

MUCH ADO ABOUT NOTHING KO				SKILLS (AO1, AO2 & AO4)	Themes	Act	Key Moments
Vocabulary	Definition	Terminology	Definition	<p>Analysis using PEAZ: Point: A clear analytical point which shows insight and clearly answers the question Evidence: Support with a short quote(s) or example from the text. Analysis: Make explicit where the quote is from then explain the meaning and effect of the quote(s) you use – both explicit and implicit. Aim for two interpretations per quote. Zoom in on Language: Zoom in on a specific language choice (use subject terminology) and explore its connotations and effect on the audience. Consider whether Elizabethan audience would react differently to a contemporary audience. Refer to the writer: Evaluate Shakespeare’s motive and how it supports his intended purpose for the play</p>	<p>Deception</p> <p>As is typical in the comic form, deception can be seen both as malicious and benign in this play. Signified by the use of masks. The courting of Hero for Claudio by Don Pedro and Don John’s subsequent trickery; the duping of Don Pedro and Claudio by Don John; the gulling of Beatrice and Benedick; Hero’s death.</p>	1	<p>Scene 1: Leonato welcomes home Don Pedro, Benedick and Claudio, along with Don Pedro’s sullen illegitimate brother. Beatrice and Benedick engage in a ‘merry war’ of words and Claudio falls in love with Hero. Scene 2: Leonato is told a false rumour about Don Pedro’s intentions towards Hero. Scene 3: Don John talks to his servant, Conrad about his feelings of resentment towards his brother and plots to disrupt Don Pedro’s plans by tricking Claudio at the masked ball.</p>
Idealistic love	Love which is not realistic and is based on the ideals of courtly love	Motif	a theme, subject or idea that runs throughout the play				
Patriarchy	Society dominated by males who rule over females	Dramatic Irony	where the audience are more aware of the action happening than the characters			3	<p>Scene 1: Hero and her servants gull Beatrice, who like Benedick, swiftly decides that she will return his love. Scene 2: Don Jon tells Don Pedro and Claudio that Hero is disloyal and offers to prove it that night. Scene 3: We are introduced to the useless Dogberry and his Watch, who overhear Borachio and Conrad talk about the success of the plot to smear Hero. They arrest Borachio and Conrad. Scene 4: On the morning of the wedding, Hero is preparing for her wedding. Scene 5: Dogberry tries to tell Leonato about the plot, but Leonato cannot understand him and grow impatient and heads off to the wedding.</p>
Masculinity	Traits relating to being stereotypically male	Soliloquy	an individual character in a play speaking their thoughts out loud to the audience when alone on the stage				
Misogyny	A mistrust or prejudice against women	Protagonists	the main character who propels the action forward			5	<p>Scene 1: Leonato challenged Don Pedro and Claudio to a duel for their shaming of Hero. Don Pedro and Claudio are surprised when Benedick tells them he cannot be their friend after their behaviour and that Don John has fled. The Watch bring in Borachio who confesses his crimes and Claudio and Don Pedro are devastated at their part in Hero’s ‘death’. Don Pedro and Claudio beg forgiveness and Leonato says Claudio should marry Antonio’s daughter. Scene 2: Benedick tries to write a poem for Beatrice to show his love. They hear news of the discovered plot against Hero. Scene 3: Claudio, still believing Hero is dead, visits her tomb in repentance and hangs an epitaph on it. Scene 4: At the wedding, Hero enters wearing a mask and reveals herself to Claudio who is overcome. Beatrice and Benedick also reveal their love for each other and they plan a double wedding. Don John is said to have been arrested.</p>
Loyalty	Having a strong feeling of support or allegiance	Blank Verse	a type of poetry that uses iambic pentameter (10 beats per line – stressed/unstressed) but doesn’t rhyme				
Audience	Spectators or listeners	Prose	ordinary language that people speak in			<p><u>Intro</u> – using words of the question given an overview that shows insight. <u>PEAZ 1</u> - choose a moment from the play to explore with quotes & context <u>PEAZ 2</u>- choose a 2nd moment from the play to explore with quotes & context <u>PEAZ 3</u> - choose a moment from the play to explore with quotes & context <u>PEAZ 4</u> – choose a moment to explore with quotes and context <u>Conclude</u> – Short summary of key insights linked to the question and writer. 2-3 sentences max.</p>	
Misnoting	Wrongly interpreting what other people do or say	Juxtaposition	placing contrasting ideas close together in a text				<p>Gender</p> <p>The play both perpetuates and subverts stereotypes of gender. Claudio and Don Pedro fall for Don John’s plot because they expect to be cuckolded (seen through the repeated jokes about it which could be seen today as toxic masculinity). Hero is seemingly given no choice in her future marriage partner and while Beatrice as a strong female figure does make her own choices, this is because she has no living father and when she is married, she is silenced.</p>
Unconventional	A person who doesn’t behave in the same way as most other people in society	Aside	an individual character sharing their thoughts out loud to the audience and some characters on the stage, but not all of them				
Marriage	Formal union of two persons in the eyes of god	Extended Imagery	used to create comedy and striking images relating to key characters				
Honour	A quality that combines respect and reputation, being proud, honesty and integrity	Hyperbole	use of extremely exaggerated terms for emphasis				
Chastity	Not having sex before marriage	Puns	joke exploiting the possible different meanings of a word				
Societal expectation	Social normalities relating to the time						

Characters	Characteristics	Quotes	Context
Beatrice	Swears she will never marry but is tricked into falling in love with Benedick. <i>Loyal, feisty, quick witted, assertive, unconventional, outspoken, tamed</i>	<p>"I wonder that you will still be talking Signor Benedick: nobody marks you" Act 1:1 – Dismissive tone and insult – Beatrice is putting Benedick in his place and letting him know that he is of little interest to her or anyone else.</p> <p>"Would it not grieve a woman to be over-mastered with a piece of valiant dust?" Act 2:1 – Rhetorical question – Beatrice argues persuasively as to why she wishes to remain unmarried – men are nothing more than ‘dust’ who bring pain and upset to women. Lack of equality between genders.</p> <p>"I will requite thee, / Taming my wild heart to thy loving hand." Act 3:1 – Juxtaposition – Beatrice, much like Benedick earlier in the play, rejects he former proud and scornful nature, and decides to embrace the joys of love.</p> <p>Passionate, animalistic nature v tender romantic love – emphasises her transformation as a result of Hero and Ursula’s deception.</p> <p>"I love you with so much of my heart that none is left to protest." Act 4:1–Hyperbole –Beatrice is openly confessing to Benedick for the first time how she really feels about him; she loves him unconditionally.</p> <p>"Is he not approved in the height a villain that hath slandered, scorned, dishonoured my kinswoman? O that I were a man!" Act 4:1 – Exclamatory cluster of three – For Beatrice, codes of chivalry and honour should not purely exist in the male world; she wishes to defend Hero, but her gender denies this.</p>	<p>Comedy: a genre based on traditional Roman comic plots in which a pair of lovers are tricked into separation and overcome their foes to marry at the end of the play. Features – happy endings, love, slapstick, marriage plots, misunderstandings, social commentary. <i>Much Ado</i> ends with a dance to signal harmony.</p>
Benedick	A confirmed bachelor he shifts allegiances and supports Hero after her shaming. <i>Obstinate, cynical, misogynistic, loyal, gulled, honorable</i>	<p>What, my dear Lady Disdain! Are you yet living?" Act 1:1 –Insult and dismissive tone – Benedick shows surprise that Beatrice is still alive. His choice of nickname reflects her brutal treatment of the opposite sex.</p> <p>"I should think this is a gull, but that the white-bearded fellow speaks it" Act 2:3 – Benedick is suspicious when he overhears Don Pedro, Leonato and Claudio talking about how much Beatrice loves him, but because the respectable and honourable Leonato is involved, he believes it</p> <p>"But doth no the appetite alter? A man loves the meat in his youth he cannot endure in his age." Act 2:3 – Metaphor – Benedick is aware that his transformation will mean he appears hypocritical to many, yet concludes that people can change their minds as they mature</p> <p>"I do love nothing in the world so well as you: is not that strange?" Act 4:1 – Hyperbole – Benedick is expressing honestly and openly his love to Beatrice. Adjective – highlights this is very unusual behaviour when you compare it to their usual ‘merry war’</p> <p>"Thou and I are too wise to woo peaceably" Act 5:2 – Adverb – Although now beyond their previously antagonistic conversations, Benedick still seems to cherish the idea of verbal battles between them, and believes arguments are a healthy attribute of love.</p>	<p>England ruled by Elizabeth I. Depictions of strong and resourceful females are common. Elizabeth felt her power was tied up in her honour and chastity (she is often known as The Virgin Queen) and she worried that if she married she would have to defer to her husband, so she remained unmarried.</p>
Hero	Only daughter of Leonato, she is shamed by Claudio and pretends to die to save her reputation <i>Innocent, submissive, victim, polite, submissive, passive</i>	<p>"I will do any modest office, my lord, to help my cousin to a good husband." Act 2:1 – Cooperative – Hero is willing to deceive her cousin Beatrice if it will help her to find a husband worthy of her. Hero supports the institution of marriage – stereotypical Elizabethan woman.</p> <p>"Let Benedick, like covered fire, / Consume away in sights, waste inwardly. / It were a better death than die with mocks" Act 2:1 – Simile – Whilst Ursula and Hero deeply cherish Beatrice, they are also aware of just how hurtful and humiliating her sarcastic, biting attacks can be.</p> <p>"Is it not Hero? Who can blot that name / With any just reproach?" Act 4:1 – Dramatic irony and metaphor – Hero is striking a defiant tone – she realises the importance of her ‘name’ within society, and challenges anyone to prove their accusations.</p> <p>"If I know more of any man alive / Than that which maiden modesty doth warrant, / Let all my sins lack mercy!" Act 4:1 –Alliteration - Hero valiantly tries to defend her honour, bravely trying to stand up to accusations by highlighting her own good character.</p> <p>Nothing certainer: one Hero died defiled, but I do live." Act 5:4 – Third v First person - Hero makes a defiant stand – her reputation is restored, and she stands before those gathered to reclaim her honour and family name.</p>	<p>Setting: Messina is a large port city at the north-eastern tip of the island of Sicily near Italy. The setting could be a place of play and restoration. Yet, the society was strictly bound by custom and convention. Shakespeare uses the setting to both enable romance and to critique rigid social customs.</p>
Claudio	In love with Hero but easily duped twice <i>Gullible, naïve, idealistic, romantic, heroic, repentant</i>	<p>"Doing in the figure of a lamb the feats of a lion" Act 1:1 – Metaphor – Claudio is a powerful soldier brave in battle with strength beyond his years, yet he is young and has an innocent character.</p> <p>"Can the world buy such a jewel?" Act 1:1 – Metaphor – Claudio is mesmerised by Hero’s beauty and shows his interest in marriage (and he views her as a commodity which can be bought)</p> <p>"For beauty is a witch / Against whose charms faith melteth into blood" Act 2:1 –Personification – Claudio claims that when it comes to love friend cannot trust each other – even the strongest friendships cannot stand the corrupting powers of beauty.</p> <p>"Give not this rotten orange to your friend" Act 4:1 –Metaphor – Claudio believes he has been deceived by Hero’s outward beauty as she is not the honourable woman he believed her to be. Claudio has been deceived by Don John’s treachery.</p> <p>"Sweet Hero, now thy image doth appear / In the rare semblance that I loved it first" Act 5:1 – Claudio has learnt of Borachio and Don John’s deception and now sees Hero as the ‘rare’ beauty he originally saw her as.</p>	<p>Bastards: children conceived outside marriage – were common figures in early modern Europe where male infidelity was often tacitly accepted. But bastards had a precarious role outside the family since they were denied the inheritance rights of legitimate children and were often isolated by being both within and without their father’s society. The idea of bastards as scheming villainous figures is repeated widely in early modern plays.</p>
Don Pedro	The prince, sets up Beatrice and Benedick <i>Authoritative, courteous, match-maker, duped, masculine</i>	<p>"I shall see thee, ere I die, look pale with love" Act 1:1 –Jokes – Don Pedro is confident that Benedick will eventually succumb to love despite his protests to the contrary. Foreshadows his later matchmaking with Beatrice.</p> <p>"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 2:1 –Don Pedro has helped to arrange the marriage between Claudio and Hero. Deception – Verb ‘won’ implies Hero is simply a prize that Don Pedro has secured through duplicitous means.</p> <p>"I will but teach them to, and restore them to the owner." Act 2:1 – Metaphor – Don Pedro makes clear to Benedick his intentions were honourable when he wooed Hero on Claudio’s behalf. Don John has intimated that Don Pedro was wooing Hero for himself.</p> <p>"I would have thought her spirit had been invincible against all assaults of affection." Act 2:3 –Battle imagery - Don Pedro is discussing how Beatrice is incredibly resistant to love. Deception of Benedick that Beatrice is in love with him.</p> <p>"As I wooed for thee to obtain her, I will join with thee to disgrace her." Act 3:4- Don Pedro vows to support Claudio in his public shaming of Hero in response to her infidelity. Dishonour and deception. A woman’s voice means nothing.</p>	<p>Cuckolds are men depicted with animal horns as a shameful sign that their wives had been unfaithful. They became a running joke in many early modern ballads, pamphlets and plays like <i>Much Ado</i>. To be cuckolded was seen as an assault upon notions of masculinity.</p>
Don John	Don Pedro’s bastard brother. The villain of the play <i>Isolated, melancholic, vengeful, villainous, malevolent</i>	<p>"I had rather be a canker in a hedge than a rose in his grace" Act 1: 3 – Metaphor – Don John is making it clear that he would rather be a thorn in his brother’s side, than a good brother. Villain. Defies customs.</p> <p>"Any bar, any cross, any impediment will be medicinale to me" Act 2:2 – Anaphora - Don John is making it clear that any obstacle or barrier to Claudio’s happiness would be like medicine to him. He partly blames Claudio for Don Pedro’s battle victory at the start of the play.</p> <p>"The word is too good to paint out her wickedness" Act 3:2- Metaphor– Don John depicts Hero as worse than wicked. In saying she is disloyal he knows Claudio will not be able to stand the humiliation, both personally and socially.</p>	<p>In Shakespeare’s England, marriage was widely viewed as a social and spiritual necessity. But there was also a growing genre of self-help guides offering man-to-man advice on how to cope with the failings of women and the burden of marriage. Women were often depicted as manipulative and immoral, deceptive and superficial, hiding their sins beneath a show of virtue.</p>
Leonato	Hero’s father. Quick to believe she is impure <i>Rash, patriarchal, hospitable</i>	<p>"Daughter, remember what I told you: if the Prince do solicit you in that kind, you know your answer." Act 2:1 – Leonato mistakenly believes that Don Pedro is going to ask his daughter for her hand in marriage and wants Hero to accept. Decisions about marriage was usually conducted between men - patriarchal society, and father’s made decisions.</p> <p>"Do not live, Hero; do not open thine eyes" Act 4:1 – Imperative - Leonato totally disowns Hero as a daughter, and cruelly wishes that she would die so as to hid her, and his own shame.</p> <p>"I say thou has belied mine innocent child" Act 5:1 – Leonato has had a change of heart –his faith is restored in his daughter’s innocence, and now he intends to defend and reclaim her honour.</p>	
Dogberry	Night Watch. <i>Comical, farcical, inept, injudicious</i>	<p>"First, who think you the most desertless man to be constable" Act 3:3 – Malapropism- Dogberry is speaking to his new recruits of the Watch. Comic figure for light relief.</p> <p>"They have belied a lady, thirdly they have verified unjust things, and to conclude, they are lying knaves" Act 5:1 – Listing – Dogberry lists the crimes committed by Borachio and Conrade. Whilst not the cleverest man, Dogberry is still aware of the difference between right and wrong.</p>	