

Education Support Pack

Shakespeare

Much Ado About Nothing

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Introduction

This Pack

So why use Kar2ouche? The relevance and excitement of Shakespeare lies in its infinite capacity for adaptation. The play is, after all, a script to be interpreted by the Director, worked on by actors and finally performed. Students can use Kar2ouche to engage directly with this process to explore levels of meaning and to think independently about the numerous possibilities available in staging a performance. By visualising scenes students find the language more accessible, deepen their understanding of character and theme, and gain a greater insight into the play's structure.

One of the benefits of using Kar2ouche is its versatility. It allows you as a teacher to use it in the ways you consider most appropriate with your classes. The variations are almost limitless. However, because costumes are pretty fixed, students should be encouraged to avoid getting too hung up on this, by being reminded that language is the key to appreciating the breadth of Shakespeare's appeal. The Elizabethan theatre was relatively limited in terms of setting, costume, lighting and special effects, but Shakespeare overcame this through the sheer physicality and evocative power of his language.

Activities

The following lesson outlines are for those occasions when you want some hints on getting started with Kar2ouche. These are just suggestions, providing examples of some of the ways Kar2ouche can be used to enhance your students' learning through visualisation, debate, speculation and exploration. They are not full-blown units of work; rather, they provide a range of stimuli to be adapted for your own creative lesson planning. The *Teacher Notes* provide the overview, whereas the *Student Notes*, reproduced from the activity screen in Kar2ouche, give the step-by-step instructions to students. However, these activities work better if you mediate by challenging students' perceptions and asking them to justify their ideas. The activities are grouped into three sections.

1. **Introducing the play** – ideas showing how Kar2ouche can be used to establish storylines and context.
2. **Closer reading** – analysis of specific scenes and suggestions for using Kar2ouche to develop understanding of plot, character, themes, images, relationships, the author's craft etc.

3. **Extending study** – prompts for extension activities – more challenging tasks, ideas for the student who finishes early and things to do at home/out of the lesson.

As you get used to using Kar2ouche you will undoubtedly come up with your own ideas. That is the intention; Kar2ouche is an open-ended learning and teaching tool and, using the software, it is easy to create your own presentations, partially completed storyboards and tasks using the assets available.

Most of the prepared activities are suitable for **pair and group work**. By working together students dynamically re-interpret, analyse and create meaning from the text. Acting is a cooperative exercise and in an environment of virtual role-play, students should be given the opportunity to discuss and share points of view. In justifying their opinions and debating certain interpretations they will increase the depth of their understanding. By viewing the work other groups produce they will also realise that there is not one definitive way to present a Shakespeare play and, even within the limitations of the software, begin to recognise the play's infinite richness.

Although these activities will deliver a number of the objectives outlined in the National Curriculum, National Literacy Strategy Framework for Teaching English, GCSE and A Level Syllabuses, because they are not complete lesson plans or targeted at a particular year group, the objectives outlined are just suggestions and may be adapted for the group you are teaching. It is therefore important that you check the activities for suitability and that you are explicit in your requirements of students.

Presentations

Many of the activities culminate in a presentation of some sort. Ideally this will involve a networked data projector and possibly an interactive whiteboard. Alternatively, you could use a data projector linked to a standalone computer and disks on which to record the students' work. Other methods of sharing work might include:

- a network management system allowing all students to see the same presentation on their individual computer screens
- saved files in a shared area where students can gain access at their own speed
- students moving around the room to view presentations at the machines on which the work was produced.

You may therefore need to discuss with your ICT coordinator what methods are available to you and your class.

Getting in Touch

We would welcome feedback on the materials we are providing and if you have additional suggestions it would be great to share them with other teachers. You can get in touch with us by:

- visiting our Web page www.kar2ouche.com
- e-mailing esp@kar2ouche.com
- writing to: Education Support Packs, Immersive Education, The Old Malthouse, Paradise Street, Oxford OX1 1LD.

Additional Ideas

Further ideas for teaching Shakespeare in an active way:

Adams, R and Gould, G (1977) *Into Shakespeare*, Ward Lock Educational

Gibson, R (1998) *Teaching Shakespeare*, Cambridge University Press

Gibson, R (ed.) (1993) *Much Ado About Nothing*, Cambridge University Press

Gibson, R (1997) *Shakespeare's Language*, Cambridge University Press

Green, L (ed.) (2004) *Much Ado About Nothing: Teacher Resource Book*, Nelson Thornes

O'Brien, V (1984) *Teaching Shakespeare*, Edward Arnold

Peck, J and Coyle, M (1985) *How to Study a Shakespeare Play*, MacMillan Education

Reynolds, P (1991) *Practical Approaches to Teaching Shakespeare*, Oxford University Press

What is Kar2ouche?

Kar2ouche is a multimedia authoring tool, and is used in a series of content titles focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once children have learned to use Kar2ouche they are able to use it across a range of subjects.

Enhancing Learning

Not only does Kar2ouche help students develop the skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know *how* and *why* as well as *what*.

Information-processing skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • identify key images, text, ideas – extract what is essential • sort the relevant from the irrelevant • organise and where necessary prioritise ideas • sequence events • compare and contrast their work with the work of others • analyse the relationships between characters • develop cultural awareness.
Reasoning skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • justify decisions using evidence • make informed choices • work out subtexts • consider alternative perspectives/interpretations • articulate ideas.
Enquiry skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • work collaboratively to question text • observe events and predict subsequent action • consider consequences • reflect critically on written text, their own work and the work of peers.

<i>Creative thinking skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> • offer interpretations of texts/situations • create multimedia texts • respond imaginatively to texts/situations.
<i>Evaluation skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> • engage in collaborative working and dialogue • review, modify and evaluate work produced.
<i>Communication skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> • engage in group discussion • present ideas to a group • use visual aids and images to enhance communication • listen, understand and respond critically to others • read for meaning <ul style="list-style-type: none"> – extract meaning beyond the literal – analyse and discuss alternative interpretations, ambiguity and allusion – explore how ideas, values and emotions are portrayed – consider how meanings are changed when texts are adapted to different media.

To summarise, Kar2ouche encourages students to:

- make sense of information – understand texts
- reason – interpret, justify, compare, observe and predict
- enquire – investigate multiple meanings and perspectives
- create – respond imaginatively
- evaluate – modify and improve
- communicate/articulate ideas.

Making Your Own Activities Using Kar2ouche

You, and your students, can use Kar2ouche in a range of contexts and number of ways. You can devise your own activities in Kar2ouche to introduce texts and ideas to students using one PC and a data projector; alternatively, you might want to create partially made storyboards for individuals or pairs to use on a network. When a computer network is not readily available, you might also use the software to create your own worksheets and handouts for students to use in the classroom.

Roughly, you can use Kar2ouche to create:

- storyboards
- animations
- publications.

Storyboards

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. They can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or captions containing important quotations
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and/or after shots
- additional episodes
- alternative interpretations of a key moment where the text is ambiguous
- outlines of structure
- explorations of subtext through the use of thought bubbles
- illustrations of the difference between what people say and what they may think with reference to evidence
- presentations for class

- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment
- a proposal for a new film/advert/documentary etc to be presented to a board of executives.

In all of these, students can add sound, their own digital images, special effects and recordings of their own voices.

If time is limited, you can partially complete storyboards that students finish in the lesson.

Partially completed storyboards may comprise, for example:

- the first and last frames – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Alternatively, students can create their own incomplete storyboards for others to complete – this could be a sort of consequences game – ‘what happens next?’

Animations

Students who have access to Kar2ouche out of class time can enjoy creating animations. As with storyboards, animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below *can also be created as still storyboards*. Students may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show
- TV interview
- film trailer
- scene of a film or credits (representing a particular genre)
- TV advertisement
- musical score
- fashion show, to show fashions of the time.

Publications

As a plenary, students can either present their storyboards to the class using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche or copy into a word-processing/desktop publishing program. Within Kar2ouche you can produce a template for students who need the help of a scaffold.

The sorts of publications could include:

- newspaper front pages – using Kar2ouche to compose the pictures (students may choose to create broadsheets and tabloids to compare the differences)
- storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads
- advertising posters
- 'wanted' posters
- guides
- catalogues
- book and magazine covers.

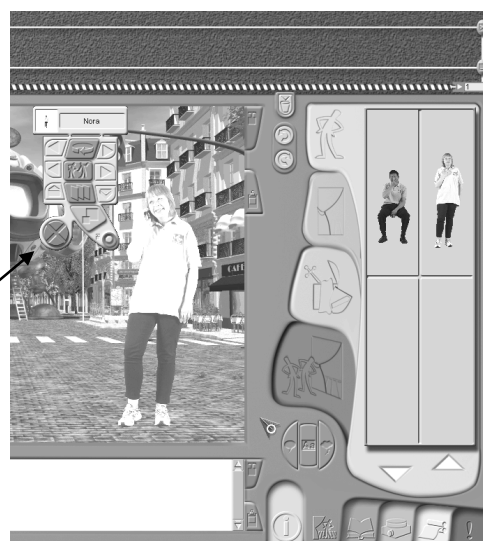
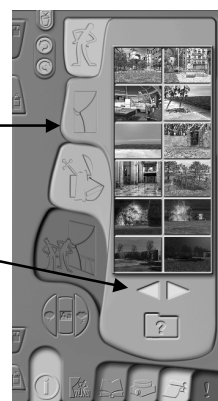
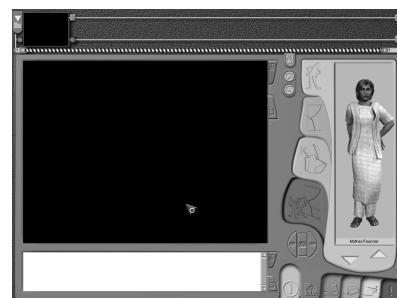
In all of these activities, students may be asked to consider audience and purpose. You can stipulate this audience. As you get used to the software you'll find the possibilities almost endless.

If You Haven't Used Kar2ouche Before – A Starter

If students have not used Kar2ouche before, they should refer to the QuickStart Guide, or work through the Apprentice Activities in Kar2ouche *Composer*. However, if they haven't had time to do this, a good way of showing them the main functions is to demonstrate how to create a title sheet. This introduces selecting backgrounds, adding and posing characters, introducing text bubbles, as well as adding text and sound. Students can pick up other skills as they go.

To create a title slide

1. Ask students to open Kar2ouche – the first screen they see is the composition screen.
2. Next ask them to select a background by clicking on the blue background tag. They should click again to see six backgrounds and yet again to see twelve. (Do not click again, otherwise they return to a single view.) They can scroll through the backgrounds using the green arrows at the bottom. Once they have browsed the backgrounds they should select one they like by left clicking on it. It will appear in the composition window.
3. Having selected a background, students should choose a character to add to the frame. They do this by clicking on the green character tab (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the manipulator tool.

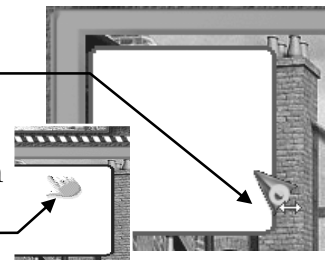
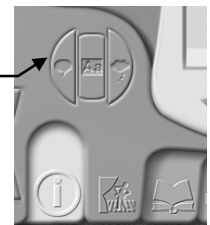


- To rotate the character students click on the left and right facing arrowheads at either side of the top icon.
- To repose the character they click on the arrowheads either side of the central characters icon.
- To resize the character students should left click on the blue squares at the bottom of the manipulator tool then, drag the mouse towards them to make the character bigger or backwards to make it smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



4. Next ask students to add a text bubble. They can do this by left clicking on the **text bubble icon**.

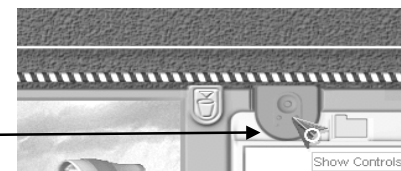
The text bubble will appear in the top left hand portion of the screen. Students can then write in their name, form and the title of the storyboard they are about to complete. If they need to make the bubble bigger, they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the bubble to elsewhere on the screen students should **hover over the top of the bubble** until the **hand** appears, left click to grab it and then drag to position.



5. Finally, students could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text/audio tab** at the bottom of the screen.



Next they should click on the **show controls icon** at the top of this text/audio frame. This will bring up the audio control panel.



To add a sound effect they should click on the orange folder, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound effects they should click on the effect and then on play. To record their own voices students press on the red microphone icon and speak into their microphones. To stop the recording they should press the square red button. They will be prompted to give their soundfile a name. They type this into the box and then click on save. The sound is attached to their frame.



Students will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do, for instance how to attach a soundfile to a frame.



Section 1: Introducing the Play

Overview

Any one of these brief activities can be used to help students get a sense of the story of *Much Ado About Nothing* and provide the context for any further in-depth work on particular scenes, characters, themes, use of language etc. It will give them a broad understanding of what happens and introduce them to ideas about staging as well as Shakespeare's language.

The activities are not prescriptive; rather they provide suggestions that can be adapted to suit individual needs. However, within the activities there are also some ideas about how the activities can be tailored for those who need additional support and for those who work more confidently. Students will probably only need to complete one of the activities in this section to get a sense of the shape of the play.

At the end of a study of key scenes, you might like to return to these activities and select one, possibly for students to complete in their own time, which would help them to see the play as a whole again rather than as disjointed episodes. In addition, having worked through the closer reading activities and gained additional insights and understanding, students may want to return to their earlier storyboards to amend them.

There are innumerable ways to interpret and retell *Much Ado About Nothing*. The story has been represented in many ways both on stage and in film from a farcical, light-hearted, comic crowd-pleaser to something with potentially much more menace. Today you will find retellings by Charles and Mary Lamb, Leon Garfield, Marcia Williams and numerous other authors. Students can be given a range of these 'retellings' to compare and maybe even rank in order of preference.

Prerequisites

It would be useful if students had watched a film and/or read an abridged version of the play before beginning these activities. Whether students are asked to watch one of the excellent film versions of the play will depend to some extent on your own view of the balance between the pros and cons of seeing a performance as a pre-reading activity. Certainly, with Shakespeare, there are added benefits, in that a screen version can diminish the effects of unfamiliar language patterns on the young reader, which can sometimes be worsened by stilted sight-reading in class. On the other hand, there is perhaps a greater danger with a work capable of such a variety of interpretations, that it will be fixed in the student's mind in just one of its potential incarnations. Perhaps, if time and resources allow, they could compare selected scenes from a number of productions.

If you do decide on a film introduction, we would recommend either the animated tale (*circa* 30 minutes) or the powerful Branagh-directed version. This is a vivacious and *very* funny production with a superb cast. At this stage students can investigate the impact of translating a play from one medium to another and the importance of setting and period. This is particularly important given that the Kar2ouche version is set in the American Civil War. Alternatively, you could use the reorganised storyboard in Activity 3 *What Happens When?* to structure your own brief retelling of the story.

Likewise it would be useful if the students knew how to use Kar2ouche before starting work on the play. You could begin with *If You Haven't Used Kar2ouche Before – A Starter*, described on pages 14–16. If you have more time students could work through the apprenticeship activities provided with Kar2ouche *Composer*. Alternatively, show them the basics and encourage them to refer to the QuickStart Guide. They can access this from the activity screen.

Other Ideas

As well as the specific activities described in the following pages, here are some other ideas for establishing the narrative.

- Tell the story in 10 telegrams and create a frame for each one.
- Write the story as a mini-saga using Kar2ouche to provide a single illustration – with one memorable quotation.
- *Much Ado* in music – chart the changes in emotional tempo and reflect this by recording clips of music to accompany a storyboard.
- Take 3 – tell the story in three frames – beginning, middle and end.
- ‘One writer said that the play “is composed of three hoaxes, four withheld secrets and three metamorphoses”. What do you think these might be?’ (Gibson, R (ed.) (1993) *Much Ado About Nothing*, CUP). Students could turn their responses to this question into a storyboard.
- Pairs of students take one thread of the story to present and then choose the best representations of the other threads to add to their storyboard. In this way they get the complete story.
- Character maps – students chart the progress of each main character, select three quotations for each, then rearrange the frames to put them in chronological order. In pairs they decide which bits of the story are missing. They add a commentary in the caption windows to smooth out gaps.
- Plots – groups of students could be asked to take either the Claudio/Hero or Beatrice/Benedick plot and dramatise that as a storyboard. Two groups can get together to merge their storyboards in order to see how the plots interweave.
- See also *Making Your Own Activities Using Kar2ouche* in the introductory section on pages 11–13.

Teacher Notes

Activity 1 Barebones *Much Ado*

Key Stage/Year	Key Stage 3-4/Years 9-11
Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However, students may work through this activity on their own. The introductory section can be seen as preparation and can be completed in the classroom prior to using computers.
Suggested Timing	1-2 hours

Overview of Task

Students choose the two most important moments from each act in the play to create a summary of the narrative. They incorporate key quotations and create memorable visuals to accompany their notes. Pairs can then compare their work with others to evaluate their interpretations. If time is limited you may want to divide the task so that pairs work on different acts and amalgamate the best at the end.

Objectives

All students will: produce a summary of at least one act of the play, which they can add to other students' summaries of different acts.

Most students will: create their own 10-frame summary of *Much Ado*, select appropriate quotations and show understanding of the plot.

Some students will: record characters' thoughts and explore motivation as well as write a summary for a particular audience, for example younger children, or from the perspective of one of the characters in the play.

Curriculum References

National Curriculum English

EN1 Speaking and listening

1d use visual aids and images to enhance communication; **1e** vary word choices, including technical vocabulary, and sentence structure for different audiences.

3b take different views into account and modify their own views in the light of what others say; **3c** sift, summarise and use the most important points.

EN2 Reading

1b analyse and discuss alternative interpretations, ambiguity and allusion; **1e** consider how meanings are changed when texts are adapted to different media; **1f** read and appreciate the scope and richness of complete novels, plays and poems.

EN3 Writing

1g consider what the reader needs to know and include relevant details; **1h** present information clearly, using appropriate layout, illustrations and organisation.

National Literacy Strategy Year 9

Reading

10 Interpretations of text.

Writing

4 Presentational devices; 12 Effective presentation of information.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

Assessment Objectives GCSE

AO1 (ii) participate in discussion by both speaking and listening, judging the nature and purposes of contributions and the roles of participants; **AO2 (i)** read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them; **AO2 (iv)** select material appropriate to their purpose, collate material from different sources, and make cross-references.

Outcomes

By the end of this activity students will have:

- at least one completed summary storyboard from which to revise
- a possible second storyboard for a different audience.

Resources

Kar2ouche *Much Ado About Nothing*

- **Barebones** storyboard
- **Bones** storyboard

Sheet 1.1 *Bones*

Activities

Introduction



1. Explain how Shakespeare's plays are divided into five acts and that the purpose of this activity is to provide students with an overview of the story of *Much Ado About Nothing*. The storyboards they complete can act as an *aide-memoire* at a later stage. If you have time discuss what students already know about the story or, if they have seen it, what they remember. Make a few notes on the board.
2. Put students into pairs and either allocate different acts to different pairs, or tell them they are creating a summary for the whole play – all five acts. Students should skim and scan the text to identify the two key moments in each act, that is the two moments that are most important in terms of moving the story forward. Ask them to make notes and select appropriate quotations. Students who need more support can complete Sheet 1.1 *Bones*.

Development



3. Having created a list of key moments and quotations, students open the Kar2ouche **Barebones** or **Bones** storyboard and locate appropriate quotations from the text/audio palette. Having located the quotations the students drag them into a blank caption window or speech bubble, and then add their own notes explaining the significance of the chosen quotation. The **Bones** storyboard is for those who need more support. This provides one key moment for each act and some clues as to the other. It works in conjunction with Sheet 1.1 *Bones*.

Content of the Barebones storyboard

Frames 1 and 2: Act 1 Caption window – Students are instructed to add a relevant quotation summarising what happens at this point. They are also asked to think about where the action takes place, the characters involved and how they relate to each other.

Frames 3 and 4: Act 2 Caption window – Students are instructed to add a relevant quotation summarising what happens at this point. They are also asked to think about where the action takes place, the characters involved and how they relate to each other.

Frames 5 and 6: Act 3 Caption window – Students are instructed to add a relevant quotation summarising what happens at this point. They are also asked to think about where the action takes place, the characters involved and how they relate to each other.

Frames 7 and 8: Act 4 Caption window – Students are instructed to add a relevant quotation summarising what happens at this point. They are also asked to think about where the action takes place, the characters involved and how they relate to each other.

Frames 9 and 10: Act 5 Caption window – Students are instructed to add a relevant quotation summarising what happens at this point. They are also asked to think about where the action takes place, the characters involved and how they relate to each other.

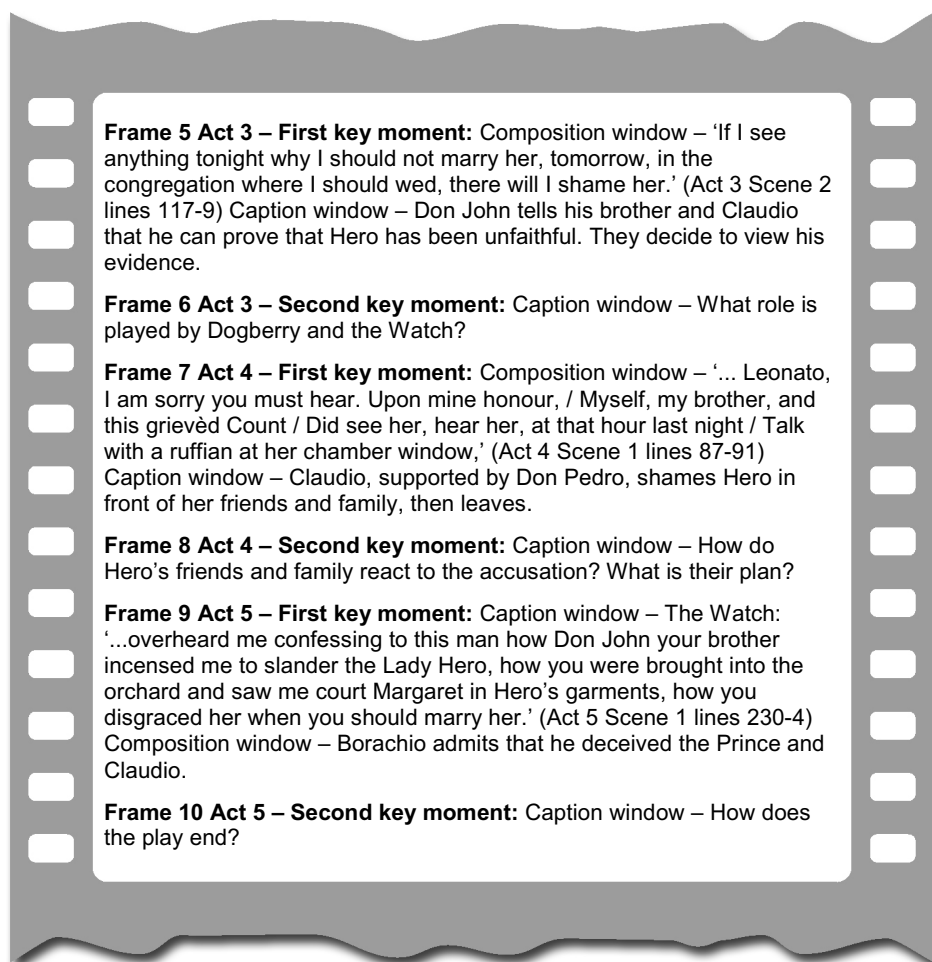
Content of the Bones storyboard

Frame 1 Act 1 – First key moment: Composition window – 'I tell him we shall stay here at the least a month, and he heartily prays some occasion may detain us longer.' (Act 1 Scene 1 lines 144-6) Caption window – Don Pedro and his men return from war and announce their intention of staying with Leonato for at least a month. This seems good for Hero and Claudio who are falling in love, but it is less certain whether it is happy news for Benedick and Beatrice.

Frame 2 Act 1 – Second key moment: Caption window – What is Don John's role in all this?

Frame 3 Act 2 – First key moment: Composition window – 'Here, Claudio, I have wooed in thy name, and fair Hero is won. I have broke with her father and his good will obtained.' (Act 2 Scene 1 lines 295-7) Caption window – After some misunderstanding, Don Pedro explains that Hero has agreed to marry Claudio.

Frame 4 Act 2 – Second key moment: Caption window – What does the company plan for Beatrice and Benedick? Do the plans work? You may need to look at Act 3 Scene 1 too!



4. Once the notes are complete, students begin to create the visuals. These will help them to see the ‘text’ as drama and also help them to remember the main points of the story. Students should think about who is involved, where the scene takes place, how the characters are posed and placed to demonstrate action and their relationships with others. More able students should be encouraged to add thought bubbles to illustrate dramatic irony, possible motivation and thoughts on the relationships between characters.

Plenary

5. When they have completed their summaries, students should share what they have created with another pair and compare what they have identified as key moments. Having justified their choices, they can make any changes they think are necessary to their storyboards and print them out. These can be added to their notes for revision purposes.
6. Students who feel that some key moments are missing can add additional frames, but they should be advised against adding too many.

7. You may want to ask students to print a second copy for class display.

***Extension/
Homework***

8. More able students may create a summary for a particular audience and purpose. For instance, you may ask them to create a summary storybook for a primary group or a comic version for teenagers. To do this they can use the blank template in the printing screen. Alternatively, they may be asked to present their work as if for a theatre programme or from the perspective of one of the characters in the play.
9. Students could be requested to add their own modern English commentary explaining the choices they have made.

Student Notes

Activity 1 Barebones *Much Ado*

Objectives

This activity will help you to understand the storyline of *Much Ado About Nothing* and set any scenes that you study into context. If you are being examined on the play, it will also help you revise.

Outcomes

By the end of this activity you will have:

- at least one summary storyboard from which to revise
- a possible second storyboard for a different audience.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 1.1 *Bones* (optional)

Activities

Introduction

1. What do you already know about the story of *Much Ado About Nothing*?
 - Who are the main characters?
 - What do they do and in what order?
 - How does the play start?
 - How does it finish?
 - What are the main points of action in between?Make a few notes.
2. Your teacher will tell you whether you are going to summarise a single act of the play or the whole story. Once you know, skim and scan the text to find two key moments in your allocated act (or in each of the five acts). Think about the two moments that are most important in terms of moving the story forward. Make notes explaining what happens at these points. If you need help you can refer to Sheet 1.1 *Bones*.
3. Select a good quotation for each moment you have described.

Development

4. When you have created your list of key moments and quotations, open the Kar2ouche **Bones** or **Barebones** storyboard. Your teacher will tell you which. Find your chosen quotations in the text/audio palette. You can do this by choosing a key word from your quotation and typing it into the search box at the top right of the text/audio palette. Keep clicking on the find icon until you have located your quotation.



to open the **Barebones** storyboard.



to open the **Bones** storyboard.

Student Notes

5. Drag each quotation into a blank speech bubble. Make notes in the caption window to describe what is happening. Explain why you think your chosen quotation is significant. How does it add to the story? What does it show about character and theme? What is important about the language?
6. Once your notes are complete, begin to build pictures in the composition windows to show what is going on. These will help you to see the 'text' as drama, as well as remember the main points of the story. For each quotation, think about:
 - who is involved
 - where the scene takes place
 - how the characters are posed and placed to demonstrate action
 - the characters' relationships to others in the scene.
7. If you can, add thought bubbles where characters are likely to be thinking one thing, but saying another. You can also add thought bubbles to show possible motivation and your characters' thoughts on their relationships with others.

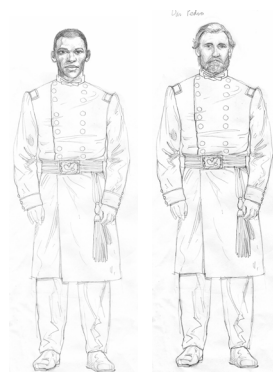
Plenary

8. When you have finished, share what you have created with another pair. Discuss the similarities and differences between what you have both selected as your key moments. Discuss the possible reasons for different ideas.
9. Go back to your computer and, based on your discussion, make changes that you think are necessary to your storyboard. If at this point you feel you have missed out key details, you can add a couple of extra frames.
10. Go to the printing screen, select a template and 'fill' with your storyboard. Print it out. You can add these printouts to your notes for revision. Your teacher may ask you to print a second copy for a class display.

Extension/Homework

11. You created the summary for your own use, but how would it change if you had a different audience and purpose? For instance, you could create:
 - a summary storybook for a primary group that tells the main story very simply
 - a comic version to interest a teenage audience
 - a summary that provides guidance, but that doesn't give too much away, for a theatre programme.

For the storybook you could still use the templates or copy the images into a word processing or desktop publishing programme. For the comic version and theatre you could use the blank template in the printing screen.
12. You could try retelling the story from a particular character's point of view. Discuss with a working partner the differences between this and your earlier summary.
13. If you have time, add a modern English commentary explaining the choices you have made in producing the story for your particular audience.

Sheet 1.1**Bones****Act One**

First key moment: Don Pedro and his men return from war and announce their intention of staying with Leonato for at least a month. This seems good for Hero and Claudio who are falling in love, but it is less certain whether it is happy news for Benedick and Beatrice.

'I tell him we shall stay here at the least a month, and he heartily prays some occasion may detain us longer.' (Act 1 Scene 1 lines 144-6)

Second key moment: (What is Don John's role in all this?)

.....

.....

.....

.....

Act Two

First key moment: After some misunderstanding, Don Pedro explains that Hero has agreed to marry Claudio.

'Here, Claudio, I have wooed in thy name, and fair Hero is won. I have broke with her father and his good will obtained.' (Act 2 Scene 1 lines 295-7)

Second key moment: (What does the company plan for Beatrice and Benedick? Do the plans work? You may need to look at Act 3 Scene 1 too!)

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.....

.....

Act Three

First key moment: Don John tells his brother and Claudio that he can prove that Hero has been unfaithful. They decide to view his evidence.

'If I see anything tonight why I should not marry her, tomorrow, in the congregation where I should wed, there will I shame her.' (Act 3 Scene 2 lines 117-19)

Second key moment: (What role is played by Dogberry and the Watch?)

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.....

.....

Act Four

First key moment: Claudio, supported by Don Pedro, shames Hero in front of her friends and family, then leaves.

'... Leonato,
I am sorry you must hear. Upon mine honour,
Myself, my brother, and this grievèd Count
Did see her, hear her, at that hour last night
Talk with a ruffian at her chamber window,'
(Act 4 Scene 1 lines 87-91)

Second key moment: (How do Hero's friends and family react to the accusation? What is their plan?)

.....

.....

.....

.....

Act Five

First key moment: Borachio admits that he deceived the Prince and Claudio. The Watch:

'... overheard me confessing to this man how Don John your brother
incensed me to slander the Lady Hero, how you were brought into the
orchard and saw me court Margaret in Hero's garments, how you
disgraced her when you should marry her.' (Act 5 Scene 1 lines 230-4)

Second key moment: (How does the play end?)

.....

.....

.....

.....

Teacher Notes

Activity 2 Class Production

Key Stage/Year	Key Stage 3-5/Years 7-12
Group Organisation	Most students would benefit from working in pairs. However, more able students might prefer to work alone at the start and then work with others to review what they have produced. The preparatory steps of this activity are designed to be carried out in Kar2ouche, because it is easier for less confident students to hear the script being read, rather than read it for themselves. However, if computers are not readily available, steps 1-3 can be completed on paper in the classroom. The notes produced can then be taken to the computer room for completion of the activity.
Suggested Timing	2 hours

Overview of Task

Pairs of students are allocated a single scene and asked to capture the main action in a maximum of three frames.

Objectives

All students will: create up to three frames capturing the action at the beginning, in the middle and at the end of an allocated scene.

Most students will: create up to three frames summarising the main action, illustrating key character traits and introducing dominant themes for an allocated scene.

Some students will: create up to three frames for the most important and/or complex scenes in the play, as allocated, showing sophisticated understanding of the text and good dramatic visualisation.

Curriculum References

National Curriculum English

EN1 Speaking and listening

1d use visual aids and images to enhance communication.

3b take different views into account and modify their own views in the light of what others say; **3c** sift, summarise and use the most important points.

EN2 Reading

1b analyse and discuss alternative interpretations, ambiguity and allusion; **1e** consider how meanings are changed when texts are adapted to different media; **1f** read and appreciate the scope and richness of complete novels, plays and poems.

EN3 Writing

1g consider what the reader needs to know and include relevant details; **1h** present information clearly, using appropriate layout, illustrations and organisation.

National Literacy Strategy Year 7

Reading

1 Locate information; **2** Extract information; **4** Note making; **7** Identify main ideas.

Writing

3 Exploratory process; **5** Story structure; **11** Present information.

Speaking and listening

1 Clarify through talk; **3** Shape a presentation; **5** Put a point of view; **12** Exploratory talk; **13** Collaboration; **14** Modify views.

National Literacy Strategy Year 8

Reading

9 Influence of technology; **13** Interpret a text.

Writing

5 Narrative commentary; **10** Effective information.

Speaking and listening

11 Building on others.

**National
Literacy
Strategy Year 9****Reading**

10 Interpretations of text.

Writing

4 Presentational devices; **12** Effective presentation of information.

Speaking and listening

5 Compare points of view; **9** Considered viewpoint; **13** Compare interpretations.

**Assessment
Objectives
GCSE**

AO1 (ii) participate in discussion by both speaking and listening, judging the nature and purposes of contributions and the roles of participants; **AO2 (i)** read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them; **AO2 (iv)** select material appropriate to their purpose, collate material from different sources, and make cross-references.

**Assessment
Objectives GCE
AS and A Level
Criteria**

AO4 Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.

Outcomes

By the end of this activity students will have:

- access to a detailed summary of the play as compiled by the whole class
- produced a summary for one particular scene.

Resources

Kar2ouche *Much Ado About Nothing*

- **Scene Summary** storyboard

Sheet 2.1 *Summary of Scene*

Copies of theatre reviews from a variety of local and national newspapers

Activities

Introduction



1. Explain that, as a class, students are going to create a collaborative interpretation of *Much Ado About Nothing*. Allocate single scenes to pairs or individuals according to the importance or difficulty of the scene, and your students' individual abilities. If you are using Kar2ouche, they should open the **Scene Summary** storyboard.

Content of the Scene Summary storyboard

Frame 1 Title and instructions. Text box – Act and scene, to be completed.

Frame 2 Caption window – Summary sentence 1 to be inserted and quotation to add.

Frame 3 Caption window – Summary sentence 2 to be inserted and quotation to add.

Frame 4 Caption window – Summary sentence 3 to be inserted and quotation to add.



Alternatively, if the activity is taking place in the classroom, students could complete Sheet 2.1 *Summary of Scene*. This information can then be added to the storyboard later.

2. Ask students to read through or listen to their scene at least twice and then, without reference to the text, write three sentences summarising what happens in the scene. To do this effectively, they should first consider:
 - who is involved, how they behave and how others react to them
 - where and when the action takes place
 - what is happening and why
 - how themes are illustrated.

Their three sentences should be written in the caption windows beneath the three blank composition windows.

3. Finally, ask students to identify one brief quotation to accompany each sentence they have written. These can be dragged from the text/audio palette into the caption window beneath the relevant summary sentence.

Development

4. Having identified the key moments and extracts of text, students can create the visuals. Ask them to think carefully about the staging. Explain that how characters are placed can tell the audience about the individual character's feelings as well as their relationship with others.
5. Students should attach the soundfile for each of their chosen quotations to the appropriate frames or record their own versions.
6. If time allows, students can add thought bubbles, particularly where they can illustrate moments of dramatic irony.

Plenary

7. Students should save their storyboards in the **My Storyboards** folder. Ensure that they are clearly labelled with act and scene numbers. You can now append these storyboards to create a single 'class production'. To do this, open Act 1 Scene 1 as normal. Now, go to the utilities screen and drag the Load folder icon to the red bead at the end of the first storyboard. This will open the **My Storyboards** folder. Navigate to where the class storyboards are saved on your network. If you now click to open the second scene storyboard it will appear after the first. Repeat this action until all the scenes are loaded in order. You could get a willing student to do this for you! Alternatively, you could create a single storyboard for each act. This might keep the size of files to a more manageable level.
8. Show the complete production to the class. There will be some 'continuity' problems based mainly on different location choices. Ask students to keep a list of these. As they watch, they could also note:
 - points that surprised them
 - things they think worked well
 - things with which they disagree.
9. Use their notes as stimuli for a class discussion on the quality of the 'joint' production.

**Extension/
Homework**

10. Students can be asked to write a theatre review of the production, using the notes they compiled during the plenary.
11. Students could open the compiled class storyboard and 'Save as' their own version in their own area of the network. They can then work on making any improvements they consider necessary to create a production that works as an integrated whole and that reflects their interpretation of character, theme etc.

Student Notes

Activity 2 Class Production

Objectives

This activity will help you to understand the storyline of *Much Ado About Nothing* and set any scenes that you study into context. If you are being examined on the text, it will also help you revise.

Outcomes

By the end of this activity you will have:

- access to a detailed summary of the play as compiled by the whole class
- produced a summary for one particular scene.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 2.1 *Summary of Scene*

Copies of theatre reviews from a variety of local and national newspapers

Activities

Introduction

1. You are going to create a whole class interpretation of *Much Ado About Nothing*. Your teacher will tell you the scene for which you'll be responsible. Open the **Scene Summary** storyboard.



to open the *Scene Summary* storyboard.

2. Read through or listen to your scene at least twice. As you read, think about:
 - who is involved
 - how they behave and how others react to them
 - where and when the action takes place
 - what is happening and why
 - how themes are illustrated.
3. Without looking back at the text, write three sentences summarising what happens in the scene. When you're happy that they sum up what you want to say, type them into the three blank caption windows: one sentence in each caption window.
4. Finally, choose one brief quotation to accompany each sentence you have written. Drag this quotation from the text/audio palette into the caption window beneath the sentence.

Student Notes**Development**

5. When you have recorded your chosen key moments and quotations, you can create the pictures. Think carefully about the staging. Where you put a character can tell the audience about their individual feelings as well as their relationship with others.
6. Attach the audiofile for each of your quotations to the appropriate frames. Alternatively, if you have edited a speech, record yourself acting the lines.
7. If time allows, add thought bubbles. These are particularly important where you can show that characters are likely to be thinking something very different from what they are saying. They're also useful where another character on stage is likely to be reacting strongly to the speaker's words.

Plenary

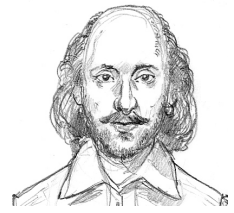
8. Save your storyboards in the **My Storyboards** folder. Your teacher will tell you if he or she wants you to save them somewhere else. Ensure that your storyboard is clearly labelled with the act and scene number.
9. Your teacher will put all the storyboards together so that you can watch the complete class production. There may be some 'continuity' problems, so keep a list of these. As you watch, make a note of:
 - points that surprised you
 - things you think worked well
 - things with which you disagree.
10. Using your notes, discuss and/or write about the quality of the 'joint' production.

Extension/Homework

11. Refer to your notes to write a theatre review of the class production. Concentrate on what worked well and some of the major areas of weakness. Before you start, try to read some real examples of theatre reviews in the local and national newspapers.
12. Open the class storyboard and 'Save as' with a new name. Save it to your own area of the network. Work on making any improvements you consider necessary to create a production that works as a whole. Make sure that the modified storyboard shows your interpretation of character, theme and so forth.

Sheet 2.1

Summary of Scene



Sentence describing main action	Quotation illustrating action
1	
2	
3	
Additional thoughts/ideas/questions	

Teacher Notes

Activity 3 What Happens When?

Key Stage/Year	Key Stage 3-4/Years 7-11
Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However, students may, if they prefer, work through this activity on their own except where instructed to discuss what they have produced.
Suggested Timing	1 hour

Overview of Task

Students open an out-of-sequence summary of the play and, using their knowledge and possibly the search function, arrange the frames in the correct order for printing. Those who are able could add additional frames to fill any perceived gaps.

Objectives

All students will: create a storyboard that gets the *main* frames in the correct order, then after checking get *all* of the frames correctly sequenced.

Most students will: get all of the frames in the correct order.

Some students will: add additional frames and/or improve the ones that exist.

Curriculum References

National Curriculum English

EN1 Speaking and listening

3c sift, summarise and use the most important points.

EN2 Reading

1e consider how meanings are changed when texts are adapted to different media; 1f read and appreciate the scope and richness of complete novels, plays and poems.

National Literacy Strategy Year 7

Reading

1 Locate information; 4 Note making; 7 Identify main ideas.

Speaking and listening

3 Shape a presentation; 12 Exploratory talk; 13 Collaboration; 14 Modify views.

National Literacy Strategy Year 8

Reading

9 Influence of technology.

Speaking and listening

11 Building on others.

National Literacy Strategy Year 9

Reading

10 Interpretations of text.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint.

Assessment Objectives GCSE

AO1 (ii) participate in discussion by both speaking and listening, judging the nature and purposes of contributions and the roles of participants; AO2 (i) read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them; AO2 (iv) select material appropriate to their purpose, collate material from different sources, and make cross-references.

Outcomes

By the end of this activity students will have:

- sequenced a simple summary of the play
- added additional frames as necessary.

Resources

Kar2ouche *Much Ado About Nothing*

- **Out of Sequence** storyboard
- **Brief *Much Ado*** storyboard

Activities

Introduction

1. Ask students to recap what they remember of the story of *Much Ado About Nothing*. You might want to use prompt questions, such as 'How does the play start?' or 'What happens when the men return from war?' Once the students' memories have been jogged, they are ready to begin the sequencing activity.

Development



2. Students open the **Out of Sequence** storyboard and watch it through a couple of times, making rough notes regarding the order they think the frames should go in to tell the story in the same chronology as the play. Where they are unsure, they can take a key word from the quotation and, using the search facility at the top of the text/audio palette, find where it appears in the text.

Content of the Out of Sequence storyboard

Frame 1 Title frame and instructions.

Frame 2 Caption window – Having settled the marriage between Claudio and Hero, Don Pedro announces that he thinks Benedick would make a good husband for Beatrice. He asks for the company's help in arranging this. Composition window – Image including Don Pedro promising, 'I will in the interim undertake one of Hercules' labours, which is to bring Signor Benedick and the Lady Beatrice into a mountain of affection th'one with th'other.'

Frame 3 Caption window – Don John resents Claudio's position in his brother's favour and wants revenge. The intended marriage between Claudio and Hero could provide a good opportunity for mischief. Composition window – Image including Don John disclosing, 'That young start-up hath all the glory of my overthrow. If I can cross him any way, I bless myself every way.'

Frame 4 Caption window – Claudio, supported by Don Pedro, shames Hero at the wedding ceremony and then leaves. Composition window – Image including Don Pedro apologising, ‘... Leonato,/ I am sorry you must hear. Upon mine honour,/ Myself, my brother, and this grievèd Count/ Did see her, hear her, at that hour last night/ Talk with a ruffian at her chamber window,’

Frame 5 Caption window – Members of the Watch overhear Conrade and Borachio boasting about working with Don John to ruin Hero’s good name. They say Claudio will denounce her at the wedding ceremony. The Watch arrests the villains, but the audience isn’t sure whether the members are efficient enough to prevent disaster. Composition window – Image including Borachio bragging, ‘And partly by his oaths, which first possessed them, partly by the dark night, which did deceive them, but chiefly by my villainy, which did confirm any slander that Don John had made – away went Claudio enraged ...’

Frame 6 Caption window – The Friar and Benedick agree that it is likely that the Prince and Claudio have been misled and that the accusations against Hero are false. The Friar suggests that the company should pretend Hero is dead until they can discover the truth. Composition window – Image including Benedick saying, ‘Two of them have the very bent of honour,/ And if their wisdoms be misled in this/ The practice of it lives in John the Bastard,’

Frame 7 Caption window – Everything is put to rights, Hero will marry Claudio, Benedick is to marry Beatrice and news arrives that Don John has been captured. Composition window – Image including Benedick insisting, ‘Come, come, we are friends. Let’s have a dance ere we are married, that we may lighten our own hearts and our wives’ heels.’

Frame 8 Caption window – Don Pedro and his men return from the war and announce their intention of staying for at least a month. This seems ideal for Claudio and Hero who appear to be falling in love, but it is less certain whether it is happy news for Beatrice and Benedick. Composition window – Image with Don Pedro announcing, ‘I tell him we shall stay here at the least a month, and/he heartily prays some occasion may detain us longer.’

Frame 9 Caption window – After some misunderstanding at the party, Don Pedro explains that Hero has agreed to marry Claudio. Composition window – Image with Don Pedro revealing, ‘Here, Claudio, I have wooed in thy name, and fair Hero is won. I have broke with her father and his good will obtained.’

Frame 10 Caption window – Don John tells his brother and Claudio that he can prove that Hero has been unfaithful. They decide to view his evidence. Composition window – Image including Claudio swearing, ‘If I see anything tonight why I should not marry her, tomorrow, in the congregation where I should wed, there will I shame her.’

Frame 11 Caption window – Borachio admits that he deceived the Prince and Claudio. Composition window – Image including Borachio acknowledging, ‘(The Watch) overheard me confessing to this man how Don John your brother incensed me to slander the Lady Hero, how you were brought into the orchard and saw me court Margaret in Hero’s garments, how you disgraced her when you should marry her.’

The correct order is 8, 3, 9, 2, 10, 5, 4, 6, 11, 7.

3. When students are confident that they have the frames in the right order, they can drag them into a print template and print for future reference.

Plenary

4. Students should check that they have got frames correctly placed by watching the **Brief *Much Ado*** storyboard. Those who have made mistakes can put them right and reprint.
5. Discuss how far members of the class agree with the summary. Would they have included different or additional key moments? If so, what and why?

**Extension/
Homework**

6. Students can improve the existing storyboard in terms of staging, choice of quotation or summary. They can also add additional frames where they think important events have been omitted.

Student Notes

Activity 3 What Happens When?

Objectives

This activity will help you to understand the storyline of *Much Ado About Nothing* and set any scenes that you study into context. If you are being examined on the text, it will also help you revise.

Outcomes

By the end of this activity you will have:

- put a simple summary of the play into the right order
- added additional frames as necessary.

Resources

Kar2ouche *Much Ado About Nothing*

Activities

Introduction

1. Discuss with a partner what you remember of the story of *Much Ado About Nothing*. Make a few notes. To jog your memory, here are some questions.
 - How does the play start?
 - Where have the men been?
 - Who is Don John?
 - What marriages are planned?
 - What happens to spoil the wedding plans?
 - What happens at the wedding?
 - Who is to blame and why?
 - How is the truth revealed?
 - What happens at the end?

Development

2. Open the **Out of Sequence** storyboard and watch it through a couple of times, making rough notes regarding the order you think the frames should go in. They should be in the same order as they appear in the play.



to open the **Out of Sequence** storyboard.

3. Where you are unsure, take a key word from the quotation and, using the search facility at the top of the text/audio palette, find where it appears in the text.
4. When you are confident that you know which order the frames should go in, click on the printing screen button and drag the frames, in the right order, into a print template. The thumbnails are small, so you might need to swap between the composition and printing screen as you do this activity. Remember that the frame you are viewing in the composition window is outlined in red in the filmstrip.
5. Print for future reference.

Student Notes**Plenary**

6. Check with another pair that you have got frames correctly placed or watch the **Brief *Much Ado*** storyboard. Make the necessary changes and additions.



to open the **Brief *Much Ado*** storyboard.

If you have made a mistake, put it right and reprint.

7. Working with your partner, discuss how far you agree with the summary. Would you have included different or additional key moments? If so, what and why?

Extension/Homework

8. Rather than print out the pre-made frames, you can rearrange the thumbnails on the storyboard itself. To do this, 'Save as' a new name in your own area of the network. Grab the first thumbnail and move it to where in the sequence you think it should belong. This duplicates the original frame so, once you have relocated it, return to the original and delete it. Carry on until all the frames are in the correct order. At this point improve the existing frames in terms of staging, choice of quotation and/or summary. Add additional frames where you think important events have been omitted. You can also add soundfiles and sound effects as appropriate.

Teacher Notes

Activity 4 Finishing Off

Key Stage/Year	Key Stage 3/Years 7-9 (possibly up to KS5 with reference to critical interpretations)
Group Organisation	This activity is best suited to students working in pairs or groups of three, as they will gain from having to discuss their ideas with others. At the plenary stage the pairs or small groups combine to share their work.
Suggested Timing	1 hour

Overview of Task

Students are told that they work for a TV production company and have to complete the work of a team that has been preparing a proposal for a 30-minute animated version of *Much Ado About Nothing*. The partially prepared storyboard comprises some quotations, some modern English summaries and a selection of images – students decide on a particular interpretation and fill the gaps.

Objectives

All students will: complete the storyboard as instructed showing understanding of the main events in the play.

Most students will: complete the storyboard adding comments about staging, characterisation and some themes.

Some students will: complete and add to the storyboard adding comments about dramatic interpretation.

Curriculum References

National Curriculum English

EN1 Speaking and listening

1a structure their talk clearly, using markers so that their listeners can follow the line of thought; **1d** use visual aids and images to enhance communication.

2f ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say; **3c** sift, summarise and use the most important points.

EN2 Reading

1b analyse and discuss alternative interpretations, ambiguity and allusion; **1e** consider how meanings are changed when texts are adapted to different media; **1f** read and appreciate the scope and richness of complete novels, plays and poems; **1h** reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

EN3 Writing

1g consider what the reader needs to know and include relevant details; **1h** present information clearly, using appropriate layout, illustrations and organisation.

National Literacy Strategy Year 7

Reading

1 Locate information; **2** Extract information; **4** Note making; **7** Identify main ideas.

Writing

3 Exploratory process; **5** Story structure; **11** Present information.

Speaking and listening

1 Clarify through talk; **3** Shape a presentation; **5** Put a point of view; **10** Report main points; **12** Exploratory talk; **13** Collaboration; **14** Modify views.

**National
Literacy
Strategy Year 8****Reading**

9 Influence of technology; 8 Transposition; 13 Interpret a text.

Writing

5 Narrative commentary; 10 Effective information.

Speaking and listening

3 Formal presentation; 11 Building on others.

**National
Literacy
Strategy Year 9****Reading**

3 Note-making at speed; 10 Interpretations of text.

Writing

4 Presentational devices; 7 Infotainment; 12 Effective presentation of information.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

Outcomes

By the end of this activity students will have a:

- storyboard summary of *Much Ado About Nothing* demonstrating a particular interpretation
- completed evaluation of at least one other group's storyboard.

Resources

Kar2ouche *Much Ado About Nothing*

- **Partial *Much Ado*** storyboard

Sheet 4.1 *Evaluation*

Activities

Introduction

1. Explain to students that they are part of a team that has been asked to put together a proposal for a new 30-minute animated adaptation of *Much Ado About Nothing*. They aren't starting from scratch because another team began the work, but then couldn't finish it. They will present their ideas to the board of directors (the rest of the class or a selected group) through a storyboard that outlines their intentions. From this storyboard the TV company will decide whether or not to hire the team to make the animation.

Development



2. Students should open the **Partial *Much Ado*** storyboard and survey what they have been given. In particular they should focus on what bits of the story have been omitted; which bits aren't, in their opinion, needed; which bits they like, and whether they agree with the interpretation. One of the pair or group of three should make notes. They should find that three things are needed in each frame, two of which are missing. Each frame should have an image, a quotation and some explanatory text.

Content of the Partial *Much Ado* storyboard

Frame 1 Caption window – Leonato receives a letter informing him that Don Pedro is returning from the war and intending to visit him in Messina. Composition window – blank.

Frame 2 Caption window – blank. Composition window – Image of Hero and Claudio looking lovingly at each other whilst Beatrice and Benedick engage in some witty dialogue.

Frame 3 Caption window – Don John: 'Come, come, let us thither. This may prove food for my displeasure.' (Act 1 Scene 3) Composition window – blank.

Frame 4 Caption window – At the masked ball Don Pedro asks Hero for her hand in marriage on Claudio's behalf. Composition window – blank.

Frame 5 Caption window – blank. Composition window – Image of Claudio, Hero and Leonato listening to Don Pedro who has a speech bubble with pictures of Benedick and Beatrice.

Frame 6 Caption window – Borachio: 'Go you to the Prince your brother. Spare not to tell him that he hath wronged his honour in marrying the renowned Claudio – whose estimation do you mightily hold up – to a contaminated stale, such a one as Hero.' (Act 2 Scene 2) Composition window – blank.

Frame 7 Caption window – Benedick overhears Don Pedro, Claudio and Leonato discussing Beatrice's love for him. Believing what they say, he resolves to return her love. Composition window – blank.

	Frame 8 Caption window – blank. Composition window – Image of Beatrice hidden in the bushes listening to a conversation between Hero and Ursula. Beatrice has a thought bubble containing a picture of Benedick.	
	Frame 9 Caption window – Don John: ‘The word is too good to paint out her wickedness; I could say she were worse ... Go but with me tonight, you shall see her chamber window entered,’ (Act 3 Scene 2) Composition window – blank.	
	Frame 10 Caption window – The Watch arrests Borachio and Conrade who have been bragging about the wicked trick they have played on the Prince and Claudio in defaming Hero. Composition window – blank.	
	Frame 11 Caption window – blank. Composition window – Image of wedding, with Hero prostrate and Claudio standing menacingly above.	
	Frame 12 Caption window – Friar: ‘Trust not my age,/ My reverence, calling, nor divinity,/ If this sweet lady lie not guiltless here/ Under some biting error.’ (Act 4 Scene 1) Composition window – blank.	
	Frame 13 Caption window – Beatrice and Benedick admit they love each other. Beatrice insists that Benedick prove his love by challenging Claudio to a duel. Composition window – blank.	
	Frame 14 Caption window – blank. Composition window – Image of Sexton, Borachio and Conrade with Leonato, Antonio, Don Pedro, Claudio and Benedick.	
	Frame 15 Caption window – Don Pedro: ‘Come, let us hence, and put on other weeds,/ And then to Leonato’s we will go.’ (Act 5 Scene 3) Composition window – blank.	
	Frame 16 Caption window – Claudio arrives at Leonato’s, believing that Hero is dead and that he is to marry Antonio’s daughter. Composition window – blank.	
	Frame 17 Caption window – blank. Composition window – Image of celebration.	

3. The pair or group now plans what needs to be done in order to create a decent summary that will provide a valid and consistent interpretation of the play. A different person should make notes.
4. Together they complete their storyboard thinking carefully about the dominant interpretation: comic farce; slightly menacing with an ambiguous ending; a romantic love story; a story about betrayed innocence; a battle between the sexes, or some other.
5. Students practise presenting their ideas to the Board. Each member of the group should talk for part of the presentation.
6. Three or four pairs/small groups present to each other and complete Sheet 4.1 *Evaluation* for each presentation. Between them, using the notes they’ve made, students should decide which pair’s/group’s work should be shown to the whole class.

Plenary



7. The best are shown to the whole class. A secret ballot could be held to decide which is the best of the best.

***Extension/
Homework***

8. Students can be asked to write a report of the final proceedings: the notes the Board would have made about the relative merits of each proposal with an explanation of why they selected the final winner.
9. If there is time, or if students have access to Kar2ouche *Much Ado About Nothing* outside lessons, they could create an animation of one scene in the style of their proposal or the winning proposal.

Student Notes

Activity 4 Finishing Off

Objectives

This activity will help you to understand the storyline of *Much Ado About Nothing* and explore a number of possible interpretations of Shakespeare's text. If you are being examined on the play, it will also help you revise.

Outcomes

By the end of this activity you will have:

- a storyboard summary of *Much Ado About Nothing* demonstrating a particular interpretation
- a completed evaluation of at least one other group's storyboard.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 4.1 *Evaluation*

Activities

Introduction

1. You are part of a team that has been asked to pitch for a new 30-minute TV adaptation of *Much Ado About Nothing*. The proposal is to be presented to the TV channel's board of directors who will decide whether your team gets the work.
2. You aren't starting from scratch because another team began the work, but couldn't finish it. When you have worked on the storyboard you will use it to present your ideas to the Board – that is, some other members of your class. The best ones will be shown to the whole class.

Development

3. Begin by opening the **Partial *Much Ado*** storyboard and survey what has already been created. You'll notice that each frame has one of three things: a picture, a quotation or a summary of part of the play. Each frame could really do with all three. As well as structure, you need to think about:
 - what bits of the story have been missed out
 - which bits aren't, in your opinion, needed (be prepared to say why)
 - which bits you like and why
 - whether you agree with the overall interpretation and why.

One of your group should make notes summarising your responses.



to open the **Partial *Much Ado*** storyboard.

4. Plan what you need to do in order to create a decent summary that will provide a valid and consistent interpretation of the play. If possible, nominate a different person to make notes.

Student Notes

5. Complete your storyboard, thinking carefully about the dominant interpretation. Is it for instance:
 - a comic farce?
 - slightly menacing with an ambiguous ending (can the marriages be happy)?
 - a romantic love story?
 - a story about innocence betrayed?
 - about a battle between the sexes?
 - about something else?
6. Practise presenting your ideas. Make sure that each member of your group talks for part of the presentation. Don't just read your notes. Remember you're supposed to be pitching your ideas to a board of TV directors, so make what you say lively, spontaneous and persuasive. Look at your audience, and keep your description relatively formal and professional as if at a job interview.

Plenary

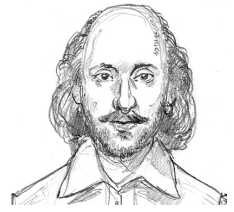
7. When you're happy with your practice run, present your proposals to one or two other groups. When you have finished, you'll need to watch what they have prepared. Make notes about your responses to their pitch on Sheet 4.1 *Evaluation*. The notes you make will provide you with the evidence you need to make your final choice.
8. Decide between you which of the presentations, yours or one of the other groups', is best and should be shown to the whole class.
9. As a whole class watch those that the small groups selected. Be prepared to vote, secretly, for the one you like best. You need to be able to say what is good about it.

Extension/Homework

10. Write a formal report of the final proceedings. That is, the report the Board would have made about the relative merits of each of the finalists with an explanation of the reasons for awarding the contract to the group that received most votes.
11. If you have time, take one scene from the play (your teacher may decide which) and create an animation that demonstrates some of the features outlined in your proposal.

Sheet 4.1

Evaluation



**This storyboard
was created by:**

I like it because:

1

2

3

The most thought-provoking moment was when:

I think this group's interpretation is:

The one thing I would change is:

Because:

Name

Date

Teacher Notes

Activity 5 Take 10

Key Stage/Year	Key Stage 3/Years 7-8
Group Organisation	This activity begins with students working in pairs to discuss the key quotations. They continue working together for the remainder of the activity. Alternatively, those who prefer could work through this activity alone, just coming together with others for the plenary.
Suggested Timing	1-2 hours

Overview of Task

Students are provided with 10 key quotations to explain and illustrate as a means of summarising the story. This is most suitable for younger students and/or those who would find the previous summary activities too tough. More able students should be asked to locate their own quotations.

Objectives

All students will: create a 10-frame storyboard summarising the story of *Much Ado About Nothing* including a commentary on the provided quotations.

Most students will: create a 10-frame storyboard and accompany each frame with a commentary explaining the stage in the story indicated by the quotation.

Some students will: select the 10 quotations that they think best summarise the play and add a modern English commentary.

Curriculum References

National Curriculum English

EN1 Speaking and listening

3c sift, summarise and use the most important points.

EN2 Reading

1e consider how meanings are changed when texts are adapted to different media; 1f read and appreciate the scope and richness of complete novels, plays and poems.

National Literacy Strategy Year 7

Reading

1 Locate information; 4 Note making; 7 Identify main ideas.

Speaking and listening

3 Shape a presentation; 12 Exploratory talk; 13 Collaboration; 14 Modify views.

National Literacy Strategy Year 8

Reading

9 Influence of technology.

Speaking and listening

11 Building on others.

Outcomes

By the end of this activity students will have:

- a 10-frame summary of *Much Ado About Nothing*.

Resources

Kar2ouche *Much Ado About Nothing*

- **10 Frames** storyboard

Sheet 5.1 *10 Key Quotations*

Activities

Introduction



1. Distribute Sheet 5.1 *10 Key Quotations* and discuss with students what the quotations mean and where they occur in the story. Ask more able students to select their own 10 quotations and look in some depth at the significance of Shakespeare's use of language.

Development



2. Students should open the **10 Frames** storyboard and create a frame for each quotation. The first frame has been provided as a model. They then locate the quotation in the text, drag and drop it into the caption window and record their own audio track. Students finding their own quotations should open a blank storyboard.
3. Next they should create the visual to accompany the quotation. They need to:
 - select a suitable background which fits both the atmosphere and physical setting
 - drag in the relevant characters – size, pose and position them appropriately
 - include appropriate props
 - add speech and thought bubbles as necessary.

Plenary

4. Students should compare how they have visualised the 10 quotations and discuss possible reasons for the similarities and differences.

Extension/ Homework

5. Students can turn the storyboard into a single comic page that provides an entertaining and memorable summary of the story for a revision guide.

Student Notes

Activity 5 Take 10

Objectives

This activity will help you to understand the storyline of *Much Ado About Nothing* and explore a number of possible interpretations of Shakespeare's text. If you are being examined on the play, it will also help you to revise.

Outcomes

By the end of this activity you will have:

- produced a 10-frame storyboard summary of *Much Ado About Nothing*
- created a revision guide version of the story in the form of a comic page.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 5.1 10 Key Quotations

Activities

Introduction

1. Read through Sheet 5.1 10 Key Quotations and, with a partner, chat about:
 - what you think each quotation means
 - where it comes in the story
 - what it adds to your understanding of narrative, character and theme
 - how Shakespeare's use of language helps your interpretation.

Alternatively, you may be asked to select your own quotations. If this is the case, you need to choose them according to what they add to your understanding of narrative, character and theme. You also need to explain how Shakespeare's language informs your interpretation.

Development

2. Open the **10 Frames** storyboard and create a frame for each quotation. The first frame has been created to help you get going. Locate the quotation in the text by using the search facility. This is at the top of the text/audio palette.



to open the **10 Frames** storyboard.



to open a **new** storyboard.

3. Drag the quotation into the caption window and then record yourself reading the speech with as much appropriate feeling as possible.

Student Notes

4. Next create a 'still photograph' to illustrate what is happening when the quotation is being spoken. To do this, you need to:
 - select a background to show where the action takes place and which creates an appropriate atmosphere
 - drag in the relevant characters – size, pose and position them appropriately to convey something of their mood and relationship with others present
 - include appropriate props – these may be referred to in the text, add atmosphere or be used in a symbolic way, for instance a falling leaf may suggest the onset of winter and that things will not always be happy
 - add speech bubbles – these could contain the quotation, or your interpretation of the quotation in modern English
 - add thought bubbles to demonstrate possible motivation, thoughts, attitudes, relationships etc.
5. Finally, where necessary, add a line explaining what is happening. Type this in the caption window below your quotation.

Plenary

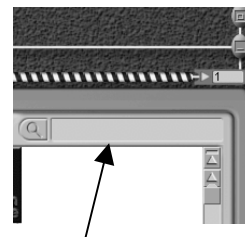
6. Work with another student or pair of students to discuss the similarities and differences between the ways in which you have visualised, and therefore interpreted, the quotations.

Extension/Homework

7. Turn your storyboard into a single comic page for a revision guide. Make it both an entertaining and a memorable summary of the story.

Sheet 5.1

10 Key Quotations



Find the context, that is, where in the play these quotations occur. Briefly summarise what is happening when they are spoken. Explain:

- how they are significant in terms of the story
- what they tell you about character
- their thematic importance.

The first frame has been created for you.

If you can, explain how Shakespeare's use of language affects your understanding of what is being said.

Leonato: 'I learn in this letter that Don Pedro of Aragon comes this night to Messina.' (Act 1 Scene 1 lines 1-2)

Don Pedro: 'Here, Claudio, I have wooed in thy name, and fair Hero is won.' (Act 2 Scene 1 lines 295-6)

Don Pedro: 'I will in the interim undertake one of Hercules' labours, which is to bring Signor Benedick and the Lady Beatrice into a mountain of affection th'one with th'other.' (Act 2 Scene 1 lines 360-3)



Borachio: 'The poison of that lies in you to temper. Go you to the Prince your brother. Spare not to tell him that he hath wronged his honour in marrying the renowned Claudio ... to a contaminated stale, such a one as Hero. (Act 2 Scene 2 lines 21-6)

Claudio: (aside) 'If he do not dote on her upon this, I will never trust my expectation.' (Act 2 Scene 3 lines 209-10)

Beatrice: 'And, Benedick, love on. I will requite thee. / Taming my wild heart to thy loving hand.' (Act 3 Scene 1 lines 111-2)

Don John: 'I could say she were worse. Think you of a worse title and I will fit her to it. Wonder not till further warrant. Go but with me tonight, you shall see her chamber window entered, even the night before her wedding day.' (Act 3 Scene 2 lines 104-8)

Claudio: 'Not to be married, / Not to knit my soul to an approved wanton.' (Act 4 Scene 1 lines 43-4)

Borachio: 'The lady is dead upon mine and my master's false accusation;' (Act 5 Scene 1 lines 236-7)

Benedick: 'Come, come, we are friends. Let's have a dance ere we are married, that we may lighten our own hearts and our wives' heels.' (Act 5 Scene 4 lines 117-9)



These quotations come from the Oxford Shakespeare series. If you are using a different edition you may notice slight differences in spelling, punctuation, wording and/or line references. Why do you think this may be so?



Section 2: Closer Reading

Overview

It is assumed that students will already know the story of *Much Ado About Nothing* before attempting the activities in this section. This can be gained from reading the text; watching a performance, live or on film; reading a modern story version and/or working through some of the storyboarding activities in the first section of this pack. In particular, the **Brief *Much Ado*** storyboard in Activity 3 can be used to provide an overview.

The following activities suggest some of the ways in which Kar2ouche can be used to enhance understanding of chosen extracts from *Much Ado About Nothing*. It is envisaged that these will be integrated with more familiar classroom approaches and maybe some more active drama exercises to support close reading of specific scenes in the text. By completing a range of these activities students will be able to develop their knowledge, understanding and enjoyment of the play. The comparative aspects have been introduced to help students prepare for SATs but could also be used as starters for GCSE essays.

You will know what your students need to accomplish through their study of the play:

- an introduction to the language – making subsequent more formal study easier
- preparation for an examination either on the play as a whole or on a number of specified extracts
- a coursework essay or oral presentation ...

With understanding of the goal and your knowledge of the students, you will be able to put together the appropriate unit of work. Some of the following activities will fit into such a programme and help you to vary the teaching approach. In addition, you can adapt and tailor some of the activities to your students' needs and/or make your own activities. Whatever way you use the software, Kar2ouche will help engage your students' interest and stimulate independent, innovative and individual thinking about the play.

Other Ideas

As well as the scenes covered in detail here, other suggestions include comparing:

- the two gulling scenes, Act 2 Scene 3 (Benedick) and Act 3 Scene 1 (Beatrice)
- the way Benedick and Beatrice act the first time they appear in public after they have heard tell of the other's love, Act 2 Scene 3 (Benedick) and Act 3 Scene 4 (Beatrice)
- the weddings, Act 4 Scene 1 and Act 5 Scene 4
- the Prince with Leonato when they first arrive, Act 1 Scene 1, and just before they plan to leave, Act 5 Scene 1
- Benedick with Beatrice before they discover their mutual love Act 1 Scene 1 or Act 2 Scene 1, and then later, the end of Act 4 Scene 1 or Act 5 Scene 2
- the beginning and ending.

Single scenes that might provide good activities to engage students' interest and begin to help illustrate themes might include the following.

- Reading the first half of **Act 1 Scene 1** closely, students should collect together clues of Beatrice and Benedick's past relationship, for example, 'You always end with a jade's trick, I know you of old.' They could then be asked to create the missing scene – Benedick and Beatrice's last encounter. Reference to Claudio and Hero's previous meeting could also be included.
- **Act 1 Scene 2** – ask students to read the scene closely and then create the scene in which Leonato gives Hero the news. They should concentrate both on what is said and on what is thought. Evidence for the thoughts can be supplied in the caption windows.
- Students could create a storyboard for the start of the party scene **Act 2 Scene 1**, in which characters are given thought bubbles in relation to Beatrice's comments. They should compare the two women and the men's attitudes. They could question how Hero would feel in a relationship where her cousin is more outspoken. Is she more likely to be relieved or overpowered?
- **Act 3 Scene 3** is a difficult scene for a modern audience. Students could be asked to produce a storyboard proposal for a schools' performance in which they show how the comedy of Dogberry and the Watch could be handled.

- Having worked through Borachio's confession in **Act 5 Scene 1**, students could create a storyboard meeting between Hero and Margaret and imagine the conversation. They should try to copy the characters' style of language and then write a commentary explaining what they have done.
- Students could be asked to provide three alternative shots for the ending of the play (**Act 5 Scene 4**) that each reflect a different interpretation. Their commentaries can be written in the caption window.

Because Kar2ouche is an open-ended learning and teaching tool, you can use the assets to create your own activities. This will be particularly useful if you wish to study a scene or scenes not covered here. If you do develop your own lesson plans and storyboards, and wish to share them with others, please send them to esp@kar2ouche.com. We will then be able to publish them on www.kar2ouche.com for other teachers to use.

Teacher Notes

Activity 6 Benedick and Love

Act 1 Scene 1 and Act 2 Scene 3

Key Stage/Year	Key Stage 3/Year 9
Group Organisation	The extracts can be introduced through whole-class discussion and brainstorming. However, when listening to the extracts and answering the initial questions, it will be more beneficial for students to work in pairs or groups of three. If time is limited, students could be allocated one of the two extracts and then come back together to share what they have discovered. The main activity can be completed individually or in pairs and will end with a class showing of some of the best examples of students' work.
Suggested Timing	The introductory section exploring the two extracts in detail will take 1-2 lessons, depending on whether students look in detail at one or both extracts. The development may take up to 2-3 lessons, but the tasks can be used selectively to reduce the amount of computer time needed.

Overview of Task

Students begin by gaining an overall understanding of the two extracts and how they might be staged. They then look in detail at a sample SATs question: 'In these extracts, Benedick reacts in different ways to love and marriage. Imagine that you are going to direct the play. Explain how the actor playing Benedick should react to those around him. Give reasons for your suggestions. Refer closely to the extracts.' For each extract students work through, a storyboard that prompts their responses. Finally, using what they have learned, they write a sample essay.

Objectives

All students will: write a brief essay containing a few simple facts explaining Benedick's apparently changing attitude to love and how he reacts to others.

Most students will: provide a commentary showing some understanding of how Benedick's attitude to love and reactions to others might be conveyed in performance. They will also make some observations on the use of language.

Some students will: express a well-reasoned and consistent interpretation of Benedick's attitudes to love and how these might be conveyed to an audience. They will also offer alternative interpretations with their personal reasons for discounting these in their performance. They will show appreciation of the effect of language on informing direction and use quotation economically but well.

Curriculum References

National Curriculum English

EN1 Speaking and listening

1d use visual aids and images to enhance communication.

2b identify the major elements of what is being said both explicitly and implicitly; **2f** ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say; **3c** sift, summarise and use the most important points.

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1b** analyse and discuss alternative interpretations, ambiguity and allusion; **1c** consider how ideas, values and emotions are explored and portrayed; **1h** reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

EN3 Writing

1l reflect on the nature and significance of the subject matter; **1m** form their own view, taking into account a range of evidence and opinions.

National Literacy Strategy Year 9

Reading

10 Interpretations of text; **14** Analyse scenes.

Writing

16 Balanced analysis; **17** Cite textual evidence.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

Outcomes

By the end of this activity students will have:

- created a range of storyboards presenting interpretations of the two extracts
- written a sample SATs essay.

Resources

Kar2ouche *Much Ado About Nothing*

- **Three Men** storyboard
- **Honest Man** storyboard
- **Changed Man** storyboard
- **Professed Tyrant** storyboard
- **Change of Heart** storyboard
- **Psychiatry on 4** storyboard

Sheet 6.1 *Extracts*

Sheet 6.2 *Mock Not*

Sheet 6.3 *'This can be no trick'*

Sheet 6.4 *Evaluation*

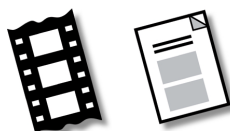
Sheet 6.5 *Comparing Extracts: Act 1 Scene 1 and Act 2 Scene 3*

Activities

Introduction



1. Begin by recapping how *Much Ado About Nothing* begins and finding out what students remember about the main male characters: Don Pedro, Claudio and Benedick. In particular, try to draw out: where the three men have been; their relative experience and rank (the use of 'you' and 'thou' gives some clues), and by implication age; how this might colour their attitudes to love; and the students' initial opinions of the three men. This could take the form of a discussion or students could complete the **Three Men** storyboard. This just provides space for responses to the questions above.
2. Introduce the extract from Act 1 Scene 1, where the three friends discuss love, by summarising what has gone before. This is reproduced as Extract 1 on Sheet 6.1 *Extracts*. Ask students to listen to the recording of Act 1 Scene 1 from when Claudio asks,



‘Benedick, didst thou note the daughter of Signor Leonato?’ to the point where Benedick leaves Claudio and Don Pedro alone (Benedick: ‘... examine your conscience: and so I leave you.’) This is available in the **Honest Man** storyboard. Some of the composition windows are left blank for students to create their own images.

3. Students can discuss what they think is happening in this extract, what they learn about the three men and the relationship between them.
4. Students should then listen to the extract again and in pairs discuss the answers to the questions on Sheet 6.2 *Mock Not*. These will lead them into a closer reading of the text and allow them to compose still shots for a virtual performance.
5. Having looked at the first extract, students can refer to a later scene (Act 2 Scene 3) where Benedick expresses very different attitudes to love. This is reproduced as Extract 2 on Sheet 6.1 *Extracts*. Again, ask students if they can remember what prompts this change of heart. Through a question-and-answer session, summarise what has led up to the events in Act 2 Scene 3. Ask students to read the extract presented in the **Changed Man** storyboard and then, when they have rehearsed, to record their version of the scene. The questions and prompts on Sheet 6.3 *‘This can be no trick’* will help them interpret the extract dramatically. You can amend this sheet in the Word document (on disk 2 of the software) if you want to change any of the prompt questions.
6. Pairs of students should listen to and discuss each other’s recordings. If there is time, they may also want to alter some of the images in the storyboard to reflect their vision of what is happening.

Development

7. Having shared ideas and presentations, students can begin to compare aspects of the two extracts. Focus points might include the following.
 - In these extracts, Benedick reacts in different ways to love and marriage. Imagine that you are going to direct the play. Explain how the actor playing Benedick should react to those around him. Give reasons for your suggestions. Refer closely to the extracts.
 - What impressions might an audience get of Don Pedro/Claudio from these extracts? Give reasons for your suggestions. Refer closely to the extracts.
 - What does the audience find out about the relationship between these three men from the way they speak and behave in these extracts? Give reasons for your suggestions. Refer closely to the extracts.



- How do these extracts explore Elizabethan attitudes towards women? Give reasons for your suggestions. Refer closely to the extracts.
 - How do these two extracts explore the theme of deception? Give reasons for your suggestions. Refer closely to the extracts.
8. Taking the first proposed question as an example, ask students to open the **Professed Tyrant** followed by the **Change of Heart** storyboards and follow the directions. If time is limited, divide the work between the class and get students to share results.

Content of the Professed Tyrant storyboard (Act 1 Scene 1)

Frame 1 Text box – In these extracts, Benedick reacts in different ways to love and marriage. Imagine that you are going to direct the play. Explain how the actor playing Benedick should react to those around him. Give reasons for your suggestions. Refer closely to the extracts. Caption window – Follow the directions in the text boxes and then drag the text box to the bin. Add stage directions and advice to your actor in each caption window. Change the images as appropriate. At the end record your own versions of the key speeches.

Frame 2 Composition window – Image of Benedick with speech bubble and quotation, 'Do you question me, as an honest man should do, for my simple true judgement; or would you have me speak after my custom, as being a professed tyrant to their sex?' Text box – Write the stage directions for this speech in the caption window explaining to the actor why you would want Benedick to speak the speech in this way. If you need to change Benedick's pose or position, do this now. Record yourself acting the lines.

Frame 3 Composition window – Benedick and Claudio in conference. Text box – How does Benedick describe Hero? Is he serious? Add a quotation to Benedick's speech bubble. Think about the speed of delivery and the tone of his voice as he delivers these lines. Give advice to your actor in the caption window. If you can, explain what clues you find in the language to inform your decision. Change the poses as appropriate and record the speech.

Frame 4 Composition window – Claudio saying, 'Thou thinkest I am in sport.' He has a blank thought bubble. Text box – Add Benedick to this scene and show his reaction to Claudio's statement. Does Claudio think that Benedick is serious? Why? Complete Claudio's thought bubble. Give directions to the actor playing Benedick in the caption window. Explain your reasoning.

Frame 5 Composition window – Claudio saying, 'Can the world buy such a jewel?' and Benedick replying, 'Yea, and a case to put it into. But speak you this with a sad brow? or do you play the flouting Jack, to tell us Cupid is a good hare-finder and Vulcan a rare carpenter? Come, in what key shall a man take you, to go in the song?' Text box – The actor has asked you what Benedick is saying here. Explain it in modern English in the caption window.

Frame 6 Composition window – as in Frame 5. Text box – How would you compare the two men's views of love? How does the language they use reflect these views? Give advice to Benedick in the caption window. In particular, explain how his tone should contrast with Claudio's and explain your reasons.

Frame 7 Composition window – Benedick sitting and saying, 'I can see yet without spectacles and I see no such matter.' Text box – How would you describe Benedick's response to Claudio? Is there more than one way this line could be spoken? Give your actor the alternatives in the caption window. Which is your preferred way of delivering the line? Why? How do you think Claudio would respond? Add him to the scene.

Frame 8 Composition window – Benedick continuing his previous speech, oblivious to Claudio, 'There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December.' Text box – What does this reveal about Benedick's attitude to Beatrice? How should he deliver these lines? Are they any different to what he has said before? How self-aware is he here? Make some recommendations to your actor. Don't forget to give your reasons.

Frame 9 Composition window – Shakespeare in the corner of the frame with a blank speech bubble. Benedick saying, 'Is't come to this? In faith, hath not the world one man but he will wear his cap with suspicion? Shall I never see a bachelor of three-score again?' Text box – Complete Shakespeare's speech bubble by explaining what 'wear his cap with suspicion' and 'three-score' mean. What does this show about Benedick's attitude to marriage and women? Explain this to your actor in the caption window. Explain the effect the three questions in quick succession should have at the start of this speech.

Frame 10 Composition window – Claudio and Benedick. Text box – What does Benedick suggest marriage is like at the end of this speech? How does his delivery of the second part of the speech differ from the first? How would his reactions be different? Explain what you would like your actor to do and how he should speak in the caption window. Explain the contrast.

Frame 11 Composition window – Arrival of Don Pedro. Text box – How would you describe Benedick's mood as he delivers the first two speeches to Don Pedro? Does this reveal anything about his attitude to love?

Frame 12 Composition window – Claudio and Don Pedro speaking. Benedick watching with a blank thought bubble. Text box – What might Benedick be thinking as Don Pedro commends Claudio's love of Hero? How should he act? Explain to your actor what he should do and why.

Frame 13 Composition window – Benedick saying, 'That I neither feel how she should be loved nor know how she should be worthy, is the opinion that fire cannot melt out of me: I will die in it at the stake.' Claudio and Don Pedro have blank thought bubbles. Text box – How do Benedick's speeches contrast with what Don Pedro and Claudio say? How do they react to him? Are they irritated or amused, or a combination of the two? How does the image Benedick has used work? How do you think the audience should feel about his constant negativity? Give your actor some advice.

Frame 14 Composition window – Don Pedro and Claudio have both turned on Benedick (blank speech bubble) and accuse him of behaviour lacking chivalry. Text box – How does Benedick respond to the accusation that he is discourteous to women? What seems to be his most strongly held objection to marriage? How does repetition work here? Has he mentioned this point before? Add a quotation to the speech bubble. Explain to your actor how he should behave and why.

Frame 15 Composition window – Don Pedro saying, 'I shall see thee, ere I die, look pale with love.' Text box – How should Benedick respond to this? Add him to the frame and give him a thought bubble. This will help the actor decide how to act.

Frame 16 Composition window – blank. Text box – Benedick says that his friends may tease him in a number of ways should he ever fall in love. Choose the one that you think is best and create a scene with Benedick delivering this line. Explain why you chose this example, and how it adds to your understanding of Benedick's attitude to love, in the caption window. How would you describe the imagery he uses?

Frame 17 Composition window – Benedick being dismissed, saying, '... examine your conscience: and so I leave you.' Text box – Don Pedro sends Benedick to do a job, possibly so he can speak seriously with Claudio about his love for Hero. What does Benedick mean in his final speech? How serious do you think he has been?

You could shorten this storyboard for students who would find the task too lengthy, by deleting some of the frames and simplifying the questions in the remaining ones. Save with a new name.

Content of the Change of Heart storyboard (Act 2 Scene 3)

Frame 1 Text box – In these extracts, Benedick reacts in different ways to love and marriage. Imagine that you are going to direct the play. Explain how the actor playing Benedick should react to those around him. Give reasons for your suggestions. Refer closely to the extracts. Caption window – Follow the directions in the text boxes and then drag the text box to the bin. Add stage directions and advice to your actor in each caption window. Change the images as appropriate. At the end record your own versions of the key speeches.

Frame 2 Composition window – Don Pedro saying, 'Come hither, Leonato. What was it you told me of to-day, that your niece Beatrice was in love with Signor Benedick?' Text box – Add Benedick to the frame with a thought bubble explaining his reactions to these words. In the caption window, explain your reasons for believing he would react in this way. You may need to refer to your broader knowledge of events in the play so far.

Frame 3 Composition window – Benedick, having overheard the start of the men's conversation, saying, 'Is't possible? Sits the wind in that corner?' Text box – What does the use of two questions suggest? Is this how you would expect Benedick to behave? Explain what you believe to be Benedick's motivation in the caption window and how the actor should deliver the lines.

Frame 4 Composition window – Benedick again commenting on the men's description of Beatrice's love for him, 'I should think this a gull, but that the white-bearded fellow speaks it: knavery cannot, sure, hide itself in such reverence. Text box – Again Benedick is being rational. How does he convince himself that the men are telling the truth? Is it a fair assumption? How rational is he?

Frame 5 Composition window – Close up of Benedick with a thought bubble. Text box – Benedick is unable to speak for almost 100 lines. The men are obviously enjoying teasing him. What thoughts run through his head as they describe Beatrice's alleged tormented love? In the caption window, explain to your actor how he should behave throughout these lines and why. Summarise his reactions.

Frame 6 Composition window – blank. Text box – In the following five frames take the five key points from Benedick's soliloquy. Do you think his attitude to love has really changed that much? Explain your thoughts and how your actor should deliver the chosen quotations in the caption windows.

Frames 7-11 Composition windows – Images of Benedick alone.

Frame 12 Composition window – Benedick saying, 'Here comes Beatrice. By this day! she's a fair lady: I do spy some marks of love in her.' Text box – Do you think he does spy marks of love? Why? Add Beatrice in a suitable pose to this frame. How do you think this final sentence shows Benedick's attitude to love?

Frame 13 Composition window – Beatrice saying, 'Against my will I am sent to bid you come in to dinner.' Benedick replying, 'Fair Beatrice, I thank you for your pains.' Text box – How has Benedick's behaviour changed here? Think about how Claudio and Don Pedro describe his behaviour towards women in the first extract. Explain how you want your actor to deliver these lines and why. How do you think Beatrice would react?

Frame 14 Composition window – Beatrice responding to Benedick's remarks. Text box – Fill in Beatrice's thought bubble. Tell the actor how to respond to what Beatrice says.

Frame 15 Composition window – Benedick left alone. Text box – Benedick analyses what Beatrice has said to him. How does he interpret it? Give your actor directions and explain how you want to show the change in Benedick's behaviour. How do you want your audience to respond and why?

Frame 16 Composition window – blank. Text box – Compose the final shot for this scene. Explain how you want the actor to leave the stage and why.

As before, you could shorten this storyboard by deleting frames that deal with less prominent points.

9. In a way the two extracts could be seen as presenting the public and private Benedick. The public cynic is much more naive in private. Discuss this concept with students and explore how the two personas differ.
10. Choose examples of good storyboards and share with the whole class.

Plenary

11. Using what they have learned from this exercise, students could answer the sample question as a formal essay. They will probably need to be reminded to:
 - make explicit comments about directing the scene
 - comment on both extracts (this does not have to be equally balanced)
 - note significant features of the language that inform their opinions
 - provide evidence from the text.
12. If you have time, get students to comment on each other's work before submitting for assessment. They could use Sheet 6.4 *Evaluation* to help them structure their comments.



Extension/ Homework



13. Pairs of students complete the **Psychiatry on 4** storyboard, in which they take on the roles of Benedick and the TV psychiatrist and create the interview that might take place.

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Content of the Psychiatry on 4 storyboard

Frame 1 Title and general instructions.

Frames 2-10 Composition window – Mocked-up interview space. Students complete the frames by adding the characters along with their questions and answers.

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14. Students could create a storyboard exploring one of the other suggested questions based on these extracts. The questions are provided on Sheet 6.5 *Comparing Extracts: Act 1 Scene 1 and Act 2 Scene 3*. Alternatively, they could set up a storyboard with prompt questions for other students to complete.
15. Students could also be encouraged to create an interview using the Shakespeare and Benedick characters in which they talk about how the change in attitude is conveyed and how they'd like the audience to respond.



Student Notes**Activity 6 Benedick and Love****Act 1 Scene 1 and Act 2 Scene 3****Objectives**

By working through this activity you will gain in-depth understanding of two extracts in which Benedick gives his opinions on love. You will also get the opportunity to practise a SATs-type reading question.

Outcomes

By the end of this activity you will have:

- created your own version of Act 1 Scene 1 from the point where Claudio confesses his love for Hero to Benedick, who tries to dissuade his friend, to Benedick's exit
- recorded your interpretation of Act 2 Scene 3, the gulling of Benedick
- produced storyboard commentaries and director's notes for the two extracts
- written an essay comparing Benedick's attitude to love in the two extracts.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 6.1 *Extracts*

Sheet 6.2 *Mock Not*

Sheet 6.3 *'This can be no trick'*

Sheet 6.4 *Evaluation*

Sheet 6.5 *Comparing Extracts: Act 1 Scene 1 and Act 2 Scene 3*

Activities**Introduction**

1. How does *Much Ado About Nothing* begin?
2. What do you remember about the characters Don Pedro, Claudio and Benedick?
 - Where have the three men been?
 - What do you know about their rank and importance?
 - How old do you think they are? Who is youngest? Why do you think this?
 - How would you describe their attitudes to love?
 - When you first meet them, what do you think about them? Who do you like best and why?

Record your answers to these questions in the **Three Men** storyboard.



to open the **Three Men** storyboard.

Student Notes

3. Don Pedro announces that they will stay a month at Leonato's house. He then leaves with his host to discuss business. Listen to the recording of Act 1 Scene 1 from when Claudio asks, 'Benedick, didst thou note the daughter of Signor Leonato?' to the point where Benedick leaves.



to open the **Honest Man** storyboard.

Some of the composition windows are blank so that you can create your own images. Alternatively, use Sheet 6.1 *Extracts*.

4. What is happening in this extract? What do you learn about the three men and the relationship between them?
5. Listen to the extract again and in pairs discuss the answers to the questions on Sheet 6.2 *Mock Not*. These will help you read the text more closely and compose your still shots for a virtual performance.
6. Now look at Act 2 Scene 3 where Benedick expresses very different attitudes to love. What prompts his change of heart? Read the extract presented in the **Changed Man** storyboard and then record your version of the scene. Alternatively, refer to Sheet 6.1 *Extracts*. The questions and prompts on Sheet 6.3 '*This can be no trick*' will help you interpret the extract dramatically.



to open the **Changed Man** storyboard.

7. Get together with another pair or group, listen to and discuss each other's recordings. If there is time, you may want to alter some of the images in the storyboard to represent your vision of what is happening. Remember that this is a potentially very funny scene. Think about the way the comedy is and could be achieved.

Development

8. Now you can begin to compare aspects of these two extracts. For instance, you might be asked to comment on the following points.
 - In these extracts, Benedick reacts in different ways to love and marriage. Imagine that you are going to direct the play. Explain how the actor playing Benedick should react to those around him. Give reasons for your suggestions. Refer closely to the extracts.
 - What impressions might an audience get of Don Pedro/Claudio from these extracts? Give reasons for your suggestions. Refer closely to the extracts.
 - What does the audience find out about the relationship between these three men from the way they speak and behave in these extracts? Give reasons for your suggestions. Refer closely to the extracts.
 - How do these extracts explore Elizabethan attitudes towards women? Give reasons for your suggestions. Refer closely to the extracts.
 - How do these two extracts explore the theme of deception? Give reasons for your suggestions. Refer closely to the extracts.
 - As the Director, how do you want the audience to respond as they watch these two scenes? In particular, how should they react to the changes in Benedick's attitude?

Student Notes

9. Open the **Professed Tyrant** storyboard and when you have worked through this open the **Change of Heart** storyboard. Follow the directions in both. If time is limited, you may be asked to divide the work between you and share results.



to open the **Professed Tyrant** storyboard.



to open the **Change of Heart** storyboard.

10. In a way the two extracts could be seen as presenting the public and private Benedick. How do the two personas differ?

Plenary

11. Using what you have learned from this exercise, write your answer to the first sample question as a formal essay. Remember you need to:
- make comments about directing the scene
 - comment on both extracts (this does not have to be equally balanced)
 - note significant features of the language that help you to form your opinions
 - provide evidence from the text in the form of brief quotations.
12. If you have time, you can comment on other students' work before submitting the essays for marking. Use Sheet 6.4 *Evaluation* to help structure the things you have to say.

Extension/Homework

13. With a partner, complete the **Psychiatry on 4** storyboard. One of you should play Benedick and the other the TV psychiatrist. Together think of the sorts of questions you would like to ask Benedick. Create the interview that might take place.



to open the **Psychiatry on 4** storyboard.

14. Create a storyboard exploring one of the other suggested questions based on the two extracts. The questions are provided on Sheet 6.5 *Comparing Extracts: Act 1 Scene 1 and Act 2 Scene 3*. Alternatively, set up a storyboard with prompt questions for other students to complete.
15. Create an interview with Shakespeare and the actor playing Benedick. Get your interviewer to encourage them to talk about what they both try to achieve in these scenes. In other words, how does the writer want the audience to react and how does the actor try to achieve this?

Sheet 6.1**Extracts****Extract 1: Act 1 Scene 1 lines 157 –278**

- CLAUDIO: Benedick, didst thou note the daughter of Signor Leonato?
- BENEDICK: I noted her not; but I looked on her.
- CLAUDIO: Is she not a modest young lady?
- BENEDICK: Do you question me, as an honest man should do, for my simple true judgment; or would you have me speak after my custom, as being a professed tyrant to their sex?
- CLAUDIO: No; I pray thee speak in sober judgment.
- BENEDICK: Why, i' faith, methinks she's too low for a high praise, too brown for a fair praise and too little for a great praise: only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.
- CLAUDIO: Thou thinkest I am in sport: I pray thee tell me truly how thou likest her.
- BENEDICK: Would you buy her, that you inquire after her?
- CLAUDIO: Can the world buy such a jewel?
- BENEDICK: Yea, and a case to put it into. But speak you this with a sad brow? or do you play the flouting Jack, to tell us Cupid is a good hare-finder and Vulcan a rare carpenter? Come, in what key shall a man take you, to go in the song?
- CLAUDIO: In mine eye she is the sweetest lady that ever I looked on.
- BENEDICK: I can see yet without spectacles and I see no such matter: there's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?
- CLAUDIO: I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.
- BENEDICK: Is't come to this? In faith, hath not the world one man but he will wear his cap with suspicion? Shall I never see a bachelor of three-score again? Go to, i' faith; an thou wilt needs thrust thy neck into a yoke, wear the print of it and sigh away Sundays. Look Don Pedro is returned to seek you.

[Re-enter DON PEDRO]

- DON PEDRO: What secret hath held you here, that you followed not to Leonato's?
- BENEDICK: I would your grace would constrain me to tell.
- DON PEDRO: I charge thee on thy allegiance.
- BENEDICK: You hear, Count Claudio: I can be secret as a dumb man; I would have you think so; but, on my allegiance, mark you this, on my allegiance. He is in love. With who? now that is your grace's part. Mark how short his answer is; with Hero, Leonato's short daughter.
- CLAUDIO: If this were so, so were it uttered.
- BENEDICK: Like the old tale, my lord: 'it is not so, nor 'twas not so, but, indeed, God forbid it should be so.'
- CLAUDIO: If my passion change not shortly, God forbid it should be otherwise.
- DON PEDRO: Amen, if you love her; for the lady is very well worthy.
- CLAUDIO: You speak this to fetch me in, my lord.
- DON PEDRO: By my troth, I speak my thought.
- CLAUDIO: And, in faith, my lord, I spoke mine.
- BENEDICK: And, by my two faiths and troths, my lord, I spoke mine.
- CLAUDIO: That I love her, I feel.
- DON PEDRO: That she is worthy, I know.
- BENEDICK: That I neither feel how she should be loved nor know how she should be worthy, is the opinion that fire cannot melt out of me: I will die in it at the stake.
- DON PEDRO: Thou wast ever an obstinate heretic in the despite of beauty.
- CLAUDIO: And never could maintain his part but in the force of his will.
- BENEDICK: That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks: but that I will have a recheat winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong to mistrust any, I will do myself the right to trust none; and the fine is, for the which I may go the finer, I will live a bachelor.
- DON PEDRO: I shall see thee, ere I die, look pale with love.
- BENEDICK: With anger, with sickness, or with hunger, my lord, not with love: prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker's pen and hang me up at the door of a brothel-house for the sign of blind Cupid.
- DON PEDRO: Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.

- BENEDICK: If I do, hang me in a bottle like a cat and shoot at me; and he that hits me, let him be clapped on the shoulder, and called Adam.
- DON PEDRO: Well, as time shall try: 'In time the savage bull doth bear the yoke.'
- BENEDICK: The savage bull may; but if ever the sensible Benedick bear it, pluck off the bull's horns and set them in my forehead: and let me be vilely painted, and in such great letters as they write 'Here is good horse to hire,' let them signify under my sign 'Here you may see Benedick the married man.'
- CLAUDIO: If this should ever happen, thou wouldst be horn-mad.
- DON PEDRO: Nay, if Cupid have not spent all his quiver in Venice, thou wilt quake for this shortly.
- BENEDICK: I look for an earthquake too, then.
- DON PEDRO: Well, you temporize with the hours. In the meantime, good Signor Benedick, repair to Leonato's: commend me to him and tell him I will not fail him at supper; for indeed he hath made great preparation.
- BENEDICK: I have almost matter enough in me for such an embassy; and so I commit you
- CLAUDIO: To the tuition of God: From my house, if I had it,
- DON PEDRO: The sixth of July: Your loving friend, Benedick.
- BENEDICK: Nay, mock not, mock not. The body of your discourse is sometime guarded with fragments, and the guards are but slightly basted on neither: ere you flout old ends any further, examine your conscience: and so I leave you.

Extract 2: Act 2 Scene 3 lines 94–end of scene

- DON PEDRO: Come hither, Leonato. What was it you told me of to-day, that your niece Beatrice was in love with Signor Benedick?
- CLAUDIO: O! ay: [*Aside to DON PEDRO.*] Stalk on, stalk on; the fowl sits. I did never think that lady would have loved any man.
- LEONATO: No, nor I neither; but most wonderful that she should so dote on Signor Benedick, whom she hath in all outward behaviours seemed ever to abhor.
- BENEDICK: [*Aside.*] Is't possible? Sits the wind in that corner?
- LEONATO: By my troth, my lord, I cannot tell what to think of it but that she loves him with an enraged affection: it is past the infinite of thought.
- DON PEDRO: May be she doth but counterfeit.
- CLAUDIO: Faith, like enough.
- LEONATO: O God! counterfeit! There was never counterfeit of passion came so near the life of passion as she discovers it.

- DON PEDRO: Why, what effects of passion shows she?
- CLAUDIO: [Aside.] Bait the hook well: this fish will bite.
- LEONATO: What effects, my lord? She will sit you; [To CLAUDIO.] You heard my daughter tell you how.
- CLAUDIO: She did, indeed.
- DON PEDRO: How, how, I pray you? You amaze me: I would have thought her spirit had been invincible against all assaults of affection.
- LEONATO: I would have sworn it had, my lord; especially against Benedick.
- BENEDICK: [Aside.] I should think this a gull, but that the white-bearded fellow speaks it: knavery cannot, sure, hide itself in such reverence.
- CLAUDIO: [Aside.] He hath ta'en the infection: hold it up.
- DON PEDRO: Hath she made her affection known to Benedick?
- LEONATO: No; and swears she never will: that's her torment.
- CLAUDIO: 'Tis true, indeed; so your daughter says: 'Shall I,' says she, 'that have so oft encountered him with scorn, write to him that I love him?'
- LEONATO: This says she now when she is beginning to write to him; for she'll be up twenty times a night, and there will she sit in her smock till she have writ a sheet of paper: my daughter tells us all.
- CLAUDIO: Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of.
- LEONATO: O! when she had writ it, and was reading it over, she found Benedick and Beatrice between the sheet?
- CLAUDIO: That.
- LEONATO: O! she tore the letter into a thousand halfpence; railed at herself, that she should be so immodest to write to one that she knew would flout her: 'I measure him,' says she, 'by my own spirit; for I should flout him, if he writ to me; yea, though I love him, I should.'
- CLAUDIO: Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses; 'O sweet Benedick! God give me patience!'
- LEONATO: She doth indeed; my daughter says so; and the ecstasy hath so much overborne her, that my daughter is sometimes afraid she will do a desperate outrage to herself. It is very true.
- DON PEDRO: It were good that Benedick knew of it by some other, if she will not discover it.
- CLAUDIO: To what end? he would make but a sport of it and torment the poor lady worse.

- DON PEDRO: An he should, it were an alms to hang him. She's an excellent sweet lady, and, out of all suspicion, she is virtuous.
- CLAUDIO: And she is exceeding wise.
- DON PEDRO: In everything but in loving Benedick.
- LEONATO: O! my lord, wisdom and blood combating in so tender a body, we have ten proofs to one that blood hath the victory. I am sorry for her, as I have just cause, being her uncle and her guardian.
- DON PEDRO: I would she had bestowed this dotage on me; I would have doffed all other respects and made her half myself. I pray you, tell Benedick of it, and hear what a' will say.
- LEONATO: Were it good, think you?
- CLAUDIO: Hero thinks surely she will die; for she says she will die if he love her not, and she will die ere she make her love known, and she will die if he woo her, rather than she will bate one breath of her accustomed crossness.
- DON PEDRO: She doth well: if she should make tender of her love, 'tis very possible he'll scorn it; for the man, as you know all, hath a contemptible spirit.
- CLAUDIO: He is a very proper man.
- DON PEDRO: He hath indeed a good outward happiness.
- CLAUDIO: Fore God, and in my mind, very wise.
- DON PEDRO: He doth indeed show some sparks that are like wit.
- CLAUDIO: And I take him to be valiant.
- DON PEDRO: As Hector, I assure you: and in the managing of quarrels you may say he is wise; for either he avoids them with great discretion, or undertakes them with a most Christian-like fear.
- LEONATO: If he do fear God, a' must necessarily keep peace: if he break the peace, he ought to enter into a quarrel with fear and trembling.
- DON PEDRO: And so will he do; for the man doth fear God, howsoever it seems not in him by some large jests he will make. Well, I am sorry for your niece. Shall we go seek Benedick and tell him of her love?
- CLAUDIO: Never tell him, my lord: let her wear it out with good counsel.
- LEONATO: Nay, that's impossible: she may wear her heart out first.
- DON PEDRO: Well, we will hear further of it by your daughter: let it cool the while. I love Benedick well, and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.
- LEONATO: My lord, will you walk? dinner is ready.

CLAUDIO: *[Aside.]* If he do not dote on her upon this, I will never trust my expectation.

DON PEDRO: *[Aside.]* Let there be the same net spread for her; and that must your daughter and her gentle-woman carry. The sport will be, when they hold one an opinion of another's dotage, and no such matter: that's the scene that I would see, which will be merely a dumb-show. Let us send her to call him in to dinner.

[Exeunt DON PEDRO, CLAUDIO, and LEONATO.]

BENEDICK: *[Advancing from the arbour.]* This can be no trick: the conference was sadly borne. They have the truth of this from Hero. They seem to pity the lady: it seems her affections have their full bent. Love me! why, it must be requited. I hear how I am censured: they say I will bear myself proudly, if I perceive the love come from her; they say too that she will rather die than give any sign of affection. I did never think to marry: I must not seem proud: happy are they that hear their detractions, and can put them to mending. They say the lady is fair: 'tis a truth, I can bear them witness; and virtuous: 'tis so, I cannot reprove it; and wise, but for loving me: by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long against marriage; but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humour? No; the world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day! she's a fair lady: I do spy some marks of love in her.

[Enter BEATRICE.]

BEATRICE: Against my will I am sent to bid you come in to dinner.

BENEDICK: Fair Beatrice, I thank you for your pains.

BEATRICE: I took no more pains for those thanks than you take pains to thank me: if it had been painful, I would not have come.

BENEDICK: You take pleasure then in the message?

BEATRICE: Yea, just so much as you may take upon a knife's point, and choke a daw withal. You have no stomach, signor: fare you well. *[Exit.]*

BENEDICK: Ha! 'Against my will I am sent to bid you come in to dinner,' there's a double meaning in that. 'I took no more pains for those thanks than you took pains to thank me,' that's as much as to say, Any pains that I take for you is as easy as thanks. If I do not take pity of her, I am a villain; if I do not love her, I am a Jew. I will go get her picture.

Sheet 6.2**Mock Not**

By discussing the following questions, you will gain a deeper understanding of the importance of the extract in Act 1 Scene 1 (From – Claudio: 'Benedick, didst thou note the daughter of Signor Leonato?' to Benedick's exit in this scene). You will gain more insight into the characters of the three men: Benedick, Claudio and Don Pedro. This will make it easier to compare with the second extract.

1. How do you think Benedick is feeling at the start of this extract? What has just happened to him? How might this colour his attitude to Claudio's opening question?
2. How do you think Claudio should say the lines, 'Thou thinkest I am in sport: I pray thee tell me truly how thou likest her.' Should he be playful and half-laughing or earnest? Either would work – explain your choice.
3. How do the two men describe Hero? Choose key words and phrases, then fill in the table below.

Claudio's description of Hero	Benedick's description of Hero

What does WHAT they say, and HOW they say it, tell you about the two friends? How do they both view love? Who is socially superior? Who do you think is older – what makes you think this?

4. Who has most to say in the extract? Why might this be?
5. Is Benedick ever serious? What might this suggest about him?
6. Why do you think Claudio is so keen to have Benedick's opinion?
7. What does Claudio's response to Don Pedro, 'You speak this to fetch me in, my lord.' tell you about him?

8. What are Benedick's alleged objections to marriage? Summarise these in your own words. What seems to be his key complaint – the one that he repeats most often?
9. Find some evidence that maybe Benedick likes women more than he admits. Explain your views.
10. There is some suggestion that Benedick has been wounded by Beatrice's words. What is it? What does this suggest about his attitude towards her?
11. What does Benedick say he will allow his friends to do if he should fall in love? How do you react to his promises? What might his friends think of his declarations?
12. Does Don Pedro believe Benedick's protestations against love? How do you know this?
13. Choose **three** of the following adjectives that you think best describe **each** man and then find a quotation from the extract to support each choice. Add any other adjectives that you think suit the three men.

experienced	dignified	flippant	immature
irritating	inexperienced	witty	defensive
serious	clever	severe	confident
hypocritical	teasing	cynical	romantic
naive	rational	sentimental	unsympathetic
critical	vulnerable	excessive	authoritative
deluded	reasonable	cruel	reflective

14. Describe the three men's friendship in your own words. Refer to the text to back up your ideas.

Some elements of the language to think about:

- prose (rather than verse) – what does this suggest about the relationships?
- repetition – where and what is the significance?
- exaggeration – both Claudio and Benedick exaggerate: how and what is the effect?
- imagery – similes and metaphors are used throughout: by whom and what impact do they have?
- antiphrasis (intentional inappropriateness) – who uses this clever wordplay and how?
- irony/foreshadowing – can you find any examples? You'll need to know the rest of the play to do this.
- stichomythia (rapid stylised dialogue, verbal fencing) – the three men seem to enjoy this sort of banter: can you find a good example?

Sheet 6.3**'This can be no trick'**

The questions on this sheet will help you to interpret the extract from Act 2 Scene 3 dramatically and add your sound recording to the storyboard.

- 1 The extract is made up of parts that Benedick is meant to overhear and a series of asides. How should the actors deliver the two types of speech? How do you think an audience would react?
- 2 How does Claudio describe Benedick in his asides? What images does he use? In what way are they suitable?
- 3 The men use a number of devices to convince Benedick that what they are saying is true. Complete the gaps in the table.



Quotation	Method of persuasion	What might Benedick be thinking? How might he react?
	Direct statement of her love	Shock – stifled gasp
	Acknowledge that, given Beatrice's behaviour, her love seems implausible	
May be she doth but counterfeit.		
	Say they have the information from Hero	<i>It's likely Hero would know they are so close – nodding belief</i>
	They say that she refuses to tell Benedick of her love because she thinks he will reject her – they agree	
	Include elements of truth that Benedick could observe	
She's an excellent sweet lady, and, out of all suspicion, she is virtuous.		
I would she had bestowed this dotage on me; I would have doffed all other respects and made her half myself.		<i>If she's good enough for the Prince ...</i>

Quotation	Method of persuasion	What might Benedick be thinking? How might he react?
	Criticise Benedick's behaviour towards Beatrice	
	They say they pity Beatrice for her suffering	
I love Benedick well, and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.		<i>I will – they're quite right. I need to mend my ways.</i>

- 4 Are there any points where you think the men are in danger of overdoing it? Where might they give themselves away? Why doesn't Benedick spot it?
- 5 How should Benedick react to the criticism? Which most hurt him?
- 6 Benedick summarises why he believes his friends in his soliloquy. Were any reasons missed in the table? Does he do anything to convince himself?
- 7 Practise saying each sentence in Benedick's soliloquy. How quickly should he deliver the lines? Why do you think this? Which bits do you think would get the most laughs? Why?
- 8 How do you think Beatrice reacts to the changed Benedick? What evidence is there of this change? Look at the language he uses as well as what he says.
- 9 Look at the adjectives from Sheet 6.2. Would you use the same ones to describe the men in this extract? Choose three for each again and explain any changes you make. Refer to the text. Add any additional adjectives that you think would improve your descriptions.



experienced	dignified	flippant	immature
irritating	inexperienced	witty	defensive
serious	clever	severe	confident
hypocritical	teasing	cynical	romantic
naive	rational	sentimental	unsympathetic
critical	vulnerable	excessive	authoritative
deluded	reasonable	cruel	reflective

Sheet 6.4**Evaluation**

Name of writer:

Has the writer said how he or she would direct the scene? ☐

Has he or she explained why? ☐

What is the best directorial comment the writer has made and why?

.....

.....

.....

What other things could he or she have said about directing the extracts?

.....

.....

.....

Has the writer referred to both extracts? ☐

Has the writer commented on the significance of the language Shakespeare has used in the extracts? ☐

What was the best thing the writer said about style?

.....

.....

.....

What other things should he or she have mentioned?

.....

.....

.....

Has the writer used quotations to support his or her ideas? ☐

Mark a **Q** on the essay where the writer needs to add more evidence and reference to the text.

Signature: Date:

Sheet 6.5

Comparing Extracts: Act 1 Scene 1 and Act 2 Scene 3



These are just some of the examples of the sorts of comparisons you might be asked to make. Talk with your teacher about the other sorts of things you might be asked.

In these extracts, Benedick reacts in different ways to love and marriage. Imagine that you are going to direct the play. Explain how the actor playing Benedick should react to those around him. Give reasons for your suggestions. Refer closely to the extracts.

What impressions might an audience get of Don Pedro/Claudio from these extracts? Give reasons for your suggestions. Refer closely to the extracts.

What does the audience find out about the relationship between these three men from the way they speak and behave in these extracts? Give reasons for your suggestions. Refer closely to the extracts.

How do these extracts explore Elizabethan attitudes towards women? Give reasons for your suggestions. Refer closely to the extracts.

How do these two extracts explore the theme of deception? Give reasons for your suggestions. Refer closely to the extracts.

Teacher Notes

Activity 7 The Two Brothers

Act 1 Scene 1 and Act 1 Scene 3

Key Stage/Year	Key Stage 3-4 and AS/Years 8-12
Group Organisation	This activity begins with a whole-class discussion before students work alone on a character storyboard. They then get together with other students who have worked on the same storyboard to share their ideas. Confident that they have captured all the main points, they form different groups, in which they are the only person representing their character. Again they share ideas. The following work on the two brothers can be completed individually or in pairs. Essays and oral presentations can be completed by individuals.
Suggested Timing	1-2 lessons on the individual characters; 1-2 lessons on the two brothers and a lesson or homework to write the essay/prepare the presentation.

Overview of Task

Students compare the characters of Don Pedro and his half brother Don John. Part of this task is to look at them in relation to their followers. This task could be used as the basis of a coursework essay or oral assessment piece.

Objectives

All students will: produce a response to the text and identify some aspects of character, context and situation.

Most students will: give a personal and literary response to the play that shows understanding of the way in which Shakespeare conveys meaning and how an audience might respond. They will support their ideas with reference to language, character and stagecraft.

Some students will: appreciate and analyse alternative interpretations, show flair and precision in developing ideas with reference to: the play's moral, philosophical or social significance; audience appeal and staging; use of language for dramatic, poetic and figurative effect.

Curriculum References

National Curriculum English

EN1 Speaking and listening

1d use visual aids and images to enhance communication.

2b identify the major elements of what is being said both explicitly and implicitly; **2f** ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say; **3c** sift, summarise and use the most important points.

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1b** analyse and discuss alternative interpretations, ambiguity and allusion; **1c** consider how ideas, values and emotions are explored and portrayed; **1h** reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

EN3 Writing

1l reflect on the nature and significance of the subject matter; **1m** form their own view, taking into account a range of evidence and opinions.

National Literacy Strategy Year 8

Reading

7 Implied and explicit meanings; **10** Development of key ideas; **16** Cultural context.

Writing

2 Anticipate reader reaction; **3** Writing to reflect; **7** Establish the tone.

Speaking and listening

5 Questions to clarify or refine; **10** Hypothesis and speculation; **11** Building on others; **16** Collaborative presentation.

**National
Literacy
Strategy Year 9****Reading**

10 Interpretations of text; 14 Analyse scenes.

Writing

16 Balanced analysis; 17 Cite textual evidence.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

**Assessment
Objectives
GCSE**

AO2 (i) read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them; AO2 (iv) select material appropriate to their purpose, collate material from different sources, and make cross-references; AO2 (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.

**Assessment
Objectives GCE
AS**

AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression; AO2 (i) respond with knowledge and understanding to literary texts of different types and periods; AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings; AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers; AO5 (i) show understanding of the contexts in which literary texts are written and understood.

Outcomes

By the end of this activity students will have:

- completed a storyboard for a single character and shared their ideas with others
- listened to and compared a series of speeches delivered by the two brothers
- created a storyboard presentation comparing the two brothers.

Resources

Kar2ouche *Much Ado About Nothing*

- **Don Pedro** storyboard

- **Claudio** storyboard
- **Benedick** storyboard
- **Don John** storyboard
- **Conrad** storyboard
- **Borachio** storyboard
- **Brothers** storyboard
- **Same and Different** storyboard

Sheet 7.1 *Extracts*

Sheet 7.2 *How Alike?*

Activities

Introduction



1. Begin by discussing the patterns that form in the play between Don Pedro and his two men Benedick and Claudio, and Don John and his two men Borachio and Conrad. Even the men's initials are the same! Talk with students to elicit what they already know about these men and what patterns they spot.
2. Allocate one of the characters to each student and tell them to open the appropriate storyboard. Try to ensure that a range of abilities tackles each character.

Content of the Don Pedro storyboard

Frame 1 Composition window – Image of Don Pedro with speech bubble beginning, 'I am ...' Caption window – Complete the speech bubble saying who he is and giving his rank. Explain who his two friends are and say something about their position in relation to him. When you have finished, click on the following frames and complete the blank speech bubbles.

Frame 2 Composition window – Image of Don Pedro with speech bubble saying, 'In Act 1 Scene 1, I ...' Caption window – Summarise Don Pedro's main actions in the opening scene.

Frame 3 Composition window – Image of the three friends. Don Pedro with speech bubble beginning, 'We are friends because ...' Caption window – Explain how you are similar.

Frame 4 Composition window – Don Pedro alone again with speech bubble saying, 'I am different from my friends because ...' Caption window – Say what distinguishes Don Pedro from his colleagues.

Frame 5 Composition window – Don Pedro in thoughtful pose and speech bubble saying, 'My language is characterised by ...' Caption window – List typical features of Don Pedro's way of speaking in his speech bubble.

Frame 6 Composition window – Image of Don Pedro with blank speech bubble. Blank text box in frame too. Caption window – What one thing that Don Pedro says in Act 1 Scene 1 reveals most about him? Find it in the text/audio palette and drag it into his speech bubble. Explain what it tells you in the text box.

Frame 7 Composition window – Don Pedro surrounded by six blank text boxes (with six more behind). Caption window – Type an adjective describing Don Pedro into each text box. In the text box that is behind, drag a quotation to support your opinion.

Content of the Claudio storyboard

Frame 1 Composition window – Image of Claudio with speech bubble beginning, 'I am ...' Caption window – Complete the speech bubble saying who you are and giving your rank. Explain who your two friends are and say something about their position in relation to you. When you have finished, click on the following frames and complete the blank speech bubbles.

Frame 2 Composition window – Image of Claudio with speech bubble saying, 'In Act 1 Scene 1, I ...' Caption window – Summarise Claudio's main actions in the opening scene.

Frame 3 Composition window – Image of the three friends. Claudio with speech bubble beginning, 'We are friends because ...' Caption window – Explain how you are similar.

Frame 4 Composition window – Claudio alone again with speech bubble saying, 'I am different from my friends because ...' Caption window – Say what distinguishes Claudio from his colleagues.

Frame 5 Composition window – Claudio in thoughtful pose and speech bubble saying, 'My language is characterised by ...' Caption window – List typical features of Claudio's way of speaking in his speech bubble.

Frame 6 Composition window – Image of Claudio with blank speech bubble. Blank text box in frame too. Caption window – What one thing that Claudio says in Act 1 Scene 1 reveals most about him? Find it in the text/audio palette and drag it into his speech bubble. Explain what it tells you in the text box.

Frame 7 Composition window – Claudio surrounded by six blank text boxes (with six more behind). Caption window – Type an adjective describing Claudio into each text box. Drag the text box from behind and add a quotation to support your opinion.

Content of the Benedick storyboard

Frame 1 Composition window – Image of Benedick with speech bubble beginning, 'I am ...' Caption window – Complete the speech bubble saying who you are and giving your rank. Explain who your two friends are and say something about their position in relation to you. When you have finished, click on the following frames and complete the blank speech bubbles.

Frame 2 Composition window – Image of Benedick with speech bubble saying, 'In Act 1 Scene 1, I ...' Caption window – Summarise Benedick's main actions in the opening scene.

Frame 3 Composition window – Image of the three friends. Benedick with speech bubble beginning, 'We are friends because ...' Caption window – Explain how you are similar.

Frame 4 Composition window – Benedick alone again with speech bubble saying, 'I am different from my friends because ...' Caption window – Say what distinguishes Benedick from his colleagues.

Frame 5 Composition window – Benedick in thoughtful pose and speech bubble saying, 'My language is characterised by ...' Caption window – List typical features of Benedick's way of speaking in his speech bubble.

Frame 6 Composition window – Image of Benedick with blank speech bubble. Blank text box in frame too. Caption window – What one thing that Benedick says in Act 1 Scene 1 reveals most about him? Find it in the text/audio palette and drag it into his speech bubble. Explain what it tells you in the text box.

Frame 7 Composition window – Benedick surrounded by six blank text boxes (with six more behind). Caption window – Type an adjective describing Benedick into each text box. Drag the text box from behind and add a quotation to support your opinion.

Content of Don John storyboard

Frame 1 Composition window – Image of Don John with speech bubble beginning, 'I am ...' Caption window – Complete the speech bubble saying who he is and giving his rank. Explain about the two men with whom he spends time and say something about their position in relation to him. When you have finished, click on the following frames and complete the blank speech bubbles.

Frame 2 Composition window – Image of Don John with speech bubble saying, 'In Act 1 Scene 3, I ...' Caption window – Summarise Don John's main actions in the scene.

Frame 3 Composition window – Image of the three men: Don John, Conrade and Borachio. Don John with speech bubble beginning, 'We are together because ...' Caption window – Explain how you are similar.

Frame 4 Composition window – Don John alone again with speech bubble saying, 'I am different from my men because ...' Caption window – Say what distinguishes Don John from his followers.

Frame 5 Composition window – Don John brooding with speech bubble saying, 'My language is characterised by ...' Caption window – List typical features of Don John's way of speaking in his speech bubble.

Frame 6 Composition window – Image of Don John with blank speech bubble. Blank text box in frame too. Caption window – What one thing that Don John says in Act 1 Scene 3 reveals most about him? Find it in the text/audio palette and drag it into his speech bubble. Explain what it tells you in the text box.

Frame 7 Composition window – Don John surrounded by six blank text boxes (with six more behind). Caption window – Type an adjective describing Don John into each text box. Drag the text box from behind and add a quotation to support your opinion.

Content of the Conrade storyboard

Frame 1 Composition window – Image of Conrade with speech bubble beginning, 'I am ...' Caption window – Complete the speech bubble saying who he is and giving his rank. Explain about the two men with whom he spends time and say something about their position in relation to him. When you have finished, click on the following frames and complete the blank speech bubbles.

Frame 2 Composition window – Image of Conrade with speech bubble saying, 'In Act 1 Scene 3, I ...' Caption window – Summarise Conrade's main actions in the scene.

Frame 3 Composition window – Image of the three men: Don John, Conrade and Borachio. Conrade with speech bubble beginning, 'We are together because ...' Caption window – Explain how you are similar.

Frame 4 Composition window – Conrade alone again with speech bubble saying, 'I am different from my colleagues because ...' Caption window – Say what distinguishes Conrade from Borachio and Don John.

Frame 5 Composition window – Conrade thinking with speech bubble saying, 'My language is characterised by ...' Caption window – List typical features of Conrade's way of speaking in his speech bubble.

Frame 6 Composition window – Image of Conrade with blank speech bubble. Blank text box in frame too. Caption window – What one thing that Conrade says in Act 1 Scene 3 reveals most about him? Find it in the text/audio palette and drag it into his speech bubble. Explain what it tells you in the text box.

Frame 7 Composition window – Conrade surrounded by six blank text boxes (with six more behind). Caption window – Type an adjective describing Conrade into each text box. Drag the text box from behind and add a quotation to support your opinion.

Content of the Borachio storyboard

Frame 1 Composition window – Image of Borachio with speech bubble beginning, 'I am ...' Caption window – Complete the speech bubble saying who he is and giving his rank. Explain about the two men with whom he spends time and say something about their position in relation to him. When you have finished, click on the following frames and complete the blank speech bubbles.

Frame 2 Composition window – Image of Borachio with speech bubble saying, 'In Act 1 Scene 3, I ...' Caption window – Summarise Borachio's main actions in the scene.

Frame 3 Composition window – Image of the three men: Don John, Conrade and Borachio. Borachio with speech bubble beginning, 'We are together because ...' Caption window – Explain how you are similar.

Frame 4 Composition window – Borachio alone again with speech bubble saying, 'I am different from my colleagues because ...' Caption window – Say what distinguishes Borachio from Conrade and Don John.

Frame 5 Composition window – Borachio thinking with speech bubble saying, 'My language is characterised by ...' Caption window – List typical features of Borachio's way of speaking in his speech bubble.

Frame 6 Composition window – Image of Borachio with blank speech bubble. Blank text box in frame too. Caption window – What one thing that Borachio says in Act 1 Scene 3 reveals most about him? Find it in the text/audio palette and drag it into his speech bubble. Explain what it tells you in the text box.

Frame 7 Composition window – Borachio surrounded by six blank text boxes (with six more behind). Caption window – Type an adjective describing Borachio into each text box. Drag the text box from behind and add a quotation to support your opinion.

3. Students can complete these storyboards having read only the selected scenes. However, they will do a better job if they know the whole play.
4. Put students into groups where they've all completed work on the same character and ask them to discuss their work. Changes can be made as they work through.
5. Change the groups so that there is a representative of each character in the group. Again they should work through each storyboard discussing the content and making changes as appropriate.

Development



6. Having looked at the groups of men, tell students they are going to focus on the two brothers, Don Pedro and Don John, by looking at two key speeches for each. You can extend this activity by looking at more of their speeches. The full extracts for the scenes can be found on Sheet 7.1 *Extracts*. Before beginning it might be useful to explain the significance of illegitimacy in

Elizabethan England and its relation to inheritance. Link this to the number of references to cuckolds and disloyalty in the play. This discussion could extend to a consideration of today's royal family and the ban on marrying a divorcee, and to the importance of a clear line of inheritance in Italy's city states – the location for Shakespeare's play.



7. Ask students to open the **Brothers** storyboard. They should listen to the speeches and see if they can spot major similarities and differences between the sorts of things the brothers do and the language they use. They should also discuss how they would choose to stage the two scenes in order to highlight the similarities and differences.

Content of the Brothers storyboard

Frames 1 and 2 Don Pedro dismissing Benedick.

Frames 3 and 4 Don Pedro telling Claudio he will win Hero for her.

Frames 5-7 Don John's first two major speeches explaining to Conrade that he must be what he is and not pretend to be better!

Frames 8 and 9 Don John telling his men that they should attend the celebrations, where they may be able to cause mischief.



8. When students have had a chance to look at the storyboard and make rough notes, they can be given Sheet 7.2 *How Alike?* This will provide prompt questions.
9. Students who wish to use this as the basis for a coursework essay, should continue to look at other key extracts where the brothers reveal something of their characters, for instance:
 - Don Pedro: Act 1 Scene 1; Act 2 Scene 1 (party); Act 2 Scene 3 (gulling Benedick); Act 3 Scene 2 (being told of Hero's disloyalty); Act 4 Scene 1 (wedding); Act 5 Scene 1 (reaction to Hero's supposed death and learning that they had been duped by his brother).
 - Don John: Act 1 Scene 3; Act 2 Scene 1 (party); Act 2 Scene 2 (discussing failure of initial plan and new plot); Act 3 Scene 2 (telling of Hero's disloyalty); Act 4 Scene 1 (wedding).

They should also look at some of the other characters' reactions to the brothers and their descriptions of them.

10. In writing their essays, students should be reminded to try to cover:

- the play's moral, philosophical or social significance
- Shakespeare's stagecraft and/or appeal to audience
- patterns and details of words and images.

They should also make sure that they demonstrate their ability to:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- select material appropriate to their purpose, collate material from different sources, and make cross references
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.

11. Alternatively, they may want to use the plenary presentations as the basis for assessed oral work.

Plenary



12. Students can present their ideas in the form of a storyboard.

Those who are able can create their presentation from scratch.

You might suggest some of the areas for exploration: legitimate and illegitimate brothers; relationship with followers; engage in deceptions; use of first person ... Those who need more support can present their ideas in the **Same and Different** storyboard.

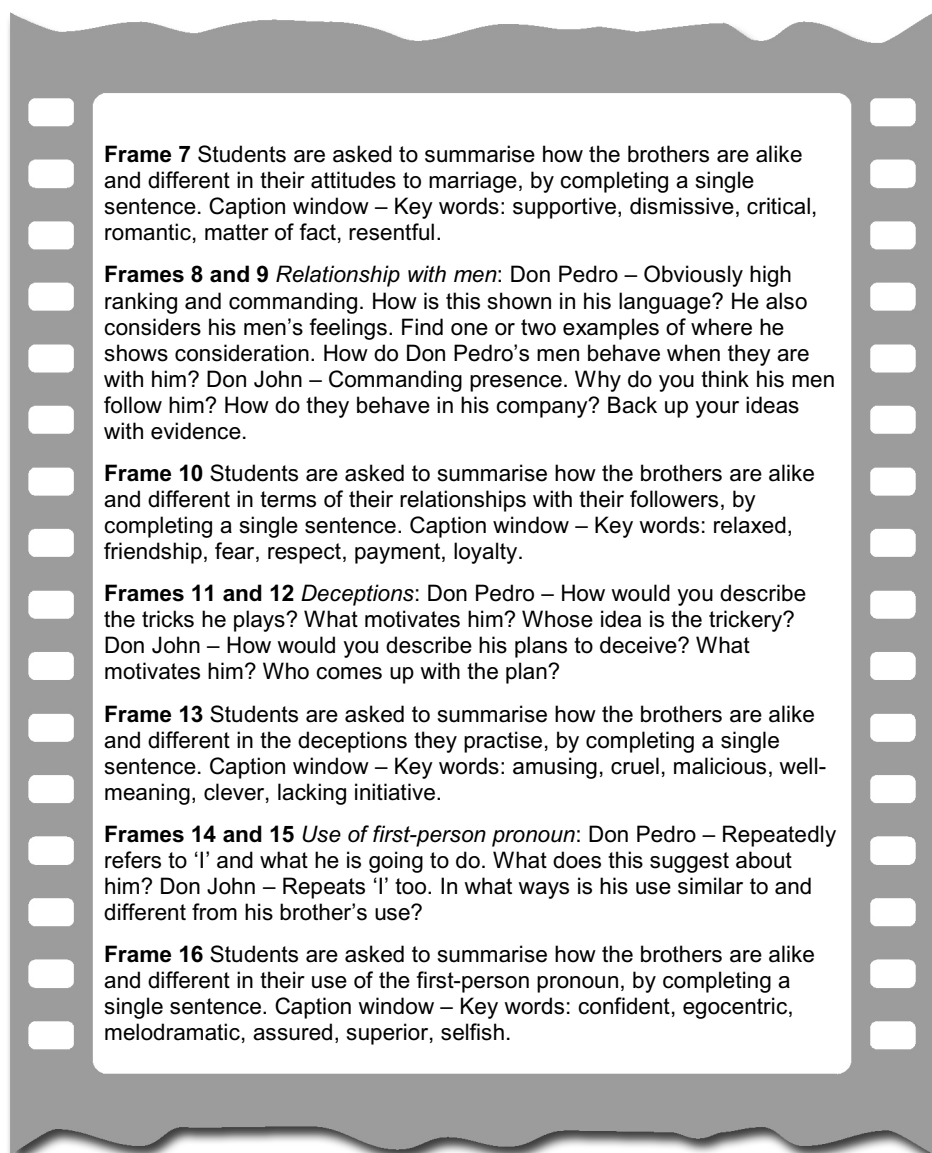
Content of the Same and Different storyboard

Frame 1 Title and instructions – Don Pedro and Don John are brothers and in some ways surprisingly similar in terms of their apparent confidence and commanding attitudes. Work through the following frames to see where they are alike and where they are different. Having made your notes, go back over the storyboard and delete the questions and instructions in the caption windows, adapt the images and clarify your thoughts to make a presentation for your class.

Frames 2 and 3 *Brothers*: Don Pedro – Legitimate heir who has won a recent conflict against his half brother. How does he behave towards his defeated brother? Find a quotation. Don John – Illegitimate and defeated in battle. How did Elizabethans view illegitimate children? How does Don John feel about his social position? Find a quotation.

Frame 4 Students are asked to summarise how the brothers are alike and different in birth, by completing a single sentence. Caption window – Key words: legitimate, illegitimate, high-ranking, malicious, honourable, jealous.

Frames 5 and 6 *Attitude to marriage*: Don Pedro – What seems to be his attitude to marriage? Give evidence for your view. Don John – How does he respond to the news of Claudio's impending marriage? Might his illegitimacy colour his view?



13. Students should show their storyboards in small groups and discuss strengths, weaknesses and any missed ideas before writing their essays.

Extension/ Homework

14. Students use their notes to write a comparative essay about the portrayal of the two brothers and how the contrast is achieved dramatically.
15. Students could create a wall display looking at how they could bring out the similarities and differences between the brothers through their stagecraft.

Student Notes**Activity 7 The Two Brothers****Act 1 Scene 1 and Act 1 Scene 3****Objectives**

In this activity you will look at the characters of Don Pedro and Don John, and their relationship with their followers. You will make a presentation comparing the two brothers and may use the notes that you make to write an essay.

Outcomes

By the end of this activity you will have:

- created a storyboard on one character
- made a storyboard presentation in which you have compared Don John with Don Pedro.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 7.1 *Extracts*

Sheet 7.2 *How Alike?*

Activities**Introduction**


1. Don Pedro and Don John are half brothers. What similarities and differences do you notice about them? Do you notice anything about their followers?
2. Ask your teacher which of the following storyboards you should tackle and then open it. Follow the directions.

click here  to open the **Don Pedro** storyboard.

click here  to open the **Claudio** storyboard.

click here  to open the **Benedick** storyboard.

click here  to open the **Don John** storyboard.

click here  to open the **Conrad** storyboard.

click here  to open the **Borachio** storyboard.

3. You can just refer to the selected scenes. However, if you know the whole, play refer to other relevant extracts as well.
4. Compare what you have said about your character with what other people found out about the same character. If they've made a good point that you've missed, add it to your notes.
5. Your teacher will put you in a new group where everyone has covered a different character. Work through your storyboards discussing the content and making changes as appropriate.

Student Notes**Development**

6. Now you're going to look in more detail at the two brothers. Don John is the illegitimate brother of Don Pedro and so a threat to his position. In Elizabethan England illegitimate children had no legal rights and were generally distrusted. It was believed that the sins of the father resulted in jealous, malicious children.



to open the **Brothers** Storyboard

7. Open the **Brothers** storyboard. Listen to the examples of the two brothers' speeches. Jot down the major similarities and differences between the sorts of things the brothers do and the language they use. Talk about how you would stage the two scenes these speeches are from in order to highlight the similarities and differences.
8. Read Sheet 7.2 *How Alike?* Listen to the speeches again and answer the questions. Some of the questions will require you to refer to other incidents in the play too.
9. Key extracts for Don Pedro can be found: Act 1 Scene 1; Act 2 Scene 1 (party); Act 2 Scene 3 (gulling Benedick); Act 3 Scene 2 (being told of Hero's disloyalty); Act 4 Scene 1 (wedding); Act 5 Scene 1 (reaction to Hero's supposed death and learning he has been duped by his brother).
10. Key extracts for Don John can be found: Act 1 Scene 3; Act 2 Scene 1 (party); Act 2 Scene 2 (discussing failure of initial plan and new plot); Act 3 Scene 2 (telling of Hero's disloyalty); Act 4 Scene 1 (wedding).
11. If you get a chance, try to find what other characters say about Don Pedro and Don John, and look also at how these characters behave in the brothers' presence.

Plenary

12. Present your ideas about the two brothers in a storyboard. In comparing them you might refer to: their birthright; the relationship they have with their followers; the deceptions they practise; their use of first person pronoun. If you want to create a presentation from scratch, open the **new** storyboard. If you'd like to follow a structure, open the **Same and Different** storyboard.



to open a **new** storyboard.



to open the **Same and Different** storyboard.

13. Show your storyboards in small groups and discuss the strengths and weaknesses of each along with any missed ideas.

Extension/Homework

14. Use your notes to write a comparative essay about the portrayal of the two brothers and how the contrast is achieved dramatically.
15. Create a wall display to show how you would stage the play to bring out the similarities and differences between the brothers.

Sheet 7.1

Extracts



Text referred to in the **Brothers** storyboard is marked in the boxes.

Extract 1: Act 1 Scene 1 lines 197-end of scene

- DON PEDRO: What secret hath held you here, that you followed not to Leonato's?
- BENEDICK: I would your grace would constrain me to tell.
- DON PEDRO: I charge thee on thy allegiance.
- BENEDICK: You hear, Count Claudio: I can be secret as a dumb man; I would have you think so; but, on my allegiance, mark you this, on my allegiance. He is in love. With who? now that is your grace's part. Mark how short his answer is; with Hero, Leonato's short daughter.
- CLAUDIO: If this were so, so were it uttered.
- BENEDICK: Like the old tale, my lord: 'it is not so, nor 'twas not so, but, indeed, God forbid it should be so.'
- CLAUDIO: If my passion change not shortly, God forbid it should be otherwise.
- DON PEDRO: Amen, if you love her; for the lady is very well worthy.
- CLAUDIO: You speak this to fetch me in, my lord.
- DON PEDRO: By my troth, I speak my thought.
- CLAUDIO: And, in faith, my lord, I spoke mine.
- BENEDICK: And, by my two faiths and troths, my lord, I spoke mine.
- CLAUDIO: That I love her, I feel.
- DON PEDRO: That she is worthy, I know.
- BENEDICK: That I neither feel how she should be loved nor know how she should be worthy, is the opinion that fire cannot melt out of me: I will die in it at the stake.
- DON PEDRO: Thou wast ever an obstinate heretic in the despite of beauty.
- CLAUDIO: And never could maintain his part but in the force of his will.
- BENEDICK: That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks: but that I will have a recheat winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong to mistrust any, I will do myself the right to trust none; and the fine is, for the which I may go the finer, I will live a bachelor.
- DON PEDRO: I shall see thee, ere I die, look pale with love.

- BENEDICK: With anger, with sickness, or with hunger, my lord, not with love: prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker's pen and hang me up at the door of a brothel-house for the sign of blind Cupid.
- DON PEDRO: Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.
- BENEDICK: If I do, hang me in a bottle like a cat and shoot at me; and he that hits me, let him be clapped on the shoulder, and called Adam.
- DON PEDRO: Well, as time shall try: 'In time the savage bull doth bear the yoke.'
- BENEDICK: The savage bull may; but if ever the sensible Benedick bear it, pluck off the bull's horns and set them in my forehead: and let me be vilely painted, and in such great letters as they write 'Here is good horse to hire,' let them signify under my sign 'Here you may see Benedick the married man.'
- CLAUDIO: If this should ever happen, thou wouldst be horn-mad.
- DON PEDRO: Nay, if Cupid have not spent all his quiver in Venice, thou wilt quake for this shortly.
- BENEDICK: I look for an earthquake too, then.

DON PEDRO:	Well, you temporize with the hours. In the meantime, good Signor Benedick, repair to Leonato's. Commend me to him, and tell him I will not fail him at supper, for indeed he hath made great preparation.
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- BENEDICK: I have almost matter enough in me for such an embassy; and so I commit you
- CLAUDIO: To the tuition of God: From my house, if I had it,
- DON PEDRO: The sixth of July: Your loving friend, Benedick.
- BENEDICK: Nay, mock not, mock not. The body of your discourse is sometime guarded with fragments, and the guards are but slightly basted on neither: ere you flout old ends any further, examine your conscience: and so I leave you. *[Exit.]*
- CLAUDIO: My liege, your highness now may do me good.
- DON PEDRO: My love is thine to teach: teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.
- CLAUDIO: Hath Leonato any son, my lord?
- DON PEDRO: No child but Hero; she's his only heir.
Dost thou affect her, Claudio?

CLAUDIO: O! my lord,
When you went onward on this ended action,
I looked upon her with a soldier's eye,
That lik'd, but had a rougher task in hand
Than to drive liking to the name of love.
But now I am return'd, and that war-thoughts
Have left their places vacant, in their rooms
Come thronging soft and delicate desires,
All prompting me how fair young Hero is,
Saying, I lik'd her ere I went to wars.

DON PEDRO: Thou wilt be like a lover presently,
And tire the hearer with a book of words.
If thou dost love fair Hero, cherish it,
And I will break with her, and with her father,
And thou shalt have her. Was't not to this end
That thou began'st to twist so fine a story?

CLAUDIO: How sweetly you do minister to love,
That know love's grief by his complexion!
But lest my liking might too sudden seem,
I would have salv'd it with a longer treatise.

DON PEDRO: What need the bridge much broader than the flood?
The fairest grant is the necessity.
Look, what will serve is fit. 'Tis once. Thou lovest,
And I will fit thee with the remedy.
I know we shall have revelling tonight.
I will assume thy part in some disguise,
And tell fair Hero I am Claudio.
And in her bosom I'll unclasp my heart
And take her hearing prisoner with the force
And strong encounter of my amorous tale.
Then after to her father will I break,
And the conclusion is, she shall be thine.
In practice let us put it presently.

Extract 2: Act 1 Scene 3

CONRAD: What the good-year, my lord! why are you thus out of measure sad?

DON JOHN: There is no measure in the occasion that breeds; therefore the
sadness is without limit.

CONRAD: You should hear reason.

DON JOHN: And when I have heard it, what blessings brings it?

CONRAD: If not a present remedy, at least a patient sufferance.

DON JOHN: I wonder that thou, being – as thou say'st thou art – born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am. I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

CONRAD: Yea; but you must not make the full show of this till you may do it without controlment. You have of late stood out against your brother, and he hath ta'en you newly into his grace; where it is impossible you should take true root but by the fair weather that you make yourself: it is needful that you frame the season for your own harvest.

DON JOHN: I had rather be a canker in a hedge than a rose in his grace. And it better fits my blood to be disdained of all than to fashion a carriage to rob love from any. In this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle, and enfranchised with a clog. Therefore I have decreed not to sing in my cage. If I had my mouth I would bite. If I had my liberty I would do my liking. In the meantime, let me be that I am, and seek not to alter me.

CONRAD: Can you make no use of your discontent?

DON JOHN: I make all use of it, for I use it only. Who comes here? [*Enter Borachio.*]

What news, Borachio?

BORACHIO: I came yonder from a great supper: the prince your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage.

DON JOHN: Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness?

BORACHIO: Marry, it is your brother's right hand.

DON JOHN: Who? The most exquisite Claudio?

BORACHIO: Even he.

DON JOHN: A proper squire! And who, and who? which way looks he?

BORACHIO: Marry, on Hero, the daughter and heir of Leonato.

DON JOHN: A very forward March-chick! How came you to this?

BORACHIO: Being entertained for a perfumer, as I was smoking a musty room, comes me the prince and Claudio, hand in hand, in sad conference: I whipt me behind the arras, and there heard it agreed upon that the prince should woo Hero for himself, and having obtained her, give her to Count Claudio.

DON JOHN:	Come, come; let us thither: this may prove food to my displeasure. That young start-up hath all the glory of my overthrow: if I can cross him any way, I bless myself every way. You are both sure, and will assist me?
-----------	---

CONRAD: To the death, my lord.

DON JOHN:	Let us to the great supper: their cheer is the greater that I am subdued. Would the cook were of my mind! Shall we go to prove what's to be done?
-----------	---

BORACHIO: We'll wait upon your lordship. *[Exeunt.]*

Sheet 7.2

How Alike?



Don Pedro finishes telling Benedick that he will see him fall in love and says that he will mellow in time.



DON PEDRO: Well, you temporize with the hours. In the meantime, good Signor Benedick, repair to Leonato's. Commend me to him, and tell him I will not fail him at supper, for indeed he hath made great preparation.

1. Why do you think Don Pedro is speaking in prose here? How does it change when Benedick leaves and why? (See second speech below.)
2. How would you describe Don Pedro's tone of voice here? Look at his use of the imperative. What is he doing?
3. How polite is Don Pedro?
4. What are your impressions of Don Pedro from this speech? Explain why.

Left alone, Don Pedro commends Claudio's love and promises to help him win Hero's hand.

DON PEDRO: What need the bridge much broader than the flood?
The fairest grant is the necessity.
Look, what will serve is fit. 'Tis once. Thou lovest,
And I will fit thee with the remedy.
I know we shall have revelling tonight.
I will assume thy part in some disguise,
And tell fair Hero I am Claudio.
And in her bosom I'll unclasp my heart
And take her hearing prisoner with the force
And strong encounter of my amorous tale.
Then after to her father will I break,
And the conclusion is, she shall be thine.
In practice let us put it presently.

1. Claudio says that he wishes he had more time to woo Hero. What is Don Pedro's response? How would you describe his language?
2. He pretty much says the same thing three times at the beginning of this speech. What does he say? What impact does the repetition have? Is he generally overly talkative or does he need to say the same thing again?
3. What does Don Pedro offer to do? Why do you think he does this?
4. What evidence of Don Pedro's military background can you find in this speech?
5. What does his repetition of 'I' suggest about him?
6. Practise reading this speech. How do the end-stopped lines affect the rhythm? What is the impact?
7. How do you react to Don Pedro in this speech? Why?

In most versions Act 1 Scene 3 begins with the stage direction: 'Enter Don John the Bastard ...' In Shakespeare's day illegitimate children were distrusted because they threatened legitimate inheritance. They were consequently portrayed as jealous, surly, malicious and devious. Don John's first major speech is reproduced below.

DON JOHN:	I wonder that thou, being – as thou say'st thou art – born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am. I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.
-----------	--

In response to Conrad's advice to moderate his behaviour, Don John goes on to say:

DON JOHN:	I had rather be a canker in a hedge than a rose in his grace. And it better fits my blood to be disdained of all than to fashion a carriage to rob love from any. In this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle, and enfranchised with a clog. Therefore I have decreed not to sing in my cage. If I had my mouth I would bite. If I had my liberty I would do my liking. In the meantime, let me be that I am, and seek not to alter me.
-----------	--

1. How far does Don John fit the stereotypical portrayal of 'the bastard'?
2. How far is he prepared to listen to reason?
3. Read the speeches aloud and make a note of any patterns you find. Are these patterns overdone? How fast would you read the speeches and why? What impact would this have on an audience?
4. Look for oxymoron, antithesis and ironic exaggeration. How does Don John's use of heightened language affect your judgement of him?

5. How is the relationship between Don John and Conrad different from the one between Claudio and Don Pedro? How do you know?
6. Like his brother, Don John uses the word 'I' repeatedly, but how is the effect different? What does it suggest about him?
7. He says he 'cannot hide' what he is and that he is a 'plain-dealing villain'. Is this true?
8. Make a list of the images he uses in the second speech. Is there any similarity or pattern that emerges?
9. What is your initial reaction to the character and why?

At the end of the scene, Don John takes charge and instructs his men that they will attend the celebrations.

DON JOHN:	Come, come; let us thither: this may prove food to my displeasure. That young start-up hath all the glory of my overthrow: if I can cross him any way, I bless myself every way. You are both sure, and will assist me?
-----------	---

DON JOHN:	Let us to the great supper: their cheer is the greater that I am subdued. Would the cook were of my mind! Shall we go to prove what's to be done?
-----------	---

1. Of whom is Don John most resentful and why?
2. What evidence is there in these two speeches of his sense of self-importance?
3. What does he mean in his allusion to the 'cook'? What would he like to do to the assembled company?
4. What sort of villain is he?

Teacher Notes

Activity 8 The Party

Act 2 Scene 1

Key Stage/Year	Key Stage 3/Years 8-9
Group Organisation	Pairs or individuals could complete the summary storyboard, whereas the section storyboards would be better completed by pairs or small groups so that they can discuss their responses to the prompt questions. The best of each section should be shown to the whole class. Other activities can be completed by an individual for homework or again by pairs.
Suggested Timing	3-5 lessons: you will probably need one lesson to complete the summary and another to analyse the sections. Students could share their ideas and complete the What a Night storyboard in a third lesson. Alternatively, they could do the feedback and quiz in this lesson and the storyboard for homework. The optional foreshadowing exercise would take another lesson or homework.

Overview of Task

Students create an overview of the scene and then concentrate on the close analysis of one brief section. Having shared their findings with the rest of their group, they speculate on each main character's thoughts and, if there is time, complete a quiz on the scene. As an extension activity, they can look at the foreshadowing.

Objectives

All students will: identify the major elements of what happens in the scene and how it is significant to the play as a whole.

Most students will: identify what happens in the scene and analyse the language for both explicit and implicit meaning.

Some students will: consider how ideas, values and emotions are explored and could be dramatised; reflect on the writer's presentation of ideas, the motivation and behaviour of characters, the development of plot and ways in which the text could be interpreted for the stage.

Curriculum References

National Curriculum English

EN1 Speaking and listening

2b identify the major elements of what is being said both explicitly and implicitly; **2f** ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1b** analyse and discuss alternative interpretations, ambiguity and allusion; **1c** consider how ideas, values and emotions are explored and portrayed; **1h** reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

EN3 Writing

1l reflect on the nature and significance of the subject matter; **1m** form their own view, taking into account a range of evidence and opinions.

National Literacy Strategy Year 8

Reading

7 Implied and explicit meanings; **10** Development of key ideas; **16** Cultural context.

Writing

2 Anticipate reader reaction; **3** Writing to reflect; **7** Establish the tone.

Speaking and listening

5 Questions to clarify or refine; **10** Hypothesis and speculation; **11** Building on others; **16** Collaborative presentation.

National Literacy Strategy Year 9

Reading

10 Interpretations of text; **14** Analyse scenes.

Writing

16 Balanced analysis; **17** Cite textual evidence.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

Outcomes

By the end of this activity students will have:

- created a brief summary of Act 2 Scene 1
- commented on the events, language and staging of a specific section
- conjectured on what all the characters would have been thinking at the end of the evening
- completed a quiz on who says what in the scene
- listed all the instances of foreshadowing in the scene.

Resources

Kar2ouche *Much Ado About Nothing*

- **Mini-scene** storyboard
- **Party Summary** storyboard
- **Section** storyboard
- **What a Night** storyboard
- **Who Says What?** storyboard
- **Foreshadowing** storyboard

Sheet 8.1 *Party Time*

Activities

Introduction



1. Explain that this is a long and pivotal scene in which we learn more about the characters and their relationships as well as witness a number of deceptions.
2. In order to get a sense of the main events of the scene, students will create a brief summary. Those who need help with this can open the **Mini-scene** storyboard; those who can get on with it alone should be instructed to open the **Party Summary** storyboard.

Content of the Mini-scene storyboard

Frame 1 Title and general instructions – Create a scene for each of the headings in the caption windows. Add key quotations in speech bubbles. Write a general summary, in modern English, below the heading.

Frame 2 Caption window – Family Talk

Frame 3 Caption window – The Dance Begins

Frame 4 Caption window – Beatrice and Benedick Continue to Fight

Frame 5 Caption window – Don John Deceives Claudio

Frame 6 Caption window – Benedick Teases Claudio

Frame 7 Caption window – Don Pedro Gives Hero to Claudio

Frame 8 Caption window – Don Pedro Announces His Plan to Convince Benedick and Beatrice that They Love One Another

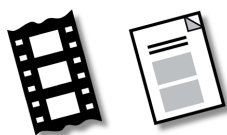
Content of the Party Summary storyboard

Frame 1 Title and general instructions – Reread or listen to the party scene. Divide the scene into no more than 10 key events (this can be a lower number). Give each event a heading and write one heading in each blank caption window. Write a brief summary of the event below. Finally, create a still-shot for a moment that is related to the event and add speech bubbles with important quotations. Add sound if you want. Delete any unused frames by dragging them to the waste bin.

Frames 2-11 Blank.

3. Students should work with selected others to compare their work and discuss how far their selections of key moments correspond.

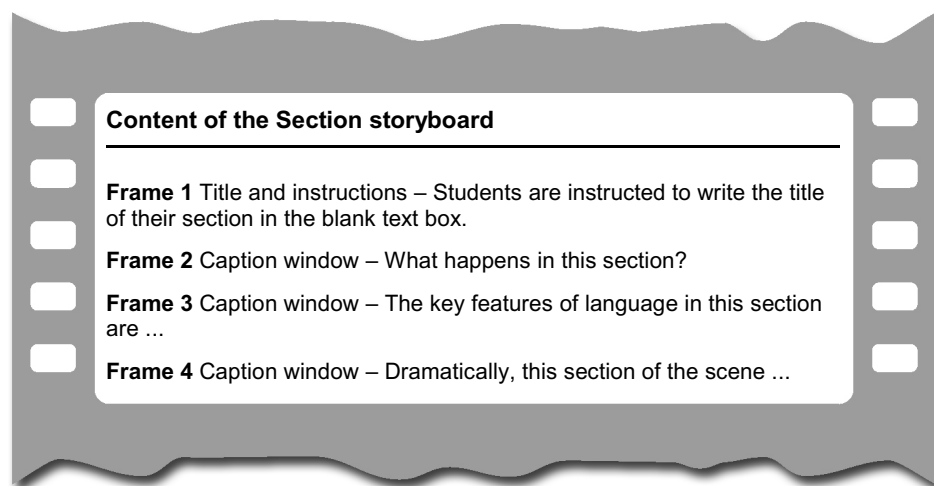
Development



4. Allocate one of the key moments to pairs/small groups of students. You'll find prompt questions on what happens, language and staging on Sheet 8.1 *Party Time*. The sections could be allocated according to ability, the sections marked with an asterisk (*) being the most challenging and those marked with a smiley face (☺) being the simplest.
- Family Talk
 - Don Pedro Invites Hero to Dance ☺
 - Beatrice and Benedick Continue the Merry War *
 - Don John's Deception ☺

- Benedick Teases Claudio Who Mistrusts Don Pedro's Intentions *
- Don Pedro Gives Hero to Claudio
- Don Pedro Hatches a Plan to Make Beatrice and Benedick Fall in Love

Each section should be presented as a storyboard that addresses the questions on the sheet.



Content of the Section storyboard

Frame 1 Title and instructions – Students are instructed to write the title of their section in the blank text box.

Frame 2 Caption window – What happens in this section?

Frame 3 Caption window – The key features of language in this section are ...

Frame 4 Caption window – Dramatically, this section of the scene ...

5. If students have worked in pairs on these sections, it's likely that two pairs will have worked on each. These pairs could be asked to get together to compare their work, then select one to show to the whole class.
6. Finally, students should present their sections, in order, to the class and discuss the key points.

Plenary



Extension/ Homework



7. Ask students to complete the **What a Night** storyboard in which all the main characters give their thoughts on the evening's proceedings. Students are asked to give one thought on the high point and one on the low. Those who are able should add their reasons in the caption window.
8. As a bit of fun students could complete the interactive **Who Says What?** storyboard by identifying which character speaks the given quotation from the scene. They should record their scores!
9. By the end of this scene most of the main seeds of the play are planted – we can assume that Don John will not stop at the failure of his first plan. Ask students to complete the **Foreshadowing** storyboard by listing all the examples of foreshadowing that they can spot and explaining how each one is developed.



Content of the Foreshadowing storyboard

Frame 1 Title and general instructions. Students are told to find examples of foreshadowing in the scene and to create a frame for each. The frame should include an image, a quotation and an explanation of how it points to subsequent events. The first is completed as an example to help them begin.

Frame 2 Composition window – Beatrice talking to her family about marriage, saying, 'Just, if he send me no husband; for the which blessing I am at him upon my knees every morning and evening.' Caption window – Beatrice has mentioned Benedick again and her exaggerated claims about wishing to remain single seem defensive. They suggest to the audience that her objections are ironic and that she likes Benedick more than she'll admit. This proves to be true as, with a little help, they eventually declare their love.

Student Notes**Activity 8 The Party****Act 2 Scene 1****Objectives**

In this activity you will look closely at Act 2 Scene 1 in order to better understand the characters and discuss the significance of the scene to the play as a whole. In particular you will investigate the main events, analyse the language and consider how the scene could be staged.

Outcomes

By the end of this activity you will have:

- created a brief summary of Act 2 Scene 1
- commented on the events, language and staging
- predicted the characters' thoughts at the end of the evening
- completed a quiz
- listed all the instances of foreshadowing in the scene.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 8.1 *Party Time*

Activities**Introduction**

1. This is a long and exciting scene in which a lot happens. You'll learn more about the characters and their relationships as well as witness a number of plots and tricks.
2. In order to get a sense of the main events of the scene, open the **Mini-scene** or **Party Summary** storyboard and complete the frames. Your teacher will tell you which to choose.

click
here 

to open the **Mini-scene** storyboard.

click
here 

to open the **Party Summary** storyboard.

3. Get together with another group and compare your work. Discuss how far your selections of key moments are the same.

Student Notes**Development**

4. Your teacher will ask you to look at one of the key sections in the scene. To help you focus on what is important, look at the prompt questions on Sheet 8.1 *Party Time* and then complete the **Section** storyboard for the bit you've been allocated. The sections are:
- Family Talk
 - Don Pedro Invites Hero to Dance
 - Beatrice and Benedick Continue the Merry War
 - Don John's Deception
 - Benedick Teases Claudio Who Mistrusts Don Pedro's Intentions
 - Don Pedro Gives Hero to Claudio
 - Don Pedro Hatches a Plan to Make Beatrice and Benedick Fall in Love



to open the **Section** storyboard.

5. Get together with another pair who worked on the same section and compare your work. Choose just one of the completed storyboards to show to the whole class.

Plenary

6. Open the **What a Night** storyboard and complete the main characters' thoughts on the evening's proceedings. One bubble should say what the best thing was about the evening; the other should give the worst. If you can, explain your evidence for giving the character these thoughts in the caption window.



to open the **What a Night** storyboard.

7. As a bit of fun see how well you do in the **Who Says What?** quiz. Identify which character speaks which quotation and keep a record of your score!



to open the **Who Says What?** quiz.

Extension/Homework

8. By the end of this scene most of the main seeds of the play are planted – we can assume that Don John will not stop at the failure of his first plan. Finish the **Foreshadowing** storyboard by listing all the examples of foreshadowing that you can spot and explain how each one is developed. The first example has been provided to get you started.



to open the **Foreshadowing** storyboard.

Sheet 8.1

Party Time



Family Talk

Events: What do Leonato and Antonio talk to Beatrice about? What advice does Beatrice give to Hero?

Language: How would you describe the innuendo at the start of this scene? What does it suggest about the relationship between Beatrice and her uncles?

Staging: How serious should the conversation be? How does everyone react to Beatrice? Is the family centre stage? How would you dramatise the opening of the scene? What atmosphere do you want to create and why?

Don Pedro Invites Hero to Dance

Events: Which couple is most important as the dance begins? Does Hero want to marry Don Pedro? What other couples appear on stage and why do you think Shakespeare included them?

Language: This is the most we have heard Hero speak. How would you describe the language she uses? What does Don Pedro's use of classical allusion suggest about him?

Staging: How as the Director do you suggest the coming and going between the pairs and the change of focus?

Beatrice and Benedick Continue the Merry War

Events: What is Benedick doing in this section? Do you think Beatrice recognises him and if so, at what point? What clues suggest that she does know that it is Benedick behind the mask? What evidence is there that she doesn't know his identity?

Language: As with the other couples at the dance, this conversation begins halfway through – what effect does this have? How is what Beatrice says characteristic of her speech so far in the play?

Staging: If Beatrice does recognise Benedick, why doesn't she say so? If she pretends to think he is someone else, what does this allow her to do? How would the atmosphere of the section be different if, as the Director, you chose to have her not recognise him?

Don John's Deception

Events: What do Don John and Borachio tell Claudio? How do they try to make it seem more believable? Does Claudio believe them?

Language: The language here is very simple and direct. Why do you think this is? Left alone, Claudio speaks in blank verse; why is the poetry suitable for his mood?

Staging: Where do you think this scene takes place? Is it centre stage? How would you dramatise it to bring out the secrecy and deception?

Benedick Teases Claudio Who Mistrusts Don Pedro's Intentions

Events: Does Benedick think that Claudio is right to feel betrayed? As well as Claudio's mood, what other things concern Benedick? How does he ask the Prince whether Claudio's suspicions are true? Why does Benedick leave?

Language: What imagery does Benedick use to describe what he and/or Claudio think the Prince has done? Why does he not accuse him directly? What other imagery does Benedick use in the section and what does it suggest about both his intelligence and mood at this point?

Staging: Would you have Beatrice overhear any of Benedick's final speech? Why? How would Claudio be behaving throughout this section? Explain why you think this.

Don Pedro Gives Hero to Claudio

Events: Beatrice comments on events in this section. What does she say? What does the Prince ask Beatrice and what is her answer? Is Beatrice different in this section and if so, how?

Language: How does Beatrice play on the word 'civil'?

Staging: Do you think the Prince's proposal was serious? Why? Explain how you would stage this section if it was light-hearted and how you would stage it differently if it were serious. Is Hero happy? Is Leonato happy? Remember he thought the Prince was going to marry his daughter.

Don Pedro Hatches a Plan to Make Beatrice and Benedick Fall in Love

Events: When will the wedding take place? How will they amuse themselves in the meantime?

Language: How does Don Pedro's language show his confidence and breeding?

Staging: Explain the atmosphere you'd like to create at the end of this scene – how would you achieve it?

Teacher Notes

Activity 9 The Lady is Disloyal

Act 3 Scene 2

Key Stage/Year	Key Stage 3-4/Years 8-11
Group Organisation	Students can work alone or in pairs on the storyboards in this activity.
Suggested Timing	2-3 lessons according to whether students complete the extension activity.

Overview of Task

Students begin by reacting to the change in atmosphere when Don John enters the scene. They then refine their views as they look more closely at the methods the villain uses to persuade his brother and Claudio of Hero's infidelity.

Objectives

All students will: recognise Don John's impact on the scene and begin to explore how staging can bring out the relationships between characters.

Most students will: explore how the changing language and potential staging indicate how the relationships change as Don John begins to persuade his brother and Claudio.

Some students will: analyse the language of the scene and show how it informs a director's choices. They will chart the potential alteration in atmosphere and speculate on the characters' changing moods.

Curriculum References

National Curriculum English**EN1 Speaking and listening**

2b identify the major elements of what is being said both explicitly and implicitly; **2f** ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1b** analyse and discuss alternative interpretations, ambiguity and allusion; **1c** consider how ideas, values and emotions are explored and portrayed; **1g** understand how language is used in imaginative, original and diverse ways; **1h** reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text; **1j** how techniques, structure, forms and styles vary.

EN3 Writing

1l reflect on the nature and significance of the subject matter; **1m** form their own view, taking into account a range of evidence and opinions

National Literacy Strategy Year 8

Reading

7 Implied and explicit meanings; **10** Development of key ideas; **14** Literary conventions; **16** Cultural context.

Writing

3 Writing to reflect; **16** Balanced analysis; **17** Integrate evidence.

Speaking and listening

5 Questions to clarify or refine; **10** Hypothesis and speculation; **11** Building on others; **16** Collaborative presentation.

National Literacy Strategy Year 9

Reading

10 Interpretations of text; **12** Rhetorical devices; **14** Analyse scenes.

Writing

16 Balanced analysis; **17** Cite textual evidence.

Speaking and listening

5 Compare points of view; **9** Considered viewpoint; **13** Compare interpretations.

2. Discuss with students how they showed a change in atmosphere and what they considered to be the turning points.

Development



3. Having got a sense of the changing atmosphere, students look at how Don John manages to persuade both his brother and Claudio that Hero is unfaithful. Ask them to open the **Any Impediment** storyboard and follow the instructions. Able students should be asked to identify where earlier in the play Claudio has shown his insecurity and lack of faith in Hero's constancy.

Content of the Any Impediment storyboard

Frame 1 Title and overview of storyboard – This storyboard charts the progression of Don John's persuasion of Claudio and Don Pedro that Hero has been unfaithful. Complete the following frames to explore how he achieves his purpose.

Frame 2 Composition window – Don John arriving saying, 'My lord, and brother, God save you.' Don Pedro and Claudio with blank thought bubbles. Blank text box in corner. Caption window – Complete the two lords' thought bubbles. How would you describe Don John's tone of voice and what he says? Is it typical? Add notes to the text box.

Frame 3 Composition window – Modern character with blank thought bubble placed to look at Don John as Don Pedro replies, 'Good-e'en brother.' Caption window – How is the audience supposed to react to these opening words? How would you tell an actor to speak Don Pedro's lines? Why? Complete the thought bubble.

Frame 4 Composition window – Don John saying, 'If your leisure served I would speak with you.' He has a second blank speech bubble. Caption window – What would we say today? Type your translation in the empty speech bubble. Describe how he tries to get his brother's attention. Is he direct?

Frame 5 Composition window – Don John saying, '... what I would speak of concerns him.' Don Pedro and Claudio with blank thought bubbles. Caption window – Complete the thought bubbles.

Frame 6 Composition window – Scene much as before, but with a modern character and blank speech bubble added. Caption window – What advice would this member of the audience give to Don Pedro and Claudio?

Frame 7 Composition window – Don Pedro asking, 'What's the matter?' Don John has a blank thought bubble. Caption window – Complete the thought bubble. How would you describe Don Pedro's tone of voice as he asks this question?

Frame 8 Composition window – Just the same background shot; no characters. Caption window – How does Don John respond to his brother's direct question? Create the shot. Show the relationship between the three men by how you place them on the stage. Add a quotation in a speech bubble. Explain Don John's reaction and the tone of voice he should adopt in a blank text box.

Frame 9 Composition window – Image of the three men in conversation. Text box containing the words: prevaricate, polite, abrupt, evasive, aggressive, deferential, exaggerate, insecure. Caption window – Don John takes quite some time to get to the point. Write a brief paragraph using *three* of the words in the text box to describe his behaviour.

Frame 10 Composition window – As above with modern character and blank thought bubble. Caption window – How many times do Claudio and Don Pedro have to ask Don John what the matter is? Why do you think he delays answering? Complete the thought bubble offering your reasons.

Frame 11 Composition window – Claudio with three blank speech bubbles. Blank text box. Caption window – How does Claudio respond when Don John says, '... the lady is disloyal?' Add his next three speeches to the speech bubbles. Add director's notes saying how he should say them in the text box.

Frame 12 Composition window – Image of Don John and three text boxes. First text box – Comment on the impact of repeating Hero's name. Second text box – How does Don John seek to convince the two men? Third text box – He repeats his offer. Why? There is an element of sibilance in this speech; how should the actor speak the lines? Caption window – How does Don John respond to Claudio's questions? How would his tone of voice change as he gives his responses? Why? Tell your actor how to deliver his lines. If you can, explain why.

Frame 13 Composition window – All three men with thought bubbles. Caption window – What are they all thinking? Complete the thought bubbles. Is Don John confident of success?

Frame 14 Composition window – Don John watching as Claudio announces, 'If I see anything tonight why I should not marry her, tomorrow, in the congregation where I should wed, there will I shame her.' Caption window – Has Don John succeeded in convincing Claudio? Add Don John's thought bubble.

Frame 15 Composition window – blank. Caption window – How has the relationship between the three men changed? How do the last six speeches help you form your conclusion? Create a frame where the men are placed to show their changed attitudes. Give them all thought bubbles.

Frame 16 Composition window – blank. Caption window – Where else has Claudio shown that he is insecure. Create a flashback. If you can think of more than one instance, create an additional frame.

4. Ask students to share some of the ideas they have had about the staging. Questions to ask could include:
 - How does Don John begin his conversation with his brother and Claudio and how has his tone and demeanour changed by the end of the scene?
 - How would you direct the body language of the three men when Don John arrives and how would you like it to change as the interview proceeds?
 - What is Claudio's initial reaction and how easily is he persuaded?
 - What does Don John have to do to convince the men?

- Where else in the play has Claudio shown his insecurity in needing approval for his love and then believing that Hero could love someone else?

Plenary



5. Students should summarise their reaction to the end of the scene by creating a final still shot in the **Resolved?** storyboard. This just provides a blank frame in which to create the final shot and then three additional frames into which each character can be dragged and a thought bubble added. Students should write a paragraph about the characters' feelings and mood in the caption window below the character. Those who are able should give evidence both from what is said and how it is said (the language) to support their views.

Extension/ Homework

6. If there is time, students can create a storyboard to outline the conversation Claudio and Don Pedro might have the next time they are alone together. More able students should try to emulate the two characters' speaking style. For an example of how Claudio speaks when disappointed in love, they can look at Act 2 Scene 1 when he believes Don Pedro has stolen Hero. However, they should discuss whether the mood here is different or stronger and why.

Student Notes**Activity 9 The Lady is Disloyal****Act 3 Scene 2****Objectives**

In this activity you will look closely at the language to see how Shakespeare indicates a change of atmosphere in his plays. You will explore an extract from Act 3 Scene 2 and investigate what the characters say, how you think they should say it and where they should be placed on stage to highlight the changing atmosphere and developing relationships.

Outcomes

By the end of this activity you will have a storyboard that:

- charts the change in atmosphere in the scene
- shows the stages in Don John's persuasion of Claudio and Don Pedro
- provides an interpretation of the last moment of the scene.

Resources

Kar2ouche *Much Ado About Nothing*

Activities**Introduction**

1. At the start of Act 3 Scene 2 Claudio and Don Pedro tease Benedick about his changed behaviour. This is light-hearted and fun. How do you think the atmosphere might change when Don John arrives? Show your thinking in the following storyboard.



to open the **Cool Reception** storyboard.

2. Describe where you think the turning points are in the atmosphere of the scene. Discuss how you conveyed this change.

Development

3. Having got an overall feel for the scene, look at how Don John manages to persuade both his brother and Claudio that Hero is unfaithful. Open the **Any Impediment** storyboard and follow the instructions.



to open the **Any Impediment** storyboard.

4. Share some of your ideas in a class discussion.

Student Notes**Plenary**

5. Show your vision for the way the scene could end by creating the final still shot, or a selection of alternative interpretations. The **Resolved?** storyboard gives you a blank frame in which to create the final shot. If you need more, add them by clicking on the red bead to the right of the frame. Use the three additional frames to illustrate each of the men's thoughts. Write a paragraph about the characters' feelings and mood in the caption window below the character. If you can, explain what clues you found to help you form your opinions. This could be what the character says, as well as the language Shakespeare uses.



to open the **Resolved?** storyboard.

Extension/Homework

6. Create a storyboard to outline the conversation Claudio and Don Pedro might have the next time they are alone together. Try to write in the style Shakespeare has used for each character. For an example of how Claudio speaks when disappointed in love, you could look at Act 2 Scene 1 when he believes Don Pedro has stolen Hero. However, the mood might be different here. What do you think and why?



to open a **new** storyboard.

Teacher Notes

Activity 10 Rotten Orange

Act 4 Scene 1

Key Stage/Year	Key Stage 3-4/Years 8-11
Group Organisation	Students could work individually or in pairs on this activity. If time is limited, storyboards could be allocated to groups who then divide the task between them. Groups come together at the end of the introduction and development sections in order to compare what they have done.
Suggested Timing	Three lessons: one for each main section.

Overview of Task

Students begin by looking closely at three points in the scene and speculating on what the main characters might be thinking. They go on to compare the accusations levelled at Hero and Claudio and the contrast in the way the two are treated. They investigate what people believe they have seen as opposed to reality and then represent the scene from the point of view of one of the characters.

Objectives

All students will: begin to explore explicit meanings and communicate their reactions to the characters.

Most students will: consider how the play appeals to a modern audience, investigate differing attitudes to men and women, and note the main features of the characters' speech patterns.

Some students will: communicate how the play appeals to a modern audience, evaluate changing social perceptions and make a good job of replicating the language of key characters.

Curriculum References

National Curriculum English

EN1 Speaking and listening

2f ask questions and give relevant and helpful comments.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; 1b analyse and discuss alternative interpretations, ambiguity and allusion; 1c consider how ideas, values and emotions are explored and portrayed.

EN3 Writing

1m form their own view, taking into account a range of evidence and opinions.

National Literacy Strategy Year 8

Reading

7 Implied and explicit meanings; 10 Development of key ideas.

Writing

2 Anticipate reader reaction; 3 Writing to reflect; 7 Establish the tone.

Speaking and listening

5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others.

National Literacy Strategy Year 9

Reading

10 Interpretations of text; 14 Analyse scenes.

Writing

16 Balanced analysis; 17 Cite textual evidence.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

Assessment Objectives GCSE

AO2 (i) read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them; **AO2 (iv)** select material appropriate to their purpose, collate material from different sources, and make cross-references; **AO2 (v)** understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.

Outcomes

By the end of this activity students will have:

- used evidence to speculate on characters' thoughts at key moments in the action
- compared how Hero and Claudio are accused and treated in the scene
- explored how far people trust what they think they have seen.

Resources

Kar2ouche *Much Ado About Nothing*

- **Dishonour** storyboard
- **Accusations** storyboard
- **Seeming** storyboard

Sheet 10.1 *Thoughts*

Activities

Introduction



1. Students begin by looking at three moments in the scene and key characters' potential thoughts at this time. The first is at the beginning when the friar asks whether Claudio comes to be married. The second is Don Pedro's accusation of Hero and the final one is Benedick's assumption that Don John was involved.

Content of the Dishonour storyboard

Frame 1 Title and general instructions.

Frame 2 Composition window – Congregation but with focus on the Friar, 'You come hither, my lord, to marry this lady?' Caption window – Write this in modern English and complete the Friar's thought bubble in an appropriate style.

Frame 3 Composition window – As above, but Hero and Leonato with thought bubbles. Caption window – Complete Hero's and Leonato's thoughts in an appropriate style. Give reasons for your views.

Frame 4 Composition window – As above, but Don John with thought bubble. Caption window – Complete Don John's thoughts in an appropriate style. Give reasons for your views.

Frame 5 Composition window – As above, but Claudio and Don Pedro with thought bubbles. Caption window – Complete Claudio's and Don Pedro's thoughts in an appropriate style. Give reasons for your views.

Frame 6 Composition window – As above, but Beatrice and Benedick with thought bubbles. Caption window – Complete Beatrice and Benedick's thoughts in an appropriate style. Give reasons for your views.

Frame 7 Divider 2nd quotation.

Frame 8 Composition window – Congregation, but with focus on Don Pedro, 'Myself, my brother, and this grieved Count / Did see her, hear her, at that hour last night / Talk with a ruffian at her chamber window, / Who hath indeed, most like a liberal villain, / Confessed the vile encounters they have had / A thousand times in secret.' Caption window – Write this accusation in modern English and complete Don Pedro's thought bubble in an appropriate style.

Frame 9 Composition window – As above, but Hero and Leonato with thought bubbles. Caption window – Complete Hero's and Leonato's thoughts in an appropriate style. Give reasons for your views.

Frame 10 Composition window – As above, but Don John and Claudio with thought bubbles. Caption window – Complete Don John's and Claudio's thoughts in an appropriate style. Give reasons for your views.

Frame 11 Composition window – As above, but Beatrice and Benedick with thought bubbles. Caption window – Complete Beatrice's and Benedick's thoughts in an appropriate style. Give reasons for your views.

Frame 12 Composition window – As above, but Margaret with thought bubble. Caption window – Complete Margaret's thoughts in an appropriate style. Give reasons for your views.

Frame 13 Composition window – As above, but the Friar with thought bubble. Caption window – Complete the Friar's thoughts in an appropriate style. Give reasons for your views.

Frame 14 Divider 3rd quotation.

Frame 15 Composition window – Focus on Benedick, 'Two of them have the very bent of honour, / And if their wisdoms be misled in this / The practice of it lives in John the Bastard, / Whose spirits toil in frame of villainies.' Caption window – Write this speculation in modern English and complete Benedick's thought bubble in an appropriate style.

Frame 16 Composition window – As above, but Beatrice with thought bubble. Caption window – Complete Beatrice's thoughts in an appropriate style. Give reasons for your views.

Frame 17 Composition window – As above, but Hero and Leonato with thought bubbles. Caption window – Complete Hero's and Leonato's thoughts in an appropriate style. Give reasons for your views.

Frame 18 Composition window – As above, but the Friar with thought bubble. Caption window – Complete the Friar's thoughts in an appropriate style. Give reasons for your views.



Development



2. Students should compare what they have written in the thought bubbles and complete the evaluation of their own and each other's work on Sheet 10.1 *Thoughts*.
3. The first activity will have reminded students what happened at the first wedding. They can now compare how Hero and Claudio are viewed and treated during the scene. Ask students to open and complete the **Accusations** storyboard.

Content of the Accusations storyboard

Frame 1 Title and description of first part of activity, focusing on Hero.

Frame 2 Composition window – Hero and Claudio surrounded by four text boxes. A further text box along the bottom of the window. Caption window – Look at all the accusations Claudio levels at Hero and choose the four that you think have most impact. Write them in the text boxes. Describe how Claudio treats Hero and how an audience is likely to react to this in the bottom text box. Consider how far the language he uses affects the audience response.

Frame 3 Composition window – Hero and Don Pedro surrounded by three text boxes. A further text box along the bottom of the window. Caption window – Look at the accusations Don Pedro levels at Hero and write three in the text boxes. Describe how Don Pedro treats Hero and how an audience is likely to react to this in the final text box. Consider how far the language he uses affects the audience response.

Frame 4 Composition window – Hero and Don John flanked by two text boxes. A further text box along the bottom of the window. Caption window – Look at the accusations Don John levels at Hero and write them in the text boxes. Describe how Don John treats Hero and how an audience is likely to react to this in the final text box. Consider how far the language he uses affects the audience response. Is it typical?

Frame 5 Composition window – Hero and Leonato surrounded by four text boxes. A further text box along the bottom of the window. Caption window – Look at the accusations Leonato levels at Hero and write the most powerful ones in the text boxes. Describe how Leonato treats his daughter and how an audience is likely to react to this in the final text box. Consider how far the language he uses affects the audience response.

Frame 6 Composition window – Hero. Caption window – Does anyone defend Hero? Drag them into the frame and add a speech bubble outlining how they defend her.

Frame 7 Description of second part of activity, focusing on Claudio. Look at the accusations levelled at Claudio. Who makes them? Add the characters to the following frames and summarise the accusations in the text boxes. Describe how the characters treat Claudio and how an audience is likely to react to this in the caption window. Delete any frames or text boxes that you don't need.

Frames 8-10 Composition window – Claudio surrounded by four text boxes. A further text box along the bottom of the window. Caption window – blank.

Frame 11 Composition window – Claudio. Caption window – Does anyone defend Claudio? Drag them into the frame and add a speech bubble outlining how they defend him.



4. When students have finished this storyboard they should write one or two paragraphs comparing how Claudio and Hero are treated and why they think this is. They could refer to their views as they watch and consider how these might be different from an audience watching in Shakespeare's day.
5. Students move on to look at appearance, feelings and reality in the scene by interrogating the characters. Ask them to open the **Seeming** storyboard.

Content of the Seeming storyboard

Frame 1 Title and overview of activity. Students complete the speech bubbles and add quotations as evidence in the caption windows.

Frame 2 Composition window – Claudio with blank speech bubble and modern character asking, 'What do you think has happened?'

Frame 3 Composition window – Claudio with blank speech bubble and modern character asking, 'Do you know this or believe it? What is your evidence?'

Frame 4 Composition window – Leonato with blank speech bubble and modern character asking, 'What do you think has happened?'

Frame 5 Composition window – Leonato with blank speech bubble and modern character asking, 'Do you know this or believe it? What is your evidence?'

Frame 6 Composition window – Don John with blank speech bubble and modern character asking, 'What do you think has happened?'

Frame 7 Composition window – Don John with blank speech bubble and modern character asking, 'Do you know this or believe it? What is your evidence?'

Frame 8 Composition window – Hero with blank speech bubble and modern character asking, 'What do you think has happened?'

Frame 9 Composition window – Hero with blank speech bubble and modern character asking, 'Do you know this or believe it? What is your evidence?'

Frame 10 Composition window – Benedick with blank speech bubble and modern character asking, 'What do you think has happened?'

Frame 11 Composition window – Benedick with blank speech bubble and modern character asking, 'Do you know this or believe it? What is your evidence?'

Frame 12 Composition window – The Friar with blank speech bubble and modern character asking, 'What do you think has happened?'

Frame 13 Composition window – The Friar with blank speech bubble and modern character asking, 'Do you know this or believe it? What is your evidence?'

Frame 14 Composition window – Beatrice with blank speech bubble and modern character asking, 'What do you think has happened?'

Frame 15 Composition window – Beatrice with blank speech bubble and modern character asking, 'Do you know this or believe it? What is your evidence?'

6. Students can now go back to their one or two paragraphs and add any further observations. Discuss whether seeing is, or should be, believing. On what else do people make judgements in this scene?

Plenary

7. Divide the class into six and allocate one of the following characters to each group: Hero, Claudio, Don John, Benedick, Beatrice or Margaret. Ask each group to create a six-frame storyboard describing the scene from this character's point of view.

**Extension/
Homework**

8. Students should list the imagery that is used to describe Hero in this scene and assess the impact on an audience and the actor playing Hero.
9. Students could dramatise the exchange between Beatrice and Benedick at the end of the scene and look at how, if at all, the atmosphere changes.
10. Despite knowing what to expect, this is a very dramatic scene – ask students to create a performance with notes explaining how the tension is built in the two distinct sections of the scene.
11. Students could write the *Hello* magazine exposé.

Student Notes**Activity 10 Rotten Orange****Act 4 Scene 1****Objectives**

Working through this activity you will use evidence to speculate about characters' thoughts, compare how two characters are accused and treated, and look at the reliability of what characters say about what they think they have witnessed. You will create storyboards to explore aspects of the scene and write one or two paragraphs on what you discover.

Outcomes

By the end of this activity you will have created a storyboard that:

- charts the main characters' thoughts at key moments in the action
- compares how Hero and Claudio are accused and treated in the scene
- explores how far people trust what they think they have seen.

Resources

Kar2ouche *Much Ado About Nothing*
Sheet 10.1 *Thoughts*

Activities**Introduction**

1. Start by opening the **Dishonour** storyboard. This explores three moments in the scene and key characters' potential thoughts at this time.



to open the **Dishonour** storyboard.

2. Compare what you have written in the thought bubbles and comment on your work and a partner's using Sheet 10.1 *Thoughts*.

Development

3. You should now know what happened at the first wedding. Discuss briefly how you think Hero and Claudio are viewed and treated during the scene. Open and complete the **Accusations** storyboard.



to open the **Accusations** storyboard.

4. Based on what you found, write one or two paragraphs comparing how Claudio and Hero are treated and why you think this is. How do you react to the main characters during this scene? Do you think an Elizabethan audience might have reacted differently? Why?
5. Now you're going to be a detective and interrogate the main characters to find out what they think has happened, what they think they know and what they really know. Open and complete the **Seeming** storyboard.



to open the **Seeming** storyboard.

Student Notes

6. Go back to your one or two paragraphs and add any further observations. Discuss whether seeing is, or should be, believing. Think about the other things people rely on to make judgements in this scene.

Plenary

7. Your teacher will give you one of the following characters: Hero, Claudio, Don John, Benedick, Beatrice or Margaret. Create a six-frame storyboard describing the scene from this character's point of view.



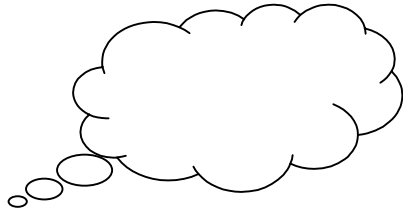
to open a **new** storyboard.

Extension/Homework

8. List the imagery that is used to describe Hero in this scene and assess the impact on an audience and the actor playing Hero.
9. Dramatise the exchange between Beatrice and Benedick at the end of the scene in a six to 10-frame storyboard. Explore how, if at all, the atmosphere changes.
10. This is a very intense scene. Create a storyboard to show how the tension is built at the beginning up to the point where Claudio and his companions leave. Create another one for the second half of the scene. Highlight the speeches that would make an audience hold its breath with anticipation.
11. Write a wickedly exaggerated account of what happened at the wedding for a magazine such as *Hello*. Create the accompanying pictures using Kar2ouche.

Sheet 10.1

Thoughts



With a partner write your evaluation of your **Dishonour** storyboard below.

In the 'Thoughts' column say how far you think the thoughts, in response to each quotation, are credible and why. In the 'Style' column say how well you captured particular aspects of the characters' speech patterns. Say what these were. Finally, decide on two areas where you could improve the work.

Character	Thoughts	Style
Leonato	1	
	2	
	3	
Hero	1	
	2	
	3	
Beatrice	1	
	2	
	3	
Margaret	2	
Don Pedro	1	
	2	

Character	Thoughts	Style
Claudio	1	
	2	
Benedick	1	
	2	
	3	
Don John	1	
	2	
The Friar	1	
	2	
	3	

Points for improvement:

1

.....

.....

.....

2

.....

.....

.....



Section 3: Extending Study

Overview

These brief activities comprise a mixture of approaches. Some can be used to supplement classroom activities either for students who finish ahead of time or for those who wish to extend work outside the classroom. Some are therefore additional and, in some instances, 'fun' tasks for those who enjoy using Kar2ouche; others provide opportunities for more challenging tasks or opportunities to look at the play more widely.

Prerequisites

It would be useful if students had watched a film and/or read an abridged version of the play before beginning these activities. Likewise, they should have completed some of the activities described in *Introducing the Play* and *Closer Reading*. If this is the case, students will already know how to use Kar2ouche. If not, an introduction only takes 20-30 minutes and this can be built into your plans.

Other Ideas

As well as the detailed suggestions described in this section, you might like to use Kar2ouche *Much Ado About Nothing* with students to:

- stage student-written plays
- write illustrated children's stories
- create an illustrated guide to *Much Ado* – student notes
- produce a chat show with a particular focus
- review frequently cut scenes, such as Act 3 Scene 4 or Act 5 Scene 3, and to create a dramatic storyboard with reasons why the scene should be left in – accompany this with an explanatory letter
- create highly illustrated *Hello*-style magazine articles

- imagine an alternative ending or add an additional scene in which the wedding group meets up some time in the future showing how the couples have got on and whether the friendships have lasted
- make a photograph album for a particular character showing their perspective on events in the play (add diary entries)
- produce an animated film trailer for a new version of the film
- create a news programme and newspaper front page for major events in the play (the soldiers return from war; court gossip – Don Pedro to marry Hero/woos Beatrice; wedding announcement; debutante dishonoured; weddings etc)
- create adverts (printed and TV) for a dating agency, a holiday in the country, a TV mini-drama or a new brand of chocolates (they can be given budgets, deadlines and different roles in the production process).

Teacher Notes

Activity 11 Thee and Thou

Key Stage/Year	Key Stage 3/Year 9
Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However, students may work through this activity on their own.
Suggested Timing	1 lesson

Overview of Task

This is a quick activity that allows students to investigate the different uses of thee, thou and you in Shakespeare.

Objectives

All students will: recognise that there is a difference in intention when characters use thee/thou instead of you in the text.

Most students will: understand how thee, thou and you are used.

Some students will: explore the varying levels of irony possible in the use of thee and thou in the play.

Curriculum References

National Curriculum English

EN1 Speaking and listening

2b identify the major elements of what is being said both explicitly and implicitly; **2f** ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1c** consider how ideas, values and emotions are explored and portrayed; **1h** reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

EN3 Writing

11 reflect on the nature and significance of the subject matter.

**National
Literacy
Strategy Year 9**

Reading

10 Interpretations of text; 14 Analyse scenes.

Writing

17 Cite textual evidence.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

Outcomes

By the end of this activity students will have:

- a storyboard that demonstrates the different uses of thee and thou in a Shakespeare text.

Resources

Kar2ouche *Much Ado About Nothing*

- **Address** storyboard

Questions on page 165 of 'Male power, status and honour', Gibson, R (ed.) (1993) *Much Ado About Nothing*, CUP (optional – but useful as a framework)

Activities**Introduction**

1. Ask students if they know what 'thee' and 'thou' mean. In order to explore when they are used rather than 'you', students should open Kar2ouche and go to the search box in the text/audio palette and work through the different acts of the play. They should look for thee/thou and you in turn and try to work out the difference in the way the words are used. If they study French they can be given a clue in terms of the way *tu* and *vous* are used. Those who need help can be told to look closely at Act 5 Scene 1 and to compare how Leonato addresses Claudio here compared to at the start of the play.

2. Discuss what students have discovered. Thee and thou denote the superiority of the speaker (can be a rude form of condescension) or intimacy between those in conversation; 'you' shows respect in formal situations and for people you do not know well.

Development

3. Still in Kar2ouche, ask students to find examples of the different ways thee, thou and you are used:

- insulting
- intimate
- formal or distant
- superior to an inferior
- inferior to a superior.

If you are studying particular scenes, students could begin their search with these.



4. Taking each type of use separately they should create a frame illustrating, through the choice and positioning of characters, how each word can be used. This could be for a visual glossary in a Shakespeare handbook. The **Address** storyboard provides a structure.
5. Where necessary students can add an explanation in the caption window, in particular drawing out any ironic uses of the terms.

Plenary

6. The best frames for each type of use should be printed out and displayed for class reference.
7. Students can print out all of their examples to add to their notes for revision purposes.

Extension/ Homework

8. Students can follow up this work by looking at what the examples they have chosen show about the relationships between the characters involved.
9. They can write their own scripts using the terms (thee, thou and you) to show their understanding of the various ways in which they can be used.
10. Students could look more generally at the titles used to describe characters, for instance the terms Don, prince, lord, my grace, gentlemen, count and family titles, along with how they are used. Do they show respect, are they used jokingly, are they formal or informal? They should discuss what this adds to our interpretation of the relationships between characters.

Student Notes

Activity 11 Thee and Thou

Objectives

You will investigate specific uses of the words 'thee', 'thou' and 'you' in Shakespeare and gain some understanding of what this reveals about the relationships between some of the major characters.

Outcomes

By the end of this activity you will have:

- created a storyboard demonstrating the different uses of thee, thou and you.

Resources

Kar2ouche *Much Ado About Nothing*

Activities

Introduction

1. Have you noticed the way that Shakespeare uses thee and thou in his plays? What do you know about the use of these words? Do we still use them? What do they mean?
2. Open Kar2ouche and go to the search box in the text/audio palette. In turn type in thee/thou and you and try to work out the difference in the way the words are used. Who says the word, to whom and in what context? How do the two people involved relate? Make some notes to capture your thinking.
3. Discuss what you have discovered with others and/or your teacher.

Development

4. Still in Kar2ouche, find some good examples of the different ways thee, thou and you are used to:
 - insult someone
 - show intimacy
 - suggest that the situation or relationship is a formal and distant one
 - show a superior speaking to someone who is socially inferior
 - illustrate that the speaker is socially inferior to the listener.
5. Taking each type of use separately, create a frame illustrating how each word is used. Choose appropriate characters and pose them to illustrate as accurately as possible the relationship between them.



to open the **Address** storyboard.

6. If you have time, add a commentary explaining what the frame shows. Type this in the caption window.
7. Try to find an example of when the speaker is being ironic.

Student Notes**Plenary**

8. Decide which of your frames provides the clearest explanation of one of the uses and print this out for class display.
9. Print out your storyboard and stick it in your notes for future reference and revision.

Extension/Homework

10. Look at what the examples you have chosen show about the relationships between the characters involved. Try to find other examples of language use that reinforce this view. Write a paragraph on each relationship. Use quotations to support your ideas.
11. Write a script using the terms (thee, thou and you) to show your understanding of the various ways in which these words can be used. Don't forget that the effects can be quite comic.
12. Look at how characters are addressed throughout the play. Titles used include Don, prince, lord, my grace, gentlemen, count and then the more general family titles. How are they used? Do they show respect, are they used jokingly, are they formal or informal? Explain how your awareness of how the characters address each other adds to your understanding of the relationships between them.

Teacher Notes

Activity 12 Themes

Key Stage/Year	Key Stage 3-4/Years 8-11
Group Organisation	Students may work through this activity on their own, but will need access to a partner at various stages to discuss ideas and compare work.
Suggested Timing	1 hour

Overview of Task

Students will explore what themes are and list those that they consider important in *Much Ado About Nothing*. They then choose one or two of these and use them in the creation of a new cover for the text of the play.

Objectives

All students will: list themes in *Much Ado About Nothing* and design a new cover for the text of the play.

Most students will: design a new cover for the text illustrating the interplay of some of the major themes.

Some students will: design a new cover for the play and write an advertising blurb describing some of the major themes.

Curriculum References

National Curriculum English

EN1 Speaking and listening

2f ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1c** consider how ideas, values and emotions are explored and portrayed; **1h** reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

**National
Literacy
Strategy Year 8**

EN3 Writing

11 reflect on the nature and significance of the subject matter.

Reading

4 Versatile reading; 5 Trace developments; 8 Transposition.

Writing

3 Writing to reflect.

Speaking and listening

5 Questions to clarify or refine; 11 Building on others.

**National
Literacy
Strategy Year 9**

Reading

3 Note-making at speed; 9 Compare writers from different times.

Writing

17 Cite textual evidence.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

**Assessment
Objectives
GCSE**

AO2 (i) read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them; AO2 (iv) select material appropriate to their purpose, collate material from different sources, and make cross-references; AO2 (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.

Outcomes

By the end of this activity students will have:

- created at least one book cover illustrating one or more of the major themes in *Much Ado About Nothing*
- written an advertising blurb that includes reference to the themes.

Resources

Kar2ouche *Much Ado About Nothing*

- **Cover** storyboard

Selection of Shakespeare texts (with different style covers)

Activities

Introduction

1. Discuss with students what a theme is, or ask them to find out from a dictionary or the Web. For instance, it could be described as a subject or idea that is introduced more than once during the play and is therefore developed or expanded. Discuss the sorts of themes that appear in the sorts of books they read and films they watch.
2. List the themes in *Much Ado About Nothing*. The list might include: love or the relationships between men and women; appearance versus reality or disguise; revenge; friendship; jealousy; honour; wealth and inheritance; deception; the role of women and so forth.
3. Explore how many of the themes they have listed endure in modern fiction and films; and how far students think that this might contribute to Shakespeare's continuing appeal. If there is time, they could discuss what other factors make him an important writer.

Development



4. Students should prioritise their list of themes according to the ones they think are most important or developed in the play. If there is time, they can create a storyboard of three or so frames showing the most important themes and including a commentary in the caption windows.
5. Using the **Cover** storyboard in Kar2ouche, students can use the printing facility to design a new cover for the play reflecting the most important themes. This storyboard provides a step-by-step scaffold. Students who are able should discuss the relative merits and flaws of a range of existing Shakespeare text covers, especially any for *Much Ado*, with a partner and then design their cover from scratch.
6. Those who are able, and/or who have time, should also construct the back cover with a blurb that refers to the themes. Explain that it should be written in a style that will encourage people to buy the text or watch the play.

Plenary

7. Create a class display. Covers could be grouped according to the themes illustrated.

Extension/ Homework

8. Students could be asked to create a different cover focusing on different themes or for a specific audience.

Student Notes

Activity 12 Themes

Objectives

In this activity you will define the word 'theme' and list the most important themes in *Much Ado About Nothing*. You will then design a book cover for the text of the play that illustrates some of these and explains them in a brief paragraph on the back cover.

Outcomes

By the end of this activity you will have:

- designed a new front cover containing visual references to the play's major themes
- produced a back cover that includes a paragraph about the play that would encourage someone to buy the book or go to a performance.

Resources

Kar2ouche *Much Ado About Nothing*


Copies of Shakespeare's plays with different style covers

Activities

Introduction

1. What is a theme? If you don't know, look the word up in a dictionary or see if the term is defined in the notes section of your copy of *Much Ado About Nothing*. To check your understanding of a theme, discuss with a partner the sorts of themes that appear in the sorts of books you read and the films you watch.
2. List the themes Shakespeare develops in *Much Ado About Nothing*. In other words, what is the play about?
3. How many of the themes on your list are the same as the ones you noted in films you watch and books you read? Might this be one of the reasons that Shakespeare is still so popular? Why else do people still enjoy watching his plays?

Development

4. Put your list of themes in order, with those you think are most important and most fully developed in the play at the top.
5. Using Kar2ouche, create some frames to illustrate the most important themes. Add some pithy comments about the themes in the caption windows.
 [click here](#) for a **new** storyboard.
6. Open the **Cover** storyboard and design a new cover for the play. Make sure it shows what the play is about! That is, it needs to illustrate some of the most important themes. Alternatively, discuss the relative merits and flaws of a range of existing Shakespeare text covers, especially any for *Much Ado*, with a partner and then open a new storyboard and design your cover from scratch.

Student Notes

to open the **Cover** storyboard.



for a **new** storyboard.

7. Don't forget to create the back cover with a blurb that refers to the themes. The blurb should be written in a style that will encourage people to buy the text and/or watch the play.

Plenary

8. Create a class display. You could group your covers according to the themes illustrated.

Extension/Homework

9. Create a different cover focusing on different themes or for a specific audience.

Teacher Notes

Activity 13 TV Adaptation

Key Stage/Year	Key Stage 3/Years 7-9
Group Organisation	This activity begins with a general class discussion, but then requires students to work in pairs or small groups that can then be amalgamated for the plenary.
Suggested Timing	2 lessons – one to complete the task and the other for the plenary presentation and evaluation.

Overview of Task

Students will discuss how literature is adapted for TV and make a proposal for the serialisation of a schools' version of *Much Ado About Nothing*. They will present their version to another group who will evaluate how effective they think the adaptation would be.

Objectives

All students will: create a proposal for the serialisation of the play in a number of episodes and justify their decisions about where the episode breaks should be.

Most students will: justify their choices for ending episodes based on an understanding of where tension is greatest in the play.

Some students will: create a proposal that shows an understanding of the key ideas, values and possible interpretations as well as of audience motivation.

Curriculum References

National Curriculum English**EN1 Speaking and listening**

1d use visual aids and images to enhance communication.

2b identify the major elements of what is being said both explicitly and implicitly; **2f** ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say; **3c** sift, summarise and use the most important points.

4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1b** analyse and discuss alternative interpretations, ambiguity and allusion; **1c** consider how ideas, values and emotions are explored and portrayed; **1h** reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

EN3 Writing

1l reflect on the nature and significance of the subject matter; **1m** form their own view, taking into account a range of evidence and opinions; **1n** organise their ideas and information, distinguishing between analysis and comment.

**National
Literacy
Strategy Year 7****Reading**

6 Active reading; **10** Media audiences; **11** Print, sound and image.

Writing

11 Present information.

Speaking and listening

1 Clarify through talk; **5** Put a point of view; **7** Pertinent questions; **12** Exploratory talk; **14** Modify views.

**National
Literacy
Strategy Year 8****Reading**

4 Versatile reading; **5** Trace developments; **8** Transposition.

Writing

3 Writing to reflect.

Speaking and listening

5 Questions to clarify or refine; **11** Building on others.

**National
Literacy
Strategy Year 9****Reading**

10 Interpretations of text; **14** Analyse scenes.

Writing

16 Balanced analysis; **17** Cite textual evidence.

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations.

Outcomes

By the end of this activity students will have:

- divided the play into 5-8 episodes with a commentary describing the decisions they have made.

Resources

Kar2ouche *Much Ado About Nothing*

- **Episodes** storyboard

Sheet 13.1 *Market Analysis*

Sheet 13.2 *Proposal Accepted*

Copies of recent TV guides (optional)

Activities

Introduction

1. Ask students what novels and plays they have seen adapted for television. How many of them were shown as films and which were turned into a series? Of those that were serialised, how many episodes did they have – roughly? How did each episode tend to end and why?
2. If there is time, students could look through a TV guide for examples of current serialisations of literature. Find out what they learn about these adaptations from the blurb in the guide.
3. Explain that they are going to put forward a proposal for the serialisation of *Much Ado About Nothing* for the schools market. However, before they begin, they need to make some decisions. Give them Sheet 13.1 *Market Analysis* for completion. They would benefit from discussing the points, so should work in pairs or small groups.



Development

4. Having thought about the market, students can open the **Episodes** storyboard and work up their proposal ready to present to another group, or 'the board of directors'.



Content of the Episodes storyboard

Frame 1 Title and general instructions – In the following frames you need to: summarise your episode in the text box; explain why the episode ends where it does in the caption window; create an image and select a quotation for the key event or climax. Delete any blank frames you don't need.

Frames 2-13 Composition window – Blank, apart from a text box that gives the episode number and space for a brief summary of what happens. Caption window – The scene ends at ... because ...

Frame 14 Composition window – This adaptation of *Much Ado About Nothing* will appeal to the schools' market because ... Caption window – Complete this statement.

5. Each student working on the storyboard should make a note of what they like best about their storyboard, as well as explain which one thing they would personally change and why. This encourages them to accept that group work often results in compromises for all involved.

Plenary



6. Amalgamate two groups so they can act as the board of directors for each other. They should watch each other's presentations and complete Sheet 13.2 *Proposal Accepted* in response to the work they watch.

Extension/ Homework

7. Students could be asked to create a proposal for a film version of the play – making recommendations for all the cuts.
8. Often stories change when they are adapted for TV. Get students to recommend the changes they would make to their existing proposal in order to make it more appealing for the target audience.
9. Students could be invited to write a proposal for an alternative ending.

Student Notes

Activity 13 TV Adaptation

Objectives

Working through this activity, you will think about the issues involved in adapting a single play for TV serialisation and draft a proposal for the episodes you would create. You will be required to justify the decisions you make about where the episode breaks should be and what text should be omitted to fit your scheduling.

Outcomes

By the end of this activity you will have:

- made decisions about episode length, scheduling and the cuts needed based on an understanding of the target audience
- created a storyboard proposal
- completed an evaluation of another group's proposal.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 13.1 *Market Analysis*

Sheet 13.2 *Proposal Accepted*

Copies of recent TV guides (optional)

Activities

Introduction

1. What novels and plays have you seen adapted for television? How many of them were shown as films and which were turned into a series? Of those that were serialised, roughly how many episodes did they have? How did each episode end? Why?
2. If you have time, look through a TV guide and find examples of current serialisations of literature. What do you learn about these adaptations from the descriptions in the guide?
3. You are going to draft a proposal for the serialisation of *Much Ado About Nothing* for the schools' market. However, before you begin, you need to make some decisions. Complete Sheet 13.1 *Market Analysis*.

Development

4. You're now ready to open the **Episodes** storyboard and work up your proposal ready to present to another group. This group will act as 'the board of directors' and decide whether your series will make it onto the TV.



to open the **Episodes** storyboard.

5. Write down what you like best about your storyboard. Because you've worked as a group, not everything you would have done has made it into the storyboard. Explain which one thing you would change in the storyboard and why.

Student Notes**Plenary**

6. Get together with another pair or group so they can act as the board of directors for you and vice versa. Watch each other's presentations and complete Sheet 13.2 *Proposal Accepted* in response to the work you watch.

Extension/Homework

7. Create a proposal for a film version of the play. Explain which bits of text you think are most important and which bits you'll cut. Give your reasons.
8. Often stories change when they are adapted for TV. Recommend the changes you would make to your existing proposal in order to make it more appealing for the target audience. Which bits of the story could be improved? Where could it be funnier, more convincing, faster paced etc?
9. Write a proposal for an alternative ending.

Sheet 13.1

Market Analysis



1. Who is going to watch your version of *Much Ado About Nothing*?
.....
2. How long should an episode last? Explain your reasons.
.....
.....
3. At what time will you show the episodes? Why?
.....
.....
.....
4. How many episodes will you make? Think about the length of each episode and what is in the play. Explain your reasons.
.....
.....
.....
5. Where will each episode end? Again, explain why you made this decision.

Episode number	Where the episode should end	Reason

Episode number	Where the episode should end	Reason

6. Will you have to cut the text? If so, explain which main sections you would leave out and why.

Omitted section	Reason

7. What will you do in this adaptation to make it particularly appealing to the target audience?

.....

.....

.....

.....



Sheet 13.2

Proposal Accepted

List the names of the group members whose work you watched.

We the directors of School TV accept the proposal of this group on the following grounds. List the things the group did well.

1	
2	
3	

However, before we take the proposal forward, we would like the following areas to be reviewed.

1	
2	

Signatures of directors:

Signature	Print name here
Signature	Print name here
Signature	Print name here

Teacher Notes

Activity 14 History Lesson

Key Stage/Year	Key Stage 3-4/Years 8-11
Group Organisation	The activity begins with a group briefing. The first storyboard could be completed by individuals or pairs, but the main activity would be better tackled by pairs who can then discuss their work. The writing should be completed individually before the whole class comes back together as a group.
Suggested Timing	2-3 lessons

Overview of Task

Students begin by brainstorming aspects of life presented in the play. Having done this, they look briefly at what Shakespeare seems to be saying about certain aspects of life: manners, leisure, the role of women, honour, food, ceremony, inheritance and money, and friendship. They then explore one of these areas in greater depth.

Objectives

All students will: recognise that Shakespeare describes aspects of life in Elizabethan England in *Much Ado About Nothing*.

Most students will: explore what Shakespeare has to say about key aspects of British life in Tudor England and compare this with what life is like now.

Some students will: understand the appeal and importance of texts over time and relate this to how Shakespeare plays are often set in different historical periods and geographical locations.

Curriculum References

National Curriculum English

EN1 Speaking and listening

2f ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1c** consider how ideas, values and emotions are explored and portrayed;

1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

EN3 Writing

1l reflect on the nature and significance of the subject matter.

National Literacy Strategy Year 8

Reading

4 Versatile reading; **5** Trace developments; **8** Transposition.

Writing

3 Writing to reflect.

Speaking and listening

5 Questions to clarify or refine; **11** Building on others.

National Literacy Strategy Year 9

Reading

3 Note-making at speed; **9** Compare writers from different times.

Writing

17 Cite textual evidence.

Speaking and listening

5 Compare points of view; **9** Considered viewpoint; **13** Compare interpretations.

Assessment Objectives GCSE

AO2 (i) read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them; **AO2 (iv)** select material appropriate to their purpose, collate material from different sources, and make cross-references; **AO2 (v)** understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes. **AO4** relate texts to their social, cultural and historical contexts and literary traditions.

Outcomes

By the end of this activity students will have:

- completed a storyboard listing aspects of Tudor life mentioned in the play
- created a storyboard describing what Shakespeare has to say about a particular aspect of Tudor life and comparing it with today
- written about their impressions of Tudor life
- suggested appropriate alternative settings for the play.

Resources

Kar2ouche *Much Ado About Nothing*

- **Elizabethan Life** storyboard
- **Then and Now** storyboard

Sheet 14.1 *Setting the Play*

Activities**Introduction**

1. Explain to students that although the play is set in Italy (and reset in the US Civil War) it tells us lots about life in Shakespeare's England. Brainstorm with students the aspects of life mentioned in the play.
2. Ask students to open the **Elizabethan Life** storyboard and complete the frames on aspects of life in Tudor England.



Content of the Elizabethan Life storyboard

Frame 1 Title and general instructions – Complete the following frames on aspects of Elizabethan life by finding a suitable quotation, creating an image and writing a commentary. The first has been done to help you get started. Add extra frames to cover aspects you listed that have not been included.

Frame 2 Caption window – Social hierarchy: Society was strictly stratified with the monarch at the top. Marriage between different levels of society was strictly controlled. As a dependent relative, Beatrice says that she is not high enough socially to be considered a good match for Don Pedro. Composition window – Image of party with servants in background. Beatrice and the Prince in conversation. Don Pedro saying, 'Will you have me, lady?' Beatrice replying, 'No, my lord, unless I might have another for working days. Your grace is too costly to wear every day.'

Frame 3 Caption window – Manners

Frame 4 Caption window – Leisure

Frame 5 Caption window – The role of women

Frame 6 Caption window – Honour

Frame 7 Caption window – Attitudes to food and eating

Frame 8 Caption window – Ceremony

Frame 9 Caption window – Inheritance and wealth

Frame 10 Caption window – Friendship

Frame 11 Caption window – Blank for additional ideas

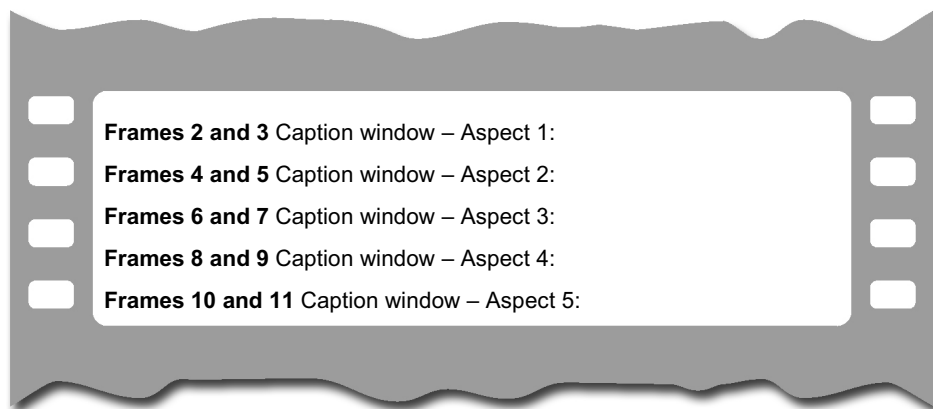
Development



- Ask students to decide which aspects of British life are dealt with in greatest detail. Of these they should choose one and make a storyboard that could be used in a history lesson describing that aspect of life then and now. Students can begin a new storyboard or open the **Then and Now** storyboard that provides a scaffold for their work.

Content of the Then and Now storyboard

Frame 1 Title and general instructions – Add the aspect of society that you are exploring to the title frame. Find five quotations that tell you something about your chosen aspect of British life. Create an image to go with the quotation and add your commentary in the caption window. Create a second frame to explain how life is the same or different now. If possible take a digital photograph to show this and import it into Kar2ouche.



4. Choose the best storyboard on each aspect and show them to the whole class.

Plenary

5. Ask students to write a couple of paragraphs on what impressions they form of society in Tudor England. Encourage them to give reasons for their views, and where possible use quotations from the text.
6. Discuss with the class what they consider to be the most striking impressions.

Extension/ Homework



7. Ask students to consider why this version of *Much Ado About Nothing* is set in the American Civil War. What is it about this period of American history that makes it an appropriate setting? They can then think about other settings they could use from historical periods, areas of modern society or geographical locations. As an example, ask them whether setting the play amongst city financiers and their families in a wealthy suburb of a contemporary city would be acceptable. Once they start thinking of their own settings, they should list them and say how they are appropriate as a setting for the play. They could record their ideas on Sheet 14.1 *Setting the Play*.

Student Notes

Activity 14 History Lesson

Objectives

During this activity you will discover which aspects of Tudor life Shakespeare mentions in the play and decide which are described in greatest detail. You'll take one of the main aspects and summarise what you learn about that area and then compare it with our views and behaviour today.

Outcomes

By the end of this activity you will have:

- completed a storyboard listing aspects of Tudor life mentioned in the play
- created a storyboard describing what Shakespeare has to say about a particular aspect of Tudor life and comparing it with today
- written about your impressions of Tudor life
- suggested appropriate alternative settings for the play.

Resources

Kar2ouche *Much Ado About Nothing*

Sheet 14.1 *Setting the Play*

Activities

Introduction

1. Although the *Much Ado About Nothing* is set in Italy, Shakespeare tells us lots about life in England when he was alive. What aspects of Tudor life are mentioned in the play?
2. Open the **Elizabethan Life** storyboard and complete the frames on aspects of life in Tudor England.



to open the **Elizabethan Life** storyboard.

Development

3. Which aspects are dealt with in greatest detail? Choose one and make a storyboard that a teacher could use in a history lesson to show what that aspect of life was like then and now. You can either begin a new storyboard or open the **Then and Now** storyboard. This provides a framework for your work.



to open a **new** storyboard.



to open the **Then and Now** storyboard.

4. Your teacher will select one storyboard on each aspect and show it to the whole class.

Student Notes**Plenary**

5. Write a couple of paragraphs on what you think life was like in Tudor England. Give reasons for your views, and where possible use quotations from the text.
6. What are your most striking impressions?

Extension/Homework

7. Why do you think this version of *Much Ado About Nothing* was set in the American Civil War? What is it about this period of American history that makes it appropriate? What other settings could you use? Think about:
 - different historical periods
 - areas of modern society or work places
 - geographical locations.

Do you think, for instance, that the play would work set amongst city financiers and their families in a wealthy suburb of a contemporary city? Record your ideas for alternative settings on Sheet 14.1 *Setting the Play*.

Sheet 14.1

Setting the Play



Record your ideas about the relevance of the American Civil War as a setting for *Much Ado About Nothing* in the table below. Then add some other suggestions and explain why they are appropriate.

Setting	Relevance
American Civil War	

Teacher Notes

Activity 15 Beatrice and Benedick

Key Stage/Year	Key Stage 3-4/Years 7-11
Group Organisation	This activity begins with a class discussion before students work alone on one of two storyboards. They then get into pairs to share the information they have found and use this information in pairs or small groups to complete the main activity. They come together as a class again during the plenary.
Suggested Timing	2-3 lessons

Overview of Task

Students discuss which strand of the story they most enjoy and why. They then explore the characters of Beatrice and Benedick separately before going on to look at the development of their love story.

Objectives

All students will: comment on the characters of Benedick and Beatrice.

Most students will: understand what it is that gives the story of Beatrice and Benedick such lasting appeal.

Some students will: explore different ways of interpreting and staging the relationship between Beatrice and Benedick.

Curriculum References

National Curriculum English**EN1 Speaking and listening**

2b identify the major elements of what is being said both explicitly and implicitly; **2f** ask questions and give relevant and helpful comments.

3b take different views into account and modify their own views in the light of what others say.

EN2 Reading

1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; **1c** consider how ideas, values and emotions are explored and portrayed;

1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.

EN3 Writing

1a draw on their experience of good fiction, of different poetic forms and of reading, watching and performing in plays; **1c** exploit choice of language and structure to achieve particular effects and appeal to the reader; **11** reflect on the nature and significance of the subject matter.

**National
Literacy
Strategy Year 7****Reading**

4 Note-making; **8** Infer and deduce; **12** Character, setting and mood.

Writing

5 Story structure; **6** Characterisation; **8** Visual and sound effects.

Speaking and listening

1 Clarify through talk; **17** Extend spoken repertoire.

**National
Literacy
Strategy Year 8****Reading**

14 Literary conventions; **15** Historical context.

Writing

2 Anticipate reader reaction; **6** Figurative language.

**National
Literacy
Strategy Year 9****Reading**

10 Interpretations of text; **14** Analyse scenes.

Writing

17 Cite textual evidence.

Speaking and listening

5 Compare points of view; **9** Considered viewpoint; **13** Compare interpretations.

**Assessment
Objectives
GCSE**

AO2 (i) read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them; **AO2 (iv)** select material appropriate to their purpose, collate material from different sources, and make cross-references; **AO2 (v)** understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.

Outcomes

By the end of this activity students will have:

- created a storyboard character study of Beatrice or Benedick
- charted the progress of the relationship between Beatrice and Benedick
- discussed the enduring appeal of the Beatrice and Benedick story.

Resources

Kar2ouche *Much Ado About Nothing*

- **Beatrice** storyboard
- **Benedick** storyboard
- **Beatrice and Benedick** storyboard

Sheet 15.1 'Too wise to woo peaceably'

Activities

Introduction

1. Discuss with students which they consider to be the main plot in *Much Ado* and which one they most enjoy. It is likely that most will focus on the story of Beatrice and Benedick. Explore with them why this is the most engaging story. There's even a Beatrice and Benedick opera by Berlioz.
2. Divide the class in two: half to complete a storyboard on **Benedick**, the other half to complete one for **Beatrice**. Students who have more to say about the characters could insert extra frames after frame 7.



Content of the Benedick storyboard

Frame 1 Composition window – Image of Benedick surrounded by a whole range of adjectives (outspoken; flippant; brave; principled; silly; defensive; witty; loquacious; romantic; tongue-tied; mocking; lonely; vulnerable; inconstant; cowardly; condescending; proud; honest).
Caption window – How many of these adjectives describe Benedick? Put all of the ones you agree with strongly to the left of Benedick and recolour the text boxes green. Put those that you think might apply to him, or that might be interesting to explore, to the right and colour these yellow. Remove the ones you think don't apply by dragging them to the bin.

Frame 2 Composition window – Image of Benedick in a text box.
 Instructions: Choose five adjectives that describe the breadth of Benedick's character and drag them from frame 1 into this window.
 Caption window – Drag each one in turn to the next five frames. Find a quotation to support your choice and create an image incorporating this quotation as a speech bubble. Write a few lines of commentary in the caption windows.

Frames 3-7 Composition windows – Blank.

Frame 8 Caption window – Write a paragraph summarising your thoughts about Benedick in the text box.

Content of the Beatrice storyboard

Frame 1 Composition window – Image of Beatrice surrounded by a whole range of adjectives (outspoken; flippant; brave; principled; silly; defensive; witty; loquacious; romantic; tongue-tied; mocking; lonely; vulnerable; inconstant; cowardly; condescending; proud; honest).
 Caption window – How many of these adjectives describe Beatrice? Put all of the ones you agree with strongly to the left of Beatrice and recolour the text boxes green. Put those that you think might apply to her, or that might be interesting to explore, to the right and colour these yellow. Remove the ones you think don't apply by dragging them to the bin.

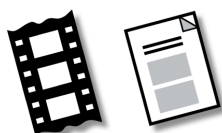
Frame 2 Composition window – Image of Beatrice in a text box.
 Instructions: Choose five adjectives that describe the breadth of Beatrice's character and drag them from frame 1 into this window.
 Caption window – Drag each one in turn to the next five frames. Find a quotation to support your choice and create an image incorporating this quotation as a speech bubble. Write a few lines of commentary in the caption windows.

Frames 3-7 Composition windows – Blank.

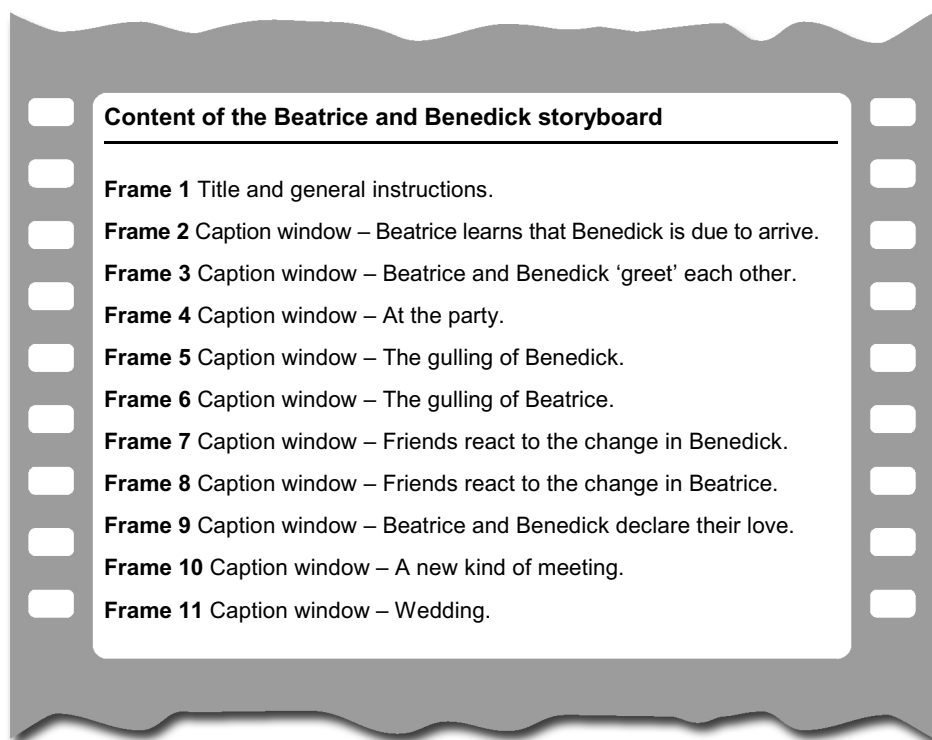
Frame 8 Caption window – Write a paragraph summarising your thoughts about Beatrice in the text box.

3. Pair students so that one has a Benedick and one a Beatrice storyboard and get them to look at the similarities between the two characters.

Development



4. Having looked at some of the reasons why the characters may be suited, students can look at the development of their relationship in more detail by opening and completing the **Beatrice and Benedick** storyboard. The prompt questions on Sheet 15.1 '*Too wise to woo peaceably*' will help students complete this task.



5. You could ask students to add an extra frame at the beginning of this storyboard speculating on what may have happened to them before the play begins.

Plenary

6. Ask students to discuss again the appeal of this story for a modern audience, this time with reference to the events in the play and, where possible, quotations.
7. Explain that the interpretation of the final kiss is open to debate, with some directors choosing to see it as a celebration of a happy union whilst others see it as Beatrice being subdued. Discuss with students whether or not they think this is a happy ending for the two characters and which interpretation they favour, if either, and why.
8. If there is time, students could briefly compare this relationship with that of Claudio and Hero. They should say which they think will work best and why.

Extension/ Homework

9. Using Beatrice as the starting point as a woman who flouts convention, ask students to make a chart of the attitudes to women that are expressed in the play. They could also explore how the women respond to these attitudes.

Student Notes

Activity 15 Beatrice and Benedick

Objectives

During this activity you will explore exactly what it is that contributes to the lasting appeal of Beatrice and Benedick and how their love story compares with that of Claudio and Hero.

Outcomes

By the end of this activity you will have:



- created a character study for Beatrice or Benedick
- charted the progress of their relationship
- discussed the enduring appeal of the Beatrice and Benedick story.

Resources


Kar2ouche *Much Ado About Nothing*
Sheet 15.1 'Too wise to woo peaceably'

Activities

Introduction

1. Which do you think is the main plot in *Much Ado* – the story of Beatrice and Benedick or that of Hero and Claudio? Why do you think this? Which of the two stories do you like best? Why?
2. Your teacher will divide the class in two. Half of you will complete a storyboard on **Benedick**, the other half will work on one for **Beatrice**.
 to open the **Benedick** storyboard.
 to open the **Beatrice** storyboard.
3. If you want to add other descriptions and comments, insert extra frames at the end of frame 7.
4. If you did Benedick, find a partner who completed the **Beatrice** storyboard and vice versa. List the similarities between the two characters. In what ways are they different?

Development

5. How well do you think the characters are suited? Why? Open the **Beatrice and Benedick** storyboard to explore the development of their relationship in more depth. Your teacher may give you Sheet 15.1 'Too wise to woo peaceably' to help you complete this task.
 to open the **Beatrice and Benedick** storyboard.
6. If you have time, add an extra frame at the beginning of this storyboard describing what you think happened to the couple before the play began.

Student Notes**Plenary**

7. What is the appeal of this story for a modern audience? Refer to events in the play and where possible choose quotations to support your views.
8. The final kiss has been presented in different ways by directors. What different ways can you imagine? Do you think this is a happy ending for Beatrice and Benedick? Why?
9. How are Beatrice and Benedick different from Claudio and Hero? How does this affect their relationships? Which marriage do you think will work best? Why?

Extension/Homework

10. Beatrice is an unusual woman, flouting the conventional behaviour of her day. Make a chart to illustrate the different attitudes to women that are expressed in the play. How do the women respond?

Sheet 15.1

'Too wise to woo peaceably'



The following questions will help you to think about how the relationship between these two wise lovers develops and what it is about them that appeals to a modern audience. However, don't limit your thinking to these questions, make a note of any other ideas you have too.

Beatrice learns that Benedick is due to arrive (Act 1 Scene 1)

Plot/Character

Note that Beatrice mentions Benedick first. Why might she do this?

Language/Structure

How would you describe Beatrice's language? What does this show about her character?

Audience enjoyment

What do you think might happen when Beatrice and Benedick next meet? Why?

Beatrice and Benedick 'greet' each other (Act 1 Scene 1)

Plot/Character

What do you think has happened in the past to ignite such animosity between the two characters? What clues are in the text?

Language/Structure

How is Beatrice's opening comment to Benedick ironic?

Audience enjoyment

In this battle of wits, who wins? How might an audience feel about this first exchange?

At the party (Act 2 Scene 1)

Plot/Character

Does Beatrice recognise Benedick when they first talk at the party? Say why you think this. Refer closely to the text.

Language/Structure

Don Pedro says that, 'The Lady Beatrice hath a quarrel to you.' Look at Benedick's response. What images does he use to describe Beatrice? How is he feeling? What impression do you get of the relationship at this stage?

Audience enjoyment

In what ways is this exchange amusing? Who wins this time? How does the atmosphere change at the end of the scene?

The gulling of Benedick (Act 2 Scene 3)

Plot/Character

How do Benedick's friends convince him of Beatrice's love? Why does he believe them?

Language/Structure

What images does Claudio use to describe Benedick in his asides? In what ways are they appropriate?

Audience enjoyment

This scene makes marvellous comic theatre – what elements are funniest and why? Look in particular at the contrasts and elements of dramatic irony (what does the audience know that Benedick doesn't?).

The gulling of Beatrice (Act 3 Scene 1)

Plot/Character

The two gulling scenes are very similar: in what ways? How are they different? What does this tell you about the two characters?

Language/Structure

How are prose and verse used in the two gulling scenes? Why?

Audience enjoyment

If you were directing this scene, how would you bring out the comedy?

Friends react to the change in Benedick (Act 3 Scene 2)

Plot/Character

How do Claudio and Don Pedro tease Benedick?

Language/Structure

How are Benedick's responses to the two men different from in former scenes?

Audience enjoyment

How does Benedick react to the jokes?

Friends react to the change in Beatrice (Act 3 Scene 4)

Plot/Character

How does Margaret tease Beatrice? How does Beatrice react?

Language/Structure

Margaret uses a great deal of innuendo – what does this suggest about her character?

Audience enjoyment

Does the audience find the teasing of Beatrice as funny as the teasing of Benedick? Why? Think about what is about to be revealed.

Beatrice and Benedick declare their love (Act 4 Scene 1)

Plot/Character

This is far from a conventional romantic declaration. How are the characters' emotions pulled in different directions? Who most wants to talk of love?

Language/Structure

Beatrice alternates between weakness and harshness at the end of the scene – find the phrases that show the two sides of her character.

Audience enjoyment

Does Beatrice want Benedick to challenge Claudio or does she want to protect him from danger? Explore how you would interpret and present her request to 'Kill Claudio.' How would you describe the dramatic atmosphere at this point?

A new kind of meeting (Act 5 Scene 2)

Plot/Character

What does the audience know that Beatrice and Benedick are yet to discover?

Language/Structure

Explore how Beatrice and Benedick talk here compared with earlier scenes. How much is attack, how much defensive and how much honest?

Audience enjoyment

What might an audience enjoy most about this scene and why?

Wedding (Act 5 Scene 4)

Plot/Character

Do Beatrice and Benedick realise they've been tricked or not? How would you play this and why?

Language/Structure

How do Benedick and Beatrice address each other? Look at how they've used thee/thou and you in previous scenes – what is the difference here and why?

Audience enjoyment

How do you think the audience might react to Benedick's, 'Peace, I will stop your mouth.'? Is this a romantic kiss or has Beatrice been subdued? Is this a happy ending? Explain your views.



Appendices

Kar2ouche and Special Needs

It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual pupils. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or learning support assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those pupils who experience some kind of sensory or learning difficulty, on average 20% of pupils in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

‘From 1988-90 the Palm Project explored the effects of computers on pupils’ autonomy in learning. The project found that not only were they more autonomous but also more motivated.’

Glendon Ben Franklin in Leask, M (ed.) (2001) *Issues in Teaching Using ICT*, Routledge.

In particular, multimedia products, such as Kar2ouche, appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables pupils to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Children with special needs are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often underdeveloped. In Kar2ouche all of the text is provided with a soundfile so that pupils can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a pupil’s vocabulary whilst also increasing his or her attention span. By following the text as they listen, pupils begin to recognise words and are provided with a real context for their learning.

In addition, Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way that increases their confidence. ‘Nothing motivates children with special needs more than success, especially when their peer group

can see that success is demonstrated on an equal basis without allowances being made.’ (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum) Once confidence has been built, the speech and thought bubbles offer the opportunity for pupils to write in small bite-size chunks. This can be increased gradually by requiring pupils to produce a paragraph in the caption window and subsequently maybe to use the writing frames and scaffolds provided in the education support packs that accompany the software.

The soundfiles and recording facility can therefore be seen to enable the learner to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these pupils found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that pupils who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning, thereby supporting these pupils as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group, they are then more confident when required to present their ideas to the class or an adult.

For pupils with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The soundfiles also help these children. Likewise, the brief sound-clips support dyslexic children, many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary, thus allowing them to consolidate learning. For those whose hearing is impaired, the combination of text and exciting visual material is motivating and, by being able to attach pre-recorded soundfiles, pupils are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.

Web Pages

The following pages contain useful information for teaching Much Ado About Nothing. Doubtless you will have your own favourite sites, and these can be recorded at the bottom of the page.

The Shakespeare Birthplace Trust provides a brief summary of the story at:

<http://www.shakespeare.org.uk/main/1/179>

Teachit includes a scheme of work for Year 7 at:

<http://www.teachit.co.uk/pdf/adodfx.pdf>

The TES has mocked up an interview with Shakespeare at:

http://www.talkingto.co.uk/ttws/html/ttws_answ_scat.asp?CatID=367&AuthorID=10

Sample GCSE essays can be found at:

<http://www.coursework.info/425/>

For a summary of the play and the full text, look at:

<http://www.online-literature.com/shakespeare/muchado/>

Other Useful Sites

