R M T I P K R E
K M F D P A H K E O C N F K H
L Z I E G I F N K B E O E E Y
U C L R A S V S G F G D R F C
K N A C L A U D I O K O X L Q
Y M U L R D A J N Z P D S O
X X W I O I H C A R O B E V J
K U T I F F Z J F A I H C Y D
F K D P C J R Z H A I N L L P

FIND THE FOLLOWING WORDS HIDDEN IN THE PUZZLE ABOVE:

BEATRICE
BENEDICK
BORACHIO
CLAUDIO
DOGGERY
DON JOHNN
HERO
LEONATO
MARGARET
DON PEDRO
FIND THE FOLLOWING HIDDEN WORDS IN THE PUZZLE ABOVE. THEN PAIR WORDS TOGETHER BASED ON THEIR OPPOSITE MEANINGS:

APPREHENDED
ASSEMBLY
AUSPICIOUS
BLUNT
COMPREHENDED
DAMNATION
DISSEMBLY
EXAMINATION
EXAMINE
EXCOMMUNICATION
INFORMED
PERMIT
PROHIBIT
REDEMPTION
REFORMED
RESPECT
SENSELESS
SENSIBLE
SHARP
SUSPECT
SUSPICIOUS
Much Ado Mad Libs

Many of Shakespeare’s plays were based on existing stories that he told in a new way. Here’s your chance to create your own version of Benedick’s speech about Beatrice.

Do this together as a class, or split into four groups. One person in each group is the “scribe” who asks the others for the parts of speech and fills them in the blanks. Group 1 will fill in the words for 1-4, Group 2: 5-9, Group 3: 10-14, and Group 4: 15-19. Complete the mad libs separately and then do a group reading of the speech.

This can be no (1) _____________________________ the conference was

(2) ___________________________ borne. They have the truth of this from Hero.

Love me! Why, it must be requited. I hear how I am (3) _____________________:

they say I will bear myself proudly if I perceive the love come from her; they say too that she will rather die than (4) _________________________ any sign of

affection. I did never think to (5) __________________________: I must not seem

(6) __________________________: happy are they that hear their detractions and can put them to mending. They say the lady is (7)__________________________;

‘tis a truth, I can bear them witness; and virtuous ’tis so, I cannot reprove it; and

(8)___________________________, but for loving me; by my troth, it is no addition
to her (9) __________________________, nor no great argument of her folly

for I will be (10) ___________________________ in love with her. I may chance

have some (11) _____________________________ quirks and remnants of

(12) ________________________________ broken on me, because I have

(13) ________________________________ so long against marriage: but doth not

the appetite alter? A man loves the (14) ___________________________ in his

youth that he cannot endure in his age. Shall quips and sentences and these paper

bullets of the (15) __________________________ awe a man from the career

of his humor. No, the (16) __________________________ must be peopled.

When I said I would die a bachelor, I did not think I should live till I were

(17) ______________________________. Here comes Beatrice. By this day!

She's a (18) _____________________________ lady. I do spy some

(19) _________________________________ of love in her.
New York City Students! Interested in theatre? There are amazing and FREE programs all over the city you can participate in. Student rush tickets are available to most Broadway and Off-Broadway shows, and at many theaters if you volunteer to usher for a show you can see it for free! There are also after-school programs, playwriting competitions, classes, and more. Check it out!

BAM (Brooklyn Academy of Music)
Website: www.BAM.org
Free after-school programs Young Critics, Young Film Critics (March – May 2012 for Grades 10-12), Dancing Into the Future (February 2011 – May 2012 for Grades 9-12) and Arts & Justice offer opportunities for extended engagement in the arts. All programs are tailored to meet city and state learning standards as part of BAM Education’s continuing mission to support the integration of the arts into the school curriculum.

CAT Youth Theatre
Website: www.creativeartsteam.org/programs/cat-youth-theatre
CAT Youth Theatre is a free, award-winning after school program for NYC middle and high school students to create original theatre. Members meet weekly, from September through May, to explore their ideas and creativity and build their skills through theatre games and exercises, improvisations and scene work, rehearsal, critical reflection, and group discussion. Each spring, the CAT Youth Theatre company presents a full production of an original work in a professional venue.

Henry Street Settlement: Urban Youth Theatre
Website: support.henrystreet.org
The Urban Youth Theatre, a company of approximately 30 young people ages 13-21, creates and performs an exciting season of new plays and classics each year under the direction of professional directors and designers. Henry Street Settlement also offers a broad range of programs in other artistic disciplines.

The Juilliard School
Website: www.juilliard.edu
Juilliard’s Pre-College Division offers a thorough and comprehensive program of music instruction for talented young people who show the potential to pursue a professional career in music. It meets on Saturdays for 30 weeks between September and May. The Pre-College Division accepts students on the basis of a performance audition, which is heard by the faculty of the student’s chosen major. Acceptance is based on artistic and technical merit, as well as the number of available openings in each department.

Looking for Shakespeare
Website: www.steinhardt.nyu.edu/music/edtheatre/programs/summer/shakespeare
High school students work with a director and graduate students from NYU to shape an original production of Shakespeare. This program is unique in that the ensemble members will work with a director and a dramaturg to discover how a Shakespearean play resonates for them within their own personal experiences. Using these connections as a source of inspiration, students and ensemble members rehearse and perform their own vision of the play. The production will be supported by designers and stage managers and will be documented by a video artist. This program runs for four weeks—June 28th through July 22th—FIVE DAYS A WEEK, from 9:00am-3:00pm. Lunch is provided everyday. The experience will culminate in three public performances. Deadline April 1st 2012.
Manhattan Theatre Club
Website: www.manhattantheatreclub.com/education_programs2.asp

Family Matinee: Students bring an adult of their choice to a Saturday-morning workshop focusing on the MTC production they attend in the afternoon. To join the Family Matinee mailing list, e-mail ed@mtc-nyc.org or call 212-399-3000 x4252.

Write Now!: Highly motivated high school students learn about the art and craft of playwriting. Through weekly after-school sessions conducted by master playwright/mentors participants develop plays by bringing in successive drafts for critique by the leaders and the group. The program culminates in a rehearsed reading of the participants work by professional actors for an audience of family and friends.

MCC
Website: www.mcctheater.org/youthcompany/index.html

The MCC Theater Youth Company is a free, after-school program for New York City high school students interested in developing their acting and dramatic writing skills. Acting Lab students meet every Tuesday to develop skills in voice, movement, monologue and dialogue. Playwriting Lab students meet every Monday with professionals to develop skills in dramatic writing. The year culminates with the annual productions of UnCensored and The Fresh Play Festival. Veteran Youth Company members also have the opportunity to work with distinguished professionals in master classes.

The Metropolitan Opera
Website: www.metoperafamily.org/metopera/

The Metropolitan Opera and the Metropolitan Opera Guild are committed to finding and fostering the next generation of opera lovers through vital programs in schools and communities across the country and advancing the role of opera in education.

Under Education tab: Opera-specific classroom guides that include full-length classroom activities, musical highlights, story synopses and more. Also available are student discounts for opera tickets.

New York Public Library for the Performing Arts at Lincoln Center
Website: www.nypl.org/locations/lpa

The New York Public Library for the Performing Arts houses one of the world’s most extensive combinations of circulating, reference, and rare archival collections in its field. These materials are available free of charge, along with a wide range of special programs, including exhibitions, seminars, and performances. An essential resource for everyone with an interest in the arts – whether professional or amateur – the Library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters and photographs.

New York Theatre Workshop: Mind the Gap
Website: www.nytw.org/education.asp

Mind the Gap is a free workshop with half of the participants aged 60+ and the other half teenagers. Through the course of the workshop, participants work in pairs to interview each other and create a theatre piece based on their partner’s personal stories.

Playbill
Website: www.playbill.com

This comprehensive website features information on all Broadway and Off-Broadway shows (and information on student rush), news updates, cast interviews and job listings.
The Possibility Project
Website: the-possibility-project.org/get-involved/join-the-project/
The Possibility Project brings together vastly diverse groups of teenagers who meet weekly for a year. Through a combination of issue-oriented discussions, trainings in diversity, leadership and community activism, instruction in the full range of performing arts the youth cast writes, produces and performs an original musical based on their lives and their ideas for change. In addition, they design and lead community action projects on issues of concern to them in order to take their creative vision for change into the world.

Public Theatre’s Shakespeare Initiative
Website: www.publictheater.org
The Public Theater’s Shakespeare Initiative offers a number of programs for young Shakespeareans throughout the year. From Shakespeare Spring Break to A Midsummer Day’s Camp, young actors have an opportunity to learn about the challenges and joys of performing Shakespeare from some of the best teaching artists in New York City.

Stella Adler Studio of Acting Outreach Division
Website: www.stellaadler.com/outreach
The Stella Adler Outreach Division provides free actor training to low-income inner-city youth. Outreach aims to empower young people through craft. This includes: 1) Adler Youth - a one-year after-school acting program with an optional second year, and 2) Summer Shakespeare - a five-week summer training program that culminates with a public performance.

Theatre Development Fund/TKTS
Website: www.tdf.org/pxp
TDF builds audiences for tomorrow with programs for today’s teenagers—from budding playwrights to students who have never even attended a play. What are teens saying about theatre—and how can you get involved? Find the answers, and much more, in Play by Play, a glossy magazine featuring student-written reviews, profiles and interviews, as well as listings of shows students can see for $25 or less. Play by Play is distributed free in virtually all NYC high schools and all NYC public libraries. TDF also prepares a Teachers Guide to accompany every issue, with exercises and tips on how to get the most out of Play by Play in the classroom.

Young Playwrights Inc.
Website: www.youngplaywrights.org
Stephen Sondheim founded Young Playwrights Inc. to encourage and cultivate young playwrights in New York City. Students 18 and under can submit original work to their annual playwriting competitions. DEADLINE FOR NEXT COMPETITION: MARCH 1. WRITE A PLAY! NYC, the New York City Playwriting Competition, is open to all NYC students. Plays are judged in three categories: elementary, middle, and high school. All entrants receive a Certificate of Achievement, a written evaluation of the play, and an invitation to the annual Awards Ceremony.