



**GLOBE  
EDUCATION**

# **STAGING IT**

**Much Ado About Nothing**



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## **Much Ado About Nothing Act 1 Scene 1 - Script**

### **Context:**

The soldiers have been away fighting a war. The winners are now returning home to the city of Messina. Beatrice is the niece to the Governor of Messina; she is unmarried. She enquires whether the commanding soldier Benedick has returned from the wars. Benedick and Beatrice meet. It seems the pair have some history together.

### **BEATRICE**

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

### **BENEDICK**

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

### **BEATRICE**

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

### **BENEDICK**

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

### **BEATRICE**

A dear happiness to women, they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that. I had rather hear my dog bark at a crow than a man swear he loves me.

### **BENEDICK**

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

### **BEATRICE**

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

**BENEDICT**

Well, you are a rare parrot-teacher.

**BEATRICE**

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

**BENEDICK**

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

**BEATRICE**

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



# STAGING IT

Much Ado About Nothing  
Act 1 Scene 1 - Storyboard



*What, my dear Lady Disdain!...*

Style: \_\_\_\_\_  
Comments: \_\_\_\_\_  
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*Is it possible Disdain should die...*

Style: \_\_\_\_\_  
Comments: \_\_\_\_\_  
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*Then is courtesy a turncoat...*

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Comments: \_\_\_\_\_  
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*A dear happiness to women...*

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Comments: \_\_\_\_\_  
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*I thank God and my cold blood...*

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*God keep your ladyship still...*

Style: \_\_\_\_\_  
Comments: \_\_\_\_\_  
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*Scratching could not make it worse...*

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Comments: \_\_\_\_\_  
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*Well, you are a rare parrot-teacher.*

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Comments: \_\_\_\_\_  
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*A bird of my tongue is better...*

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*I would my horse had the speed...*

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## **Much Ado About Nothing Notes on Exploratory Rehearsal**

It is often thought that a rehearsal is simply a chance to 'practise' a play or scene. The running of lines and movement over and over to make sure they go smoothly in the performance. However, there are four basic kinds of rehearsal; Blocking, Exploration, Movement and Performance.

Staging It looks at the Exploratory stage of rehearsals; where the actors and director look at interpretation, motivation and emotion. In this stage actors and directors will try playing the characters in many ways to explore the relationships, dynamics and power play within the scene. This is a chance to try alternative approaches and see who that impacts or transforms the dynamic of the text.

### **TASK 1:**

Divide the group into pairs or divide the class into two. Assign one half as Beatrice and the other as Benedict. Take it in turns to choose the responses for each character. They should be responses to the tone of the previous groups choice. Save this scene.

Now give Beatrice and Benedict secret feelings to relate in their scene. For example, tell Beatrice she loves Benedict and tell Benedict he feels indifferent to Beatrice. Play the scene out again with each team making choices that reflect their emotional agenda. Save this scene.

In discussion groups compare the two performances.

This encourages students to select and use appropriate dramatic techniques when exploring plays and scenes through working in the role of the characters. Students can write or discuss the dramatic impact of scenes by drawing on their own performance choices and those of others. This task needs students to have understanding of the potential for differing interpretations.

### **TASK 2:**

Make the film as you would like. Review until you are happy. Then, using the Story Board ask write what each character is thinking. This may be in tune with the emotion you chose or work against it. Working in this way will help to explore the subtext. For example is Benedict really hurt or is he simply trying to mock or manipulate Beatrice?

Students should explain how characters' motivation and behaviour are portrayed through actions and speech, with comments on the effects of language or performance on an audience.



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## Progression Statements

	<b>End of Year 7</b>	<b>End of Year 8</b>	<b>End of Year 9</b>
<b>Character &amp; Motivation</b>	Describe, both orally and in writing, the characters' feelings and behaviour as shown through speech and actions.	Explain how characters' motivation and behaviour are portrayed through actions and speech, with comments on the effects of language on an audience.	Analyse characters' actions, behaviour, attitudes and motivation, using appropriate textual references and an appreciation of the impact of language on an audience.
<b>Ideas, themes and issues</b>	Demonstrate, orally and in writing, some understanding of the main themes in a play and how they are developed. Identify quotations to support their ideas.	Demonstrate, orally and in writing, clear understanding of the main themes in a play and how these are presented to an audience. Explain how selected textual references and quotations support their ideas.	Explain, orally and in writing, how themes and ideas are presented dramatically, with selected references to the text integrated into well-developed argument.
<b>Language</b>	Read Shakespeare aloud with growing confidence. Orally and in writing, comment on particular words and phrases to show awareness of some of the features and effects of dramatic and poetic language and devices.	Read Shakespeare aloud with growing confidence, fluency and expression. Orally and in writing, demonstrate clear understanding of the features and effects of dramatic and poetic language and devices.	Read Shakespeare aloud with a degree of fluency and confidence, and with expression that reflects a personal interpretation. Demonstrate, orally and in writing, an appreciation of the features and effects of dramatic and poetic language and devices.
<b>Performance</b>	Explore plays and scenes through work in role, using voice, gesture and positioning to convey elements of the play (e.g. character, theme, setting). Write clearly about their experiences in role and productions they have seen.	Explore plays and scenes through work in role, using a range of dramatic techniques to convey elements of the play. Use the appropriate form of language to articulate insights and understandings into their own performances and those of others.	Select and use appropriate dramatic techniques when exploring plays and scenes through work in role. Write critically about the dramatic impact of scenes by drawing on their own performances and those of others. Show understanding of the potential for differing interpretations.