

Utah State University

DigitalCommons@USU

---

Undergraduate Honors Capstone Projects

Honors Program

---

5-2018

## Much Ado About Acting

Claire Louise Harlan  
*Utah State University*

Follow this and additional works at: <https://digitalcommons.usu.edu/honors>



Part of the [English Language and Literature Commons](#), and the [Theatre and Performance Studies Commons](#)

---

### Recommended Citation

Harlan, Claire Louise, "Much Ado About Acting" (2018). *Undergraduate Honors Capstone Projects*. 429.  
<https://digitalcommons.usu.edu/honors/429>

This Thesis is brought to you for free and open access by the Honors Program at DigitalCommons@USU. It has been accepted for inclusion in Undergraduate Honors Capstone Projects by an authorized administrator of DigitalCommons@USU. For more information, please contact [digitalcommons@usu.edu](mailto:digitalcommons@usu.edu).



# **MUCH ADO ABOUT ACTING**

by

**Claire Louise Harlan**

**Thesis submitted in partial fulfillment  
of the requirements for the degree**

**of**

**University Honors**

**in**

**Acting and Creative Writing  
in the Departments of Theatre Arts and English**

**UTAH STATE UNIVERSITY  
Logan, UT**

**Spring 2018**

© 2018 Claire Louise Harlan

All Rights Reserved

## ABSTRACT

### Much Ado About Acting

by

Claire Louise Harlan, University Honors

Utah State University, 2018

To be an actor, one must have an understanding not only of theatrical craft, but also of the world that surrounds and informs theatre. During my undergraduate training, I have pursued a variety of diverse academic skills and extracurricular talents, all of which I have been able to relate back to my primary field--the performing arts. I am particularly interested in the intersection between studies in Theatre Arts and studies in English, as those are my two majors. Literary analysis, research, and reflective writing can unlock an actor's interpretation of a role. The actor who combines these two fields is the actor who is able to touch the most lives through performance, which is ultimately theatre's noblest goal.

The plays of William Shakespeare serve as a bridge between Theatre and English departments. Not only are they immensely popular with audiences of all ages, they also offer unique challenges to actors and are goldmines for literary research and analysis. One of Shakespeare's most popular comedies is *Much Ado About Nothing*, an early example of the romantic comedy or "rom-com" genre. That is not to say that the play does not present any challenges; in particular, the actor portraying Beatrice must be both sharp-tongued and

vulnerable, quick-witted and unsuspecting, independent and insecure. In order to inhabit all her contradictions, the actor must use every available tool to unpack the character and give a successful performance. The scholar must also bridge a four hundred year gap to correctly interpret the play; the English language has evolved, social and political climates have shifted, and the world itself has shrunk.

The goal of this project was to explore the ways I could bridge my education and demonstrate that this can result in a rich and well-informed theatrical representation of one of Shakespeare's most beloved heroines. I aim to give the reader a comprehensive understanding of an actor's process from the moment they are cast to the final fall of the curtain on closing night. On a more personal level, I sought to understand how I can use all the tools at my disposal—both literary and theatrical—to deepen my understanding and execution of a role. From research to preparatory work to rehearsal to performance, how can one combine every tool and resource into a cohesive, authentic experience on stage? I found that every single step in the actor's process is crucial, even though it can feel, at times, like the amount of work that goes into each role is excessive. Even though every single fact or tool may not be used specifically, having that arsenal to draw upon during performance is invaluable. Though it may seem counterintuitive, it allows the actor to relax into the role and be truly alive and present in the moment as their character in the world of the play on stage.

## ACKNOWLEDGEMENTS

I would like to thank Prof. Adrienne Moore, without whose decision to cast me as Beatrice in her production of *Much Ado About Nothing* at Utah State University, this capstone would not have happened. She has been a wonderful theatrical mentor in so many ways; I have had the pleasure of working with her both in classroom and production settings. Her support and encouragement has been unwavering throughout my entire educational career at Utah State University, and I am proud to know her. My gratitude must also extend to the rest of the professors in the Theatre Department, including Leslie Brott, Richie Call, and Jason Spelbring, all of whom have helped me examine my acting technique in new ways. Thank you all for challenging me and refusing to let me settle for anything less than honesty and vulnerability.

I would also like to thank Dr. Phebe Jensen, who has changed the course of my life for the better. Little did I know what an important relationship I would develop with Dr. Jensen when I took her Shakespeare class to fill a degree requirement. By working with her, my love of Shakespeare has deepened and expanded to include a special interest in the historical period surrounding his life and works. Dr. Jensen has helped me find and seize opportunities beyond what I ever considered for myself. Thank you for believing in me, especially when I didn't believe in myself.

Lastly, I must extend my deepest love and gratitude to my family: my parents, Kevin and Mary Kaye Harlan, who have always loved and supported me, especially in my theatrical pursuits; my partner, Sean Peters, who has been there for me in some of my most difficult moments and in all of my happiest; and my cat, Bingley, who brings much needed levity and just the right amount of insanity to my life. Thank you all for everything you do for me.

Claire Louise Harlan

## CONTENTS

|                               |    |
|-------------------------------|----|
| ABSTRACT.....                 | ii |
| ACKNOWLEDGEMENTS .....        | iv |
| LIST OF FIGURES .....         | vi |
| CHAPTERS                      |    |
| I. RESEARCH.....              | 1  |
| II. GIVEN CIRCUMSTANCES.....  | 4  |
| III. SCORING .....            | 6  |
| IV. REHEARSAL JOURNALS.....   | 11 |
| V. LINE NOTES.....            | 21 |
| VI. PERFORMANCE REPORTS ..... | 23 |
| VII. CONCLUSION.....          | 30 |
| REFLECTIVE WRITING .....      | 32 |
| BIBLIOGRAPHY.....             | 36 |
| APPENDIX.....                 | 38 |
| PROFESSIONAL AUTHOR BIO.....  | 59 |

## LIST OF FIGURES

|                 |    |
|-----------------|----|
| Figure 1 .....  | 7  |
| Figure 2 .....  | 8  |
| Figure 3 .....  | 9  |
| Figure 4 .....  | 10 |
| Figure 5 .....  | 21 |
| Figure 6 .....  | 22 |
| Figure 7 .....  | 22 |
| Figure 8 .....  | 29 |
| Figure 9 .....  | 31 |
| Figure 10 ..... | 35 |



## CHAPTER I

### RESEARCH

The first step for any role in any production is research. This involves carefully reading the source material and consulting outside sources, whether those are from the time period in which the play was written or more recent work. After being cast as Beatrice in USU's fall 2017 production of *Much Ado About Nothing*, I dedicated two weeks to research alone to help me better understand the character, the world of the play, and the time in which it was written. This allowed me to start off on the right foot in creating my own interpretation of this iconic role.

First and foremost, the text of the play is the ultimate source for information. Shakespeare's plays are unique in that multiple versions exist for each play. Differences in the text arise from discrepancies between folios, quartos, and various later printings of his works. Editors may study these different editions and choose which versions of the lines they wish to include in their own editions. The two main versions of Shakespeare are the Folger editions and the Arden editions.

For this production, we used the most recent Arden edition. These editions in particular are favored because of the exhaustive footnotes and introduction that offer a lot of context for the performer. An actor could rely solely on this book for information about the play and its world—but I wanted to delve deeper.

My next source was a different edition of the text from the Shakespeare in Production series. Not only did this allow me to compare the Arden with a different version of the play, this book focused on the history of *Much Ado* in production. The footnotes here offered different interpretations of the lines actors have delivered in the past. I normally steer clear of watching filmed versions of a show while I'm in process to ensure that my interpretation is uniquely my

own, but I found this book extremely helpful. It allowed me to compare multiple performances at once to better understand other actors' interpretations of Beatrice. I started to form my own understanding of this character by noting if I agreed or disagreed with certain choices others had made. It also helped me work through moments that were unclear to me initially.

I have long been a fan of the Bedford Shakespeare Series' *Text and Contexts* editions of Shakespeare's plays. Unfortunately, they have yet to compile a version of *Much Ado About Nothing* in this exceptional series. Nevertheless, I found the others extremely useful. I was able to find essays and primary sources on love, marriage, family ties, male bonds, and Italy that helped inform my understanding of the world in which Shakespeare was writing, which inevitably bled into all of his works. Reading these sources gave me useful background information as to why the characters behave the way they do. This in turn helped me feel at home within the given circumstances of the play.

There were several books I consulted to get a better understanding of Elizabethan England that weren't tied specifically to a play. These included *The Bedford Companion to Shakespeare* (part of the same series as the *Text and Contexts* books), Harold Bloom's *Shakespeare: The Invention of the Human* (a slightly controversial work in the scholarly world but still interesting reading), Ian Mortimer's *The Time Traveler's Guide to Elizabethan England*, and Kate Aughterson's *Renaissance Woman*. These last two were particularly useful in helping me understand the role and place of women in Shakespeare's society and culture. Of course, women were forbidden from performing during Shakespeare's lifetime, but it is nevertheless interesting to see how he wrote them as characters.

Of course, there were a couple acting books I referenced along the way. Konstantin Stanislavski's manual *An Actor's Work* is the definitive text on acting craft. It is the "System" he

outlines in this work that serves as the foundation for practically all acting theorists to follow, including Uta Hagen with her work *A Challenge for the Actor*. I personally prefer the latter, as I find it a more accessible version of the information in Stanislavski's book. Both are must-reads for the actor in training; they prepare you for challenges you will encounter when working on stage and guide you through the whole experience.

All of these sources will get you nowhere if you don't understand the actual text of the play. To ensure I had a good grasp on Shakespeare's language, I consulted several reference books. First and foremost were the *Shakespeare Lexicon and Quotation Dictionaries*, which contain exhaustive definitions for every single word ever used in Shakespeare's plays. I supplemented this with other dictionaries and pronunciation handbooks such as *Shakespeare's Bawdy* and *The Eloquent Shakespeare*. It is crucial to make sure that you, as the actor, understand every single word you say on stage, because if you don't understand it, then the meaning will be lost on the audience as well. That is the opposite of what we want.

In summary, I spent a lot of time reading and absorbing as much information as I could about the play and everything surrounding it. The goal was not so much to memorize every single fact, but rather to immerse myself completely in a study of *Much Ado About Nothing*. If the actor relies solely on factual information on stage, their performance will fall flat. They will not be emotionally connected, and even if their technique is otherwise "perfect," the audience will be unengaged. Rather, the actor has to trust that after doing all this research, they can more or less let it go and trust that it will live in the subconscious and assert itself in the work when it needs to be present. This is perhaps the hardest part of acting.

## CHAPTER II

### GIVEN CIRCUMSTANCES

The key to making this research useful and accessible from an acting perspective involves traditional actor training tools. One of the most useful tools at an actor's disposal is known as "Given Circumstances." This is also one of the most widely known and used tools. It has its roots in Stanislavski's "System" and has since been adapted and tweaked by others, from Uta Hagen to my own theatre professors at USU. It helps organize the actor's research approach. The focus is on the text of the play itself as the primary source of information. By completing the outline, the actor will have a much clearer understanding of the setting of the play, including culture and politics, and where their character stands in terms of relationships to others.

Given Circumstances are part of my go-to preparatory work as an actor, usually the first step after reading the play a few times. Intimate knowledge of the text itself is required in order to complete them. The template I used for this production was given to me by USU Professor Leslie Brott and is a more detailed version of that found in Uta Hagen's book *A Challenge for the Actor*. In the appendix, I have included a selection of the Given Circumstances work I completed for Beatrice. These are the sections I personally found most useful in my process.

Completing the Given Circumstances allowed me to discover things about Beatrice that I didn't know before. I found the "lists" section particularly illuminating, as it gave me much needed insight into my relationships with other characters. For example, when I looked at all the things Don Pedro says about Beatrice, I discovered that he is actually in love with Beatrice. This is proven both by his proposal of marriage to Beatrice in 2.1, but also by his praise of Beatrice's wit and virtue in 2.3. Before compiling all Don Pedro's lines to and about Beatrice, I didn't realize that he had genuine feelings for her. I spoke with the actor who portrayed Don Pedro

about this, and he agreed with my interpretation of the lines and informed me that he intended to play the character as being in love with Beatrice. While not necessarily central to the main story, this knowledge, along with the rest of the Given Circumstances, helped me get a better sense of who Beatrice is, how she relates to and is seen by other people, and her place in the world. These are all crucial elements for the actor to understand as they work on a role.

## CHAPTER III

### SCORING

Once an actor understands the background from which their character originates, they can begin to work more closely on the text itself. This process is referred to as “scoring.” The guidelines for this process differ from person to person; part of actor training is about finding the methods that work best for you, and accepting that these may be different from how your colleagues do things. Example rules may be found included in the Given Circumstances template provided by Prof. Brott and in Hagen’s book. Ultimately, I chose a format that I found most conducive to my character study.

In my scored script, I divided each of my scenes into “beats” (smaller sections), and for each beat, selected an “intention” (also called a want or an objective) and a few “tactics” (actions the character takes in order to get what they want). I also included a column to put relevant information that might help me understand the scene or the beat better. I usually refer to this section as “fuel” (as in, things that drive me to pursue my intention) and can include anything from Given Circumstances to inner monologue from my character’s voice.

Naturally, this score is subject to many changes over the course of a rehearsal. New discoveries are made that may change how a beat or even a whole scene play out. And of course, there is always the feedback you get from your acting partner(s). The goal is, after all, to be present and alive on stage, so it often becomes necessary to change your line delivery to maintain that authenticity.

Below I have included several examples of my scored script at the beginning of rehearsal compared to what it looked like at the end of our performances. Sometimes I just added information in the fuel column; sometimes I changed or added tactics; sometimes intentions

changed entirely. Sometimes I wrote information next to the lines themselves, including blocking.

# BEFORE:

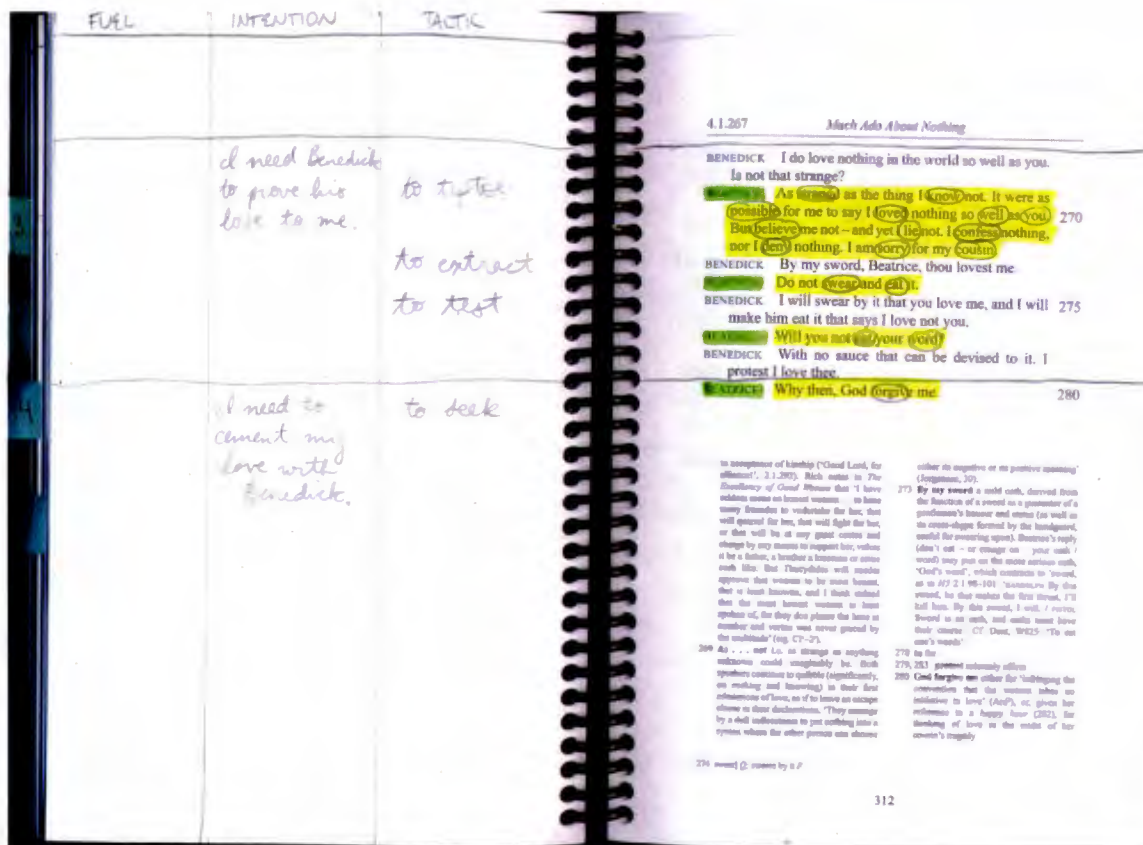


Figure 1. Page 312 of the Arden's *Much Ado About Nothing* script with scoring before rehearsals began.

# AFTER:

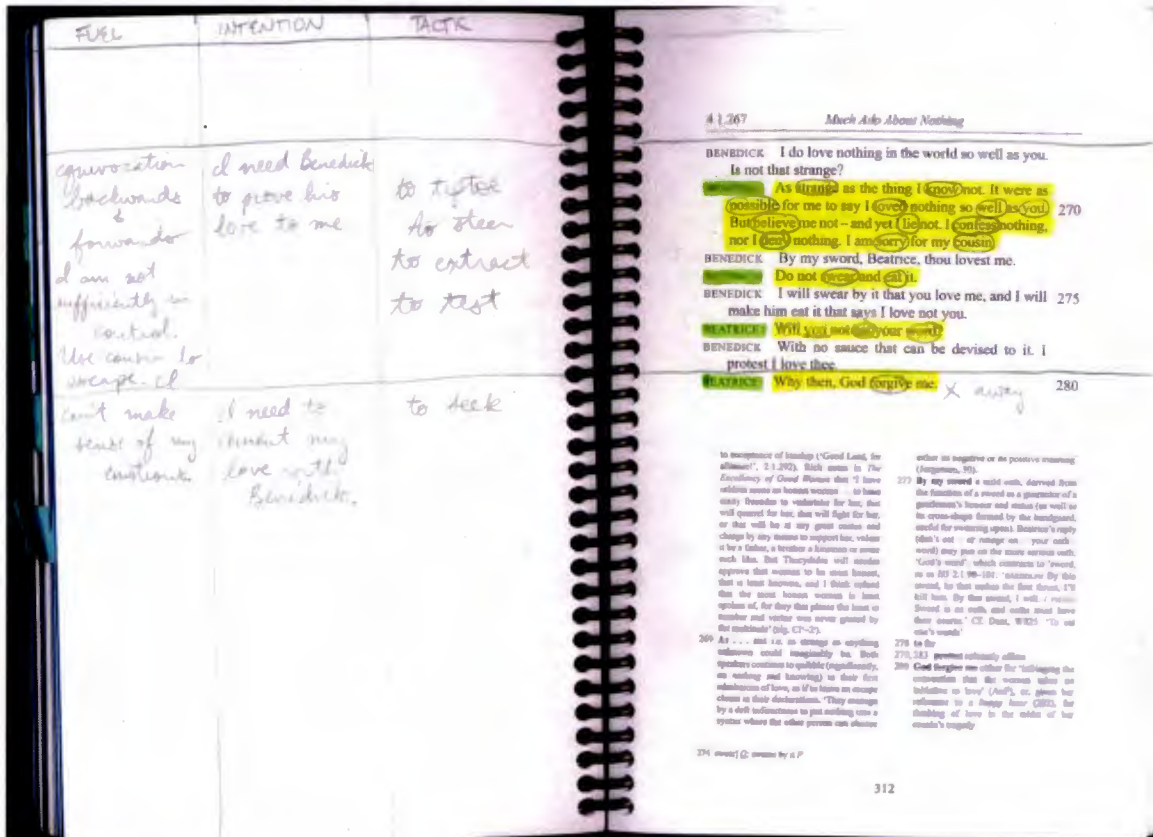


Figure 2. Page 312 of the Arden's *Much Ado About Nothing* script with scoring after the show closed.

In the above example, my intentions felt clear from the beginning, so those remained the same. However, I added a tactic that I found useful in this beat: “to steer.” I also added quite a bit to the fuel column as we worked this section in rehearsal. The goal of these notes was to help me better understand and portray these moments. I added a note about “equivocation” to help me make sense of the “backward and forward” nature of lines 269-272; Adrienne wanted me to find a sense of having little control over wild, powerful emotions in this moment. Noting all of this in my scoring helped me shape my own vision of the character to remain consistent with the director’s vision.



BEFORE:

*I need to get Benedick on my side.*

*to insult*

*to threaten*

*to lament*

*to guilt*

4.1.303 *Much Ado About Nothing*

come to take hands, and then with public accusations  
uncovered hands) unmitigated rancour? O God, what I  
were a trait! I would catch him in the marketplace. 305

BENEDICK Hear me, Beatrice -  
saying) Talk with a man out at a window! A proper

BENEDICK Nay, but Beatrice -  
saying) Sweet! Her? She is enraged, she is slandered, 310  
she is undone

BENEDICK Beat -  
saying) Prince and Countess! Surely a princely  
estimation, a goodly count! Count Cornelia a sweet  
gallant! surely. O that I were a man for his sake! Or 315  
that I had any friend would be a man for my sake!  
But manhood is melted into curstness, jealousy into

303 take hands (i.e. to wedded)  
304 uncovered hands, suddenly revealed  
307-8 A proper saying a likely story; given  
that Beatrice knows herself to have the  
reputation of being Hero's confidante (1.1.141),  
and thus clear of the charge of having had  
"a wit necessary" (1.1.141-4) (during  
night-time hours, sayings)  
311 undone ruined (in her reputation and her  
other moral progress)  
313 curstness standing term for multiple  
complaints  
314 a goodly count a fine countess for a  
nobleman; a fine story (countess); a likely  
nobleman (inf. countess); Beatrice's ingratitude  
only to turn her gallantry from  
Count Cornelia Count Desdemona, "i.e. a  
specious nobleman made out of sugar"  
(Desdemona), with the sense of understated  
conviction - come, enough, French for  
invited tale (White, cited in Furness).  
Beatrice apparently found Claudio's  
lovely dissembler to playing as Benedick  
once did (2.1.146-7, for Thomas Overbury's  
Theatrical character of an Actor's  
"his fashion smooth the world of his  
weight. He is never without wits, and  
smaller witless, and right to the heart  
of his brother" (Overbury, 10-11).  
317 curstness (i.e. "curstness" can be read either as  
"curstness" (a substantivized and / or accepting  
here, as at 2.1.146-7, "it is my countess's  
duty to make curst"); or "countess's"  
duty matters (which might include  
curstness).

304 curstness] curstness - Rowe 105, 109 Beatrice - J. Collier; Beatrice Q 307 window? Misprint,  
window? (Desdemona window - Rowe; window Q 312 Beat - J. Theobald; Beat? Q 314 count? Count? Q  
Countess; Countess; Count, P 317 curstness] Beatrice, curstness P3

314

Figure 3. Page 314 of the Arden's *Much Ado About Nothing* script with scoring before rehearsals began.

# AFTER:

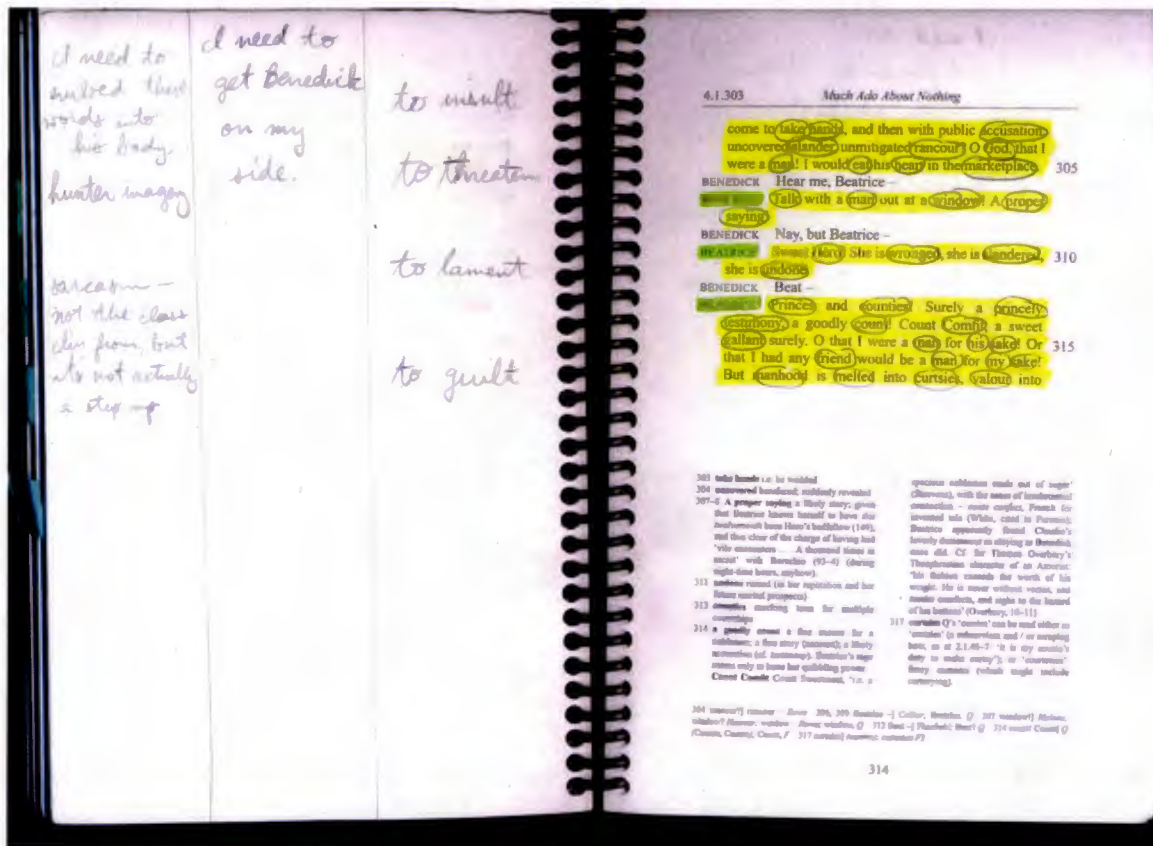


Figure 4. Page 314 of the Arden's *Much Ado About Nothing* script with scoring after the show closed.

In this example as well, it was my fuel column that underwent the most changes. This scene was one of the most difficult moments for me in the whole play, because it required me to be at the height of emotion without losing sight of the specificity of my language. Again, during our rehearsal process, Adrienne gave me excellent guidance to help me make sense of this moment, which I then noted in the fuel column. Here, I wrote “hunter imagery,” as this concept helped me inhabit the physicality I wanted for this moment. I also wrote some notes on class to help clarify my point of view on “princes and counties” in line 313. Even if I wasn’t thinking specifically about these notes during the scene itself, this fuel helped me subconsciously unlock this scene for the character. That is the true goal of scoring the script.

## CHAPTER IV

### REHEARSAL JOURNALS

Honest reflection during the rehearsal process is perhaps the most important part of any production. This is when all other elements come together: research, givens, scoring, etc. It's important to be honest with yourself during the actual staging and rehearsal process so you gauge how successful you are at incorporating each element. This is a really useful process for identifying moments within the script that are unclear; then you can go back over your research or your scoring and figure out what you need to focus on more in order to gain more clarity.

What follows are my transcribed rehearsal journals I wrote during the rehearsal period, which lasted from October 23 through November 30. This rehearsal period was above average in length; many professional companies mount shows in as few as three weeks. It is customary for training programs to extend this a bit to give their student actors more time to adjust to a rigorous rehearsal process. More time is always a blessing.

Please note I have made small edits to these entries for the sake of spelling, grammar, consistency, and clarity.

#### **Rehearsal Journal 10/26/17**

Lots of fun staging tonight! I'm trying to stay very open, very flexible throughout this process. I want to leave myself available to be affected by the others on stage with me. All the work I've been doing on listening in class is really serving me here, I feel. ESPECIALLY in the initial Beatrice/Benedick spar. This will help me not self-generate a TON. It sounds obvious, but it really helps to just listen and let what I hear spur me to say my next line. It makes the most sense that way. I need to be careful to not pre-plan the end of the scene. I can't already know in

my head all the witty things that I will say in the upcoming scene. That's not how life works. But for an initial pass, I feel like I was fairly successful at staying open and letting myself be affected. I want to keep working in this direction in future rehearsals. I want to see how I can get at Benedick more.

### **Rehearsal Journal 10/30/17**

So tonight was my first night wearing a corset for rehearsal, which definitely had an effect on me. I think it may have been on a little too tight because my shoulders hurt; at least it forces me to keep my shoulders down. Maybe that pain was coming from unnecessary habitual tension trying to creep back in. I also wish my corset were a bit longer; it feels short to me right now. But I trust the costumers; they know what's right as far as corseting goes. They wouldn't steer me wrong.

The biggest effect I noticed from the corset was on my voice. My lungs are constricted by the corset so of course that will affect my vocal output. I neglected to do a vocal warm-up yesterday, and I felt the negative repercussions of that as soon as I laced up and tried to speak on stage. I noticed that my voice naturally drops to a slightly lower register—which is good. It means I'm staying on voice. A bad habit of mine is artificially raising the pitch of my voice a bit to what I wrongly assume is a more pleasing register. I also noticed a bit more vocal fatigue earlier—the direct result of not warming up. I know this needs to change for future rehearsals; this will be my death once we get out onto the Morgan stage otherwise. I need to start building up that vocal stamina, endurance, and flexibility NOW.

As we move forward with staging and runs, I'm making more and more discoveries about Beatrice: my character, my relationships, my fears, my desires, and so on. These are little

nuggets for now, helped by Adrienne's direction. It helps me clue into where my scoring needs revision; there are still a couple of spots that feel funky to me. I need to explore these more. I also need to revisit my given circumstances. But the big question I want to explore right now has to do with my relationship with Leonato. He is my "uncle and guardian;" the script tells me that much. But when did I come into his custody? I think this is very important to consider and will inform me of a lot.

There's something I've been thinking about a lot since Friday night. We went to TEDxUSU, and the first speaker talked about the phenomenon of "entrainment." This is what normally happens when two people communicate; it involves each participant in the conversation picking up the social cues and patterns of the other(s) and adjusting their own until they essentially meet in the middle. Method and ability vary from person to person, so obviously the degree to which people are able to meet in the middle also varies. If two people are very good at entrainment with each other, they can be said to be speaking the same language. There are definitely people in my life with whom I have superb entrainment, and others with whom I cannot find common ground at all.

This concept applies DIRECTLY to Beatrice and Benedick, or "Beadick" as I like to call them. We have outstanding entrainment with one another, even when they argue. In fact, I'd say it's why we are able to keep pace with each other and banter so effectively. It's even more beautiful when we are in love; we are truly equals, and this bodes well for the longevity and success of our relationship. Conversely, the rare moments when they fail to have good entrainment are very telling. Very informative. One example is right after Benedick's gulling scene when I enter to bring him into supper. I expect to banter as usual, but he begins to woo, confusing me, and so we miss each other completely. This is even reflected in the format of the

lines; Benedick attempts to address me in verse—heightened language typical of lovers—but I reject this and continues to address him in the usual prose of our banter. Shakespeare, man. That guy knew what he was doing.

Afterthought: I think I have the second best entrainment with Leonato. This is something that I should continue to explore as I explore that relationship more, as I said earlier.

### **Rehearsal Journal 10/31/17**

Not a whole lot to process from today; my scenes were relatively short. It's difficult to be fully present in the gulling scene when there aren't real stairs to play on and I'm on the same level as the people I'm spying on. I expect this scene will change for me entirely once we have a real set to work with. I'm looking forward to that. I do need to remember to stay on voice, though—during my final monologue. This is a trap I tend to fall into. I also need to remember to make the necessary discoveries in that scene. I can use the text to do that.

I don't have a lot to say about the dressing scene. I think I just need to spend some more time with the text of that scene. Out of everything so far, these are the lines that are still the murkiest as far as clarity and specificity of meaning go. So I don't believe myself when I say them. But that's something I can work on.

### **Rehearsal Journal 11/2/17**

Today was a really rough day for me personally. I won't go into it here because it doesn't belong here. But it gave me some really useful transferences and substitutions to use in rehearsal tonight. So I felt like I was right where I needed to be. And to get there leading up to my little scene with Benedick at the end (where my substitutions come in most handy), all I have to do is



stay present and listen and react naturally. It feels natural to comfort and protect Lainey, and Tyler is terrifying when he yells (it's really good that he's a sweetheart in real life). I need to remember to STAY ON VOICE, though. A bad habit of mine that I've noticed is that during highly emotional scenes, I tend to go off voice (going up in pitch) and get really breathy. I need to not do that. That's something I really want to keep focusing on here.

### **Rehearsal Journal 11/3/17**

We sort of sped through these scenes tonight because we were pressed for time and trying to finish staging the show. So there wasn't a lot of room for discovery. I know I should get used to this; in most theatre companies there isn't a lot of time for table work and staging. I should relish all the time we've had so far.

Something interesting came up during 5.2 even as we were speeding along. I've been wondering about when the touch barrier between Beatrice and Benedick gets broken. When we first confess our feelings for one another, the timing is SO not ideal because of everything that goes down with Hero. But the next time we meet, our feelings are out in the open and we acknowledge them. But there still seems to be some residual tension between us that both attracts us and pulls us apart. I've decided that I can use some of this physicality as a tool—I'm not going to kiss him until he tells me he did what I asked. I dangle the promise of a kiss over his head until that moment. And then in the final scene there's obviously a kiss as well, but a lot of denial and performance even right up until the last second. It's an interesting physical relationship to say the least. I think there's probably a lot of fear there due to past heartbreak. This is something I should keep thinking about.

## **Rehearsal Journals 11/6/17 – 11/10/17**

So I was really bad this week and didn't write down all of my notes, nor did I write a reflection after every night. We've been up on our feet working scenes and sections, going back and running things over and over again. Not exactly convenient to write as diligently when you're working like that the whole time.

The work we did was very helpful, and I think I made some useful discoveries. One thing I've been thinking about in particular this week is spatial relationships. How do I interact in space with other characters? How does that indicate relationship? Hero and I, for instance, have a rather close physical relationship—we're on the ground together and I hold her after she collapses during the wedding scene. We stay there for quite a while together and I hold her tightly and we cry together. It's a moving moment, and indicative of how strong the bond is between us. It makes me think we must have grown up together. That gives me more information about my identity and my relationship with other characters (like Leonato).

My spatial relationship with Benedick is even more interesting. There's a real tension and a real push and pull there; until the very end of the play there's never a consistent set of rules for them. Their first encounter in the play is akin to a boxing ring; they move in and out from one another. We later dance together, but after that, he flees from my presence. When he finally confesses his love to me, we come together, but I am immediately repelled by our first fight, and I fight to keep away from him as I rail while he fights to maintain physical touch. In the following scene, Benedick expects that physical contact, but I hold it hostage until he makes good on his promise. When he proves that he has, then I reward him with a kiss. Even in the final scene, we resist our attraction until we are forced—though not unhappily—together. Our entire physical arc, in my opinion, can be encapsulated in the simile that we are like two magnets,



pulled together irrevocably, but we are stubborn and resist the pull. Or maybe we're like two rubber bands stretched to their limit.

On a different note, I'm not doing too bad with memorization. But I need to get better, more seamless. It's especially hard to dance and speak at the same time! But it's not impossible; I know I'll get there with practice. I think the key now is to get more secure with lines so we can all pick up our cues. This language needs to fly; any pause must be earned.

### **Rehearsal Journal 11/14/17**

Our first full run-through went fairly well! However, I personally felt like some of my work from scene to scene took a step back. I was really in my head, and as a result, I was making a lot of really general—and therefore inauthentic—gestures. This is one of my “tells” that I’ve noticed from my work in acting class with Leslie. Perhaps I was just a little thrown by the presence of more audience members (the designers) than usual, and also by doing the whole show in sequence straight through for the first time. This CAN’T happen when we do the show for real though, so really it’s very good that we’re starting full runs now and that we will do so many.

I think I eased into the show as we went on, and I felt a lot better during the second half. My emotional life was where it needed to be in 4.1, which felt really good. And it was really good to get a sense of the arc of the whole show and the journey I go on.

On a different note, I tried tremoring during my warm up before rehearsal. This was really effective! My breath was so dropped in. Which is really good because my corset limits my breath in certain ways. I must remember to do this for all of my warm ups!

### **Rehearsal Journal 11/15/17**

Today's run-through went much better than yesterday's for me! I didn't make a conscious choice to do this, but I think because of how frustrated I was yesterday, I was kind of throwing caution to the winds today. I was a lot looser and freer in my choices; I think the filter I normally have was taking a rest because I was so dissatisfied with my previous performance that I figured whatever choices I did make couldn't suck more than that. The result, as I said, was freeing. I feel like I was able to find new things that ended up working really well. I need to remember this—sometimes stepping outside my comfort zone and just throwing shit at the walls and seeing what sticks can really unlock and deepen my performance. I found more of Beatrice tonight, in that I found more absurd, outrageous delight in her logic and language and allowed that to flow through my body and affect my physical life. Beatrice needs to be loose; it's how all these quick, witty thoughts are able to come to her so immediately. I was also able to get a really good warm up in before rehearsal as well, so that helped too. I'm finding that the most helpful and effective warm-ups for me are the ones that focus on breath. The more I can get my breath to drop in, the better shape I'll be in when I put my corset on.

### **Rehearsal Journals 11/16/17 – 11/21/17**

Again, it's not always super possible or practical to document as I go, so I'm summarizing the past few rehearsals here.

In adjusting to the set, I've noticed that the clarity of my spatial relationships that I worked so hard to develop is getting lost a little bit. The messenger in 1.1 and I keep getting this note in particular. It's something I need to continue to be aware of as we get the last few set

pieces and placements are finalized; Adrienne reminded us all today that we need to maintain our spatial awareness because the ones we've established are important for storytelling purposes. I agree 100%. Why else would I have journaled about them earlier in the rehearsal process?

I need to revisit my monologue in 3.1 again. Right now I'm kind of rushing through it because I want to eliminate unnecessary pauses. Pauses have to be earned, and there's nothing in the scansion that suggests I would really take a pause anywhere in this monologue. Beatrice's mind works too fast for that, even in this moment of contemplation and discovery. But what happens when I rush through it too much is that the scale of this decision I make is lost. The decision to change my ways is MAJOR, and I can highlight that with the language. It's always in the language; I just have to use it more. The key here, I think, is emphasizing the word "kindness" as the antithesis to "pride and scorn". This is what prompts me to think of and pursue love and marriage with Benedick.

Something similar is happening in 4.1; I'm rushing through a lot of my lines, but this time it's because I'm at the height of my emotions. But what happens then is that I let the emotion carry me away, and the clarity of my argument and what I'm saying is lost. The emotion naturally causes me to enunciate less; or at the very least, it makes enunciation more difficult. And I can't afford to lose enunciation and clarity in a space like the Morgan which just eats up consonants already. If I slow down just a little, without sacrificing emotional life of course, the audience will be able to understand and follow what I'm saying better, and that is absolutely CRUCIAL to this scene, to Beatrice, and to all the main relationships in the play. I also need to remember that EMOTION IS ALWAYS AN OBSTACLE. I can't play the emotion; I have to FIGHT THROUGH IT to get what I want!!!

## **Rehearsal Journals 11/28/17 – 11/29/17**

Now we're into our final tech and dress rehearsals. We open on Friday. It's crazy to think that we're almost there after what has felt like both an eternity and not even close to enough time. Adjusting to our costumes has been an interesting shift; it's most notably affected the spacing of big group scenes, especially the dance numbers. It's hard to maneuver in these big skirts! I'm having a lot of fun adding this element in, though. It's also really nice to have a sense for how my physicality and vocal choices are affected by the costumes; I am wearing at least five layers for most of the show, including a corset. Naturally, these layers add weight, so movement has been a little different. It's even more important now that I do a good vocal and physical warm up, because it's so much easier for me to get out of breath now.

Beyond that, though... I think we're really ready for an audience. It's hard, at this point, to keep rehearsing scenes we're already so familiar with without that fresh feedback from an audience. It's becoming hard to tell what's landing and what isn't, and a lot of times it feels like I have to try really hard in rehearsal to stay present, engaged, and alive rather than a broken record making the same choices over and over again each night. I think the energy and variety a live audience brings will be really beneficial for all of us. The prospect is terrifying, but I think we're ready for it. I feel ready, anyway. I'm excited!!!

## CHAPTER V

### LINE NOTES

Many people who are unfamiliar with the finer points of acting technique wrongfully assume that acting is only about learning lines and regurgitating them on stage. While memorization is crucial, this simply isn't true, as I am demonstrating within this thesis. However, it is important to pay special attention to language when working on a piece such as a Shakespeare play. It is customary, once actors start getting off-book, for either the stage manager or the assistant stage manager to take "line notes" during rehearsals. These are slips of paper detailing every flubbed line over the course of the evening. They are given to each actor so they can review their mistakes and correct them before the next rehearsal. Line notes are incredibly helpful when the goal is to become word perfect (as it always should be). Below are some examples of lines notes I received over the duration of the rehearsal process.

#### LINE NOTES

- Don Pedro
- Benedick
- Leonato
- Borachio
- Hero
- Beatrice
- Ursula
- Dogberry
- Friar Francis/Seacoal
- Don John
- Claudio
- Messenger/Conrade
- Balthasar/Watchman
- Antonio/Watchman
- Margaret
- Boy/Sexton
- Verges

#### Much Ado About Nothing

- Paraphrasing
- Transposed line
- Skipped word/line
- Missed line
- Other \_\_\_\_\_
- Added word(s)
- Called for Line
- Blocking

You said: \_\_\_\_\_ Page # 304  
Correct Line: \_\_\_\_\_

It appears so in this confession  
It appears not in this confession

Figure 5. A line note indicating a paraphrased line.

## LINE NOTES

- Don Pedro    • Don John
- Benedick    • Claudio
- Leonato    • Messenger/Conrade
- Borachio    • Balthasar/Watchman
- Hero    • Antonio/Watchman
- Beatrice    • Margaret
- Ursula    • Boy/Sexton
- Dogberry    • Verges
- Friar Francis/Seacoal

## Much Ado About Nothing

- Paraphrasing
- Transposed line
- Skipped word/line
- Missed line
- Other \_\_\_\_\_
- Added word(s)
- Called for Line
- Blocking

You said: \_\_\_\_\_ *uhhh line*

Correct Line: *If the line be too important*

Page # \_\_\_\_\_

Figure 6. A line note indicating a forgotten line.

## LINE NOTES

- Don Pedro    • Don John
- Benedick    • Claudio
- Leonato    • Messenger/Conrade
- Borachio    • Balthasar/Watchman
- Hero    • Antonio/Watchman
- Beatrice    • Margaret
- Ursula    • Boy/Sexton
- Dogberry    • Verges
- Friar Francis/Seacoal

## Much Ado About Nothing

- Paraphrasing
- Transposed line
- Skipped word/line
- Missed line
- Other \_\_\_\_\_
- Added word(s)
- Called for Line
- Blocking

You said: \_\_\_\_\_ *both angers and pleases*

Correct Line: \_\_\_\_\_

Page # *186*

Figure 7. A line note indicating a transposed line.

## CHAPTER VI

### PERFORMANCE REPORTS

Just because a show has opened doesn't mean the work has stopped! As with rehearsal journals, it can be very useful to document each performance and reflect upon its success or failure. This helped me gauge whether or not I was hitting certain marks I wanted to hit, if I was staying true to the character I'd built, if I was maintaining proper technique, or if I was falling into classic actor pitfalls. As I expected, some nights were better than others, but overall I was pleased with my performances. Below are transcriptions of the performance reflections I wrote after each show, accompanied by production photos taken by Caine College of the Arts' brilliant staff photographer, Andrew McAllister.

Ultimately, what I discovered as the result of this whole process was that all the research and preliminary work I did faded into the background the further along we got into the rehearsal process. This does not mean that this work didn't matter or didn't inform my process and interpretation of Beatrice. Without all the early work I put into the role, I don't believe I would have gotten to the same place I did in rehearsals. Research is crucial to an actor's technical and scholarly understanding of a work, and its secret power is that it can activate the actor's emotional connection to the role subconsciously. This makes more a much more authentic and riveting performance both for the actor and for the audience. That is ultimate goal: complete belief in oneself in the imaginary universe created on stage.

Again, I have made slight edits to these entries for spelling, grammar, clarity, and consistency.

## **Performance Report 12/1/17 – Opening Night**

We did it!!! Opening night has come and gone! I can hardly believe it. The whole performance felt like one exhilarating whirlwind. It's always interesting to see how the presence of people in the house changes things. I could feel that energy re-invigorating me and reminding me why I love certain moments that had honestly started to feel a little stale in rehearsals. I think the first night is always a little rough because we have to get used to where people laugh and for how long. We had a bit of that in the first scene where Benedick and I are slinging insults back and forth at each other. But it felt so good to know that I had even more people out there I could potentially sway to my side; more in my arsenal against Benedick! The audience was super supportive tonight; it helped that most of my family and friends came tonight. All in all, it was a really solid performance across the board, I thought. Apparently there was an issue with the projections during the first fake wedding scene, but I didn't notice. Someone said that that's why people laughed during what was supposed to be a tragic moment. I didn't notice that either; I take that as a good sign. It means I was invested in my performance.

We did a talkback after the performance tonight and it was nice to see how many people stayed. I didn't say a lot, but I did get to share my excitement over my discovery about prose vs. verse in relation to entrainment (though I didn't talk about entrainment specifically). It was nice to hear my fellow cast members give answers to certain questions as well, to know their points of view on certain aspects of the play. I hope the audience enjoyed that as much as I enjoyed participating in the talkback. I think that kind of thing is important; it furthers theatre's inherent ability to begin important and necessary conversations within the community.



### **Performance Report 12/2/17 - Matinee**

Today's show was definitely not as strong as last night's show. This often happens; you have a great opening night fueled by adrenaline, and you relax a bit too much at the second performance. I know it always takes me a couple of shows to find the right balance between adrenaline and relaxation. I definitely wasn't as focused during the show today, probably a combination of factors—it was our second show, I was tired from tech week, it was the middle of a Saturday afternoon, I let my guard down too much, etc. In the first scene, especially, I was a little late on a couple of my cues. At least I didn't drop any lines, though! And I noticed it was a little harder to get to where I wanted to be emotionally for 4.1. I didn't want to push and generate that emotion, but it didn't come as easily to me this afternoon as it did last night. I'm optimistic that tonight's show will be better in terms of all of this. Maybe by then I will have found my balance.

### **Performance Report 12/2/17 – Evening**

Tonight's show, as predicted, went so much better than the afternoon's! I even feel like tonight's show was better than last night's, which is saying something because last night's was pretty solid. The emotional life I wanted during 4.1 was really easily accessible to me. Everything bubbled up naturally from a place that felt authentic. I felt like the audience was really with us the whole night too. Their energy was that of leaning in with total engagement. That always really helps. It made me feel like we were all connected in the sharing of this story, and that's the most exciting feeling in live theatre.

### **Performance Report 12/6/17**

It's always interesting coming back to a show after a few days off. In this case, we went from Saturday to Wednesday. Sometimes companies will have pickup rehearsals; we did not. I made sure to review my lines over the break, and especially today before the show just to make sure everything felt fresh.

Interestingly enough, the show went smoother than I was expecting. We had a surprising turnout (though nowhere near what we had on the weekend), and they were very supportive. It felt like a nice welcome back to the show after a few days away. Honestly, I think we all needed the rest. As electrifying as opening weekend was, we were all exhausted. Tech week is often described as a marathon; ours was no exception. It is also said that absence makes the heart grow fonder. Perhaps too little time passed between shows for me to notice that, but yesterday and Monday definitely felt strange without my usual dose of Shakespeare.

### **Performance Report 12/7/17**

Tonight's performance was ROUGH for me personally. I had a friend from out of town in the audience, and I found my attention wandering out into the audience more often than I'd like. Kind of similar to Saturday afternoon's performance, this made me late to pick up a few of my cues, and I found it harder to activate my emotional life in 4.1 (it's always 4.1). This was really frustrating. I remember the whole section early in Stanislavski's book that talks at length about the great gaping hole that is the audience, and how in order to feel comfortable enough to forget that they're there, we have to be fully present and engaged in doing our doings onstage. My attention was captured by the audience too much tonight, which meant that I wasn't invested in doing my doing. It feels like a beginner's problem, but I have to be patient and kind with

myself and acknowledge that sometimes these things happen, even to actors who have been doing this a lot longer than me. I trust that next performance will be a lot better. It's like how a bad dress rehearsal makes for a great opening night, or how the flaws of a poor second performance correct by the third. It's like Leslie always says; you have to find the banks before you can sail down the middle of the stream.

### **Performance Report 12/8/17**

Wow. Tonight's performance was the best yet, I'd say. Maybe it's because yesterday's wasn't so good for me personally. But everything felt positively electric tonight. It was a pretty big house and they were *really* into it, as far as I could tell. Everything felt smooth and snappy in the best way; everyone was in sync. It's hard to believe we only have one performance left after this. Maybe everyone had that in the back of their minds tonight. I felt like I was really invested in every moment. I think I cried more than I ever have during the fake wedding scene, and spit was flying during my confrontation with Benedick afterwards. I take this as a good sign. I love that moment because it's my messiest moment as Beatrice. The stakes of that moment are so high that any illusion of proper appearance just drops and it's a big shift, even though I didn't care so much about that before. For me, it's a chance to put myself fully into that moment and let the language carry me without worrying about what anyone else thinks about me. That language is powerful and it's not hard to believe myself saying it. In a way, it's a safe space for me to voice thoughts that I, admittedly, have shared with Beatrice about gender. Funny how things haven't changed much in the 400 years since Shakespeare wrote these lines. But it's an incredibly freeing moment in a way. That's not to say it isn't difficult, but it's a moment of pure catharsis. I'll miss that when this is all over.

### **Performance Report 12/9/17 – Closing Matinee**

It's strange to close on a matinee, but that's how the chips fell this time. Wow. We really did it. We're really done. And what an incredible experience it was. Personally I feel like last night's performance was my personal best; this one took a small step back. But it still went well. I expected to feel more personally emotional throughout today's performance, knowing it was the last one. I am sad to bid this show farewell, but I feel like I'm ready to let it rest for a while. It's not a sad parting at all. I know I'll revisit *Much Ado* and Beatrice in the future—I'm determined to do so. What a great process this has been from start to finish. I think what I'll miss most is the chance to play with my fellow actors onstage while speaking Shakespeare's beautiful language. There is no better treat than that. For now, I must say goodbye to this world and these characters. This show will live in my heart forever, though.



**Figure 8. A production still of scene 2.1. Photograph taken by USU Staff Photographer Andrew McAllister.**

## CHAPTER VII CONCLUSION

Working on Beatrice in *Much Ado About Nothing* taught me a lot about the actor's process and how I can make that process my own. Beginning with research gave me a solid foundation upon which to begin my work. My interpretation of Beatrice would have been as rich or well-rounded without doing all of the research and prep work beforehand, but at the end of the day, the most important aspect of an actor's work is to be present in the moment on stage. Doing research and tasks like Given Circumstances help the actor stay present in the moment, so they should not be discarded as useless or distracting. They are the opposite.

Fully investing in this process allowed me to understand who Beatrice is and where she is coming from. Research informed me of the world she lived in and what it was like to be a woman in that world. This helped me understand why she developed such a sharp wit as both a defensive mechanism and as a way to make herself stand out. Given Circumstances helped me understand her current and past relationships, especially with Benedick. This work led me to believe that she and Benedick had a romantic past prior to the events of the play, and so I moved forward in rehearsal with that understanding. This affected many of my intentions and tactical choices. Ultimately, everything came together during rehearsals. Thanks to my solid background and Adrienne's guidance, I was able to focus on staying true to the vision of the character I was developing and gauge my success at staying alive, present, and authentic in the moment. As we worked, I was able to reference my previous work and make adjustments to ensure I was meeting these goals.

I love and admire the character of Beatrice. I think I finally arrived at a good place of understanding with her. Beatrice is fierce and intelligent. She occupies a unique place in society as a rather independent dependent of her uncle's and both best friend and waiting woman to her

cousin. She never sacrifices her identity or her beliefs despite the judgement of others. Her romantic past haunts her and even though for most of the play she attempts to ward off romance with her sharp tongue, deep down she shares humanity's most innate and intrinsic desire: to love and be loved. Like everyone, she has both flaws and virtues. After having spent several months with her, my final conclusion is that Beatrice is a highly inspirational character who is deeply, beautifully, human.



**Figure 9.** A production still of scene 4.1. Photograph taken by USU Staff Photographer Andrew McAllister.

## REFLECTIVE WRITING

When USU's Theatre Department announced that *Much Ado About Nothing* would be part of their 2017-2018 season, I was thrilled. It was—and is—one of my favorite Shakespearean comedies, and Beatrice has long been a dream role of mine. I worked hard to prepare myself for the auditions, hoping for the best but anticipating the worst. To my great joy, when the cast list came out, I saw my name next to Beatrice's! I was beyond thrilled. I knew immediately that I wanted to turn the process of working on the role into my capstone project. And so I did.

To me, Shakespeare is the perfect union of theatrical and literary study. I am constantly seeking ways in which my two degrees, English and Theatre, can overlap, so naturally Shakespeare draws me. I knew that my capstone would need to utilize both of my fields of study. An actor can certainly perform Shakespeare without involving themselves in scholarly research or perfectly understanding every nuance of the text. And a Shakespearean scholar can study the texts and contexts of the plays without ever performing them. But I believe that by partaking in both, each discipline is enriched and the result is a more concrete understanding and appreciation of the bard's work. In this way, my educational experience in both my fields of study was enhanced.

This process would not have been possible without my two mentors, Prof. Adrienne Moore and Dr. Phebe Jensen. These two women are experts in theatre and English, respectively. I knew I would need guidance from both of them throughout the process of this capstone. Prof. Moore directed the production, so I worked with her on a daily basis. She helped me focus all the research and preparatory work I had done into a cohesive being on stage and ensured I was heading in the right direction at every stage of rehearsal from our first table read to our final dress. Dr. Jensen, on the other hand, pointed me in the right direction for helpful and informative



sources to round out the research portion of my project. Beyond that, she provided much-needed encouragement and support along the way, as did Prof. Moore. Without them, this project would not have come to fruition. I know I can continue to rely on them for guidance and advice throughout the rest of my career, and that knowledge, like the relationships I have forged with them, is priceless.

One of the aspects of this capstone I struggled with sorting through sources to find the most relevant information. I was a little overwhelmed by the sheer amount of information available to me. Of course I had ideas of where to start, and Dr. Jensen recommended some additional material to me. I made the mistake, at first, of trying to read all my sources cover to cover. This, too, overwhelmed me and wasn't a particularly efficient use of my time. I decided to skim through my sources and only read chapters or sections that directly pertained to my character and the world she inhabited. This helped a lot. I was able to examine more sources that way and pick out the information that proved most useful to me in my process. Finding ways to streamline the process isn't always a good thing, but in this case it was.

I also found that it was necessary to make adjustments to my project as I went along. Initially I anticipated writing a full reflection after each and every rehearsal; in the end, this was simply not possible. Sometimes we had rehearsals in which we only focused on adjusting staging or light/sound cues, and often those kinds of rehearsal are not conducive to focusing on acting craft. Other times, the business of the rehearsal schedule on top of my school schedule caught up with me and left me with little to no time to write a full reflection. When that happened, I ended up writing larger-scale reflections that spanned a full week or so. This was surprisingly helpful because it allowed me to think more about the bigger picture rather than obsessing over small

moments. It allowed me to think about Beatrice's complete arc as a character. It was helpful to be able to take a step back like this, so in the end it worked out.

The show itself had a great impact on the community, I believe. Despite the fact that it is over 400 years old, the social and cultural issues it addresses are still extremely relevant to a modern audience, sometimes painfully so. Unfortunately, we live in a society of rape culture and slut shaming. Hero experiences the negative consequences of this directly when she is accused of unfaithfulness; her father takes the word of a man over that of his own daughter. This also brings up issues of gender equality. Beatrice herself explores this topic in many of her speeches, but primarily in 4.1 in which she fumes over the fact that, as a woman living in a strict society, she has no power to exact the revenge she truly desires upon Claudio for ruining Hero's life. I know I personally related to these feelings of extreme frustration, and many of the women I spoke to after the performances expressed to me how much they love Beatrice because of how strong she is as a woman. Beatrice is an empowering figure, and I was especially pleased that we got the opportunity to visit a high school to speak to the drama students about how topical the show still is today. I think that by witnessing these extreme events onstage, audiences can then turn a fresh eye on our own society and see more clearly its inherent flaws when it comes to gender issues.

My ultimate takeaway from this experience, as I have expressed elsewhere, was how a performance needs to equate to the sum of all its parts and more. So much goes into the interpretation of a role, from research to rehearsal to performance. In order to truly be alive and authentic on stage, an actor must seek to fully understand the context in which the play was written by conducting research. This information takes up roost in the subconscious, coming forth during the rehearsal process when relevant if the actor trusts themselves and allows it to do so. This knowledge informs the actor's emotional connection to the person they are portraying,

and through diligent rehearsal and reflection, the actor will not merely perform on stage in the final production, but truly live as their character.



**Figure 10. A production still of the dance in scene 2.1. Photograph taken by USU Staff Photographer Andrew McAllister.**

## BIBLIOGRAPHY

- Aughterson, Kate. *Renaissance Woman: A Sourcebook*. London, Routledge, 1995.
- Bloom, Harold. *Shakespeare: The Invention of the Human*. New York, NY, Riverhead Books, 1998.
- Borrie, Stephanie. "The dance of conversation." TEDxUSU: Movement, TED Conferences, 27 October 2017, Daines Concert Hall, Chase Fine Arts Center, Logan, UT. TED Talk.
- Crystal, David and Ben Crystal. *Shakespeare's Words: A Glossary & Language Companion*. New York, NY, Penguin Books, 2002.
- Hagen, Uta. *A Challenge for the Actor*. New York, NY, Scribner, 1991.
- Logan, Gary. *The Eloquent Shakespeare: A Pronouncing Dictionary for the Complete Dramatic Works with Notes to Untie the Modern Tongue*. Chicago, IL, The University of Chicago Press, 2008.
- McDonald, Russ. *The Bedford Companion to Shakespeare*. 2nd ed., Boston, MA, Bedford/St. Martin's, 2001. The Bedford Shakespeare Series.
- Mortimer, Ian. *The Time Traveler's Guide to Elizabethan England*. New York, NY, Penguin Books, 2012.
- Partridge, Eric. *Shakespeare's Bawdy*. 3rd ed., New York, NY, Routledge Classics, 2001.
- Scheeder, Louis and Shane Ann Younts. *All the Words on Stage: A Complete Pronunciation Dictionary for the Plays of William Shakespeare*. Hanover, NH, Smith & Kraus, Inc., 2002.
- Schmidt, Alexander, and Gregor Sarrazin. *Shakespeare Lexicon and Quotation Dictionary*. 3rd ed., I-II, New York, NY, Dover Publications, 1971.
- Shakespeare, William. *Much Ado About Nothing*. Edited by John F. Cox, Cambridge University

- Press, 1997. Shakespeare in Production.
- Shakespeare, William. *Much Ado About Nothing*. Edited by Claire McEachern, New York, NY, Bloomsbury Arden Shakespeare, 2015.
- Shakespeare, William. *Measure for Measure: Texts and Contexts*. Edited by Ivo Kamps and Karen Raber, Bedford/St. Martin's, 2004. The Bedford Shakespeare Series.
- Shakespeare, William. *A Midsummer Night's Dream: Texts and Contexts*. Edited by Gail Kern Paster and Skiles Howard, Bedford/St. Martin's, 1999. The Bedford Shakespeare Series.
- Shakespeare, William. *Othello, the Moor of Venice: Texts and Contexts*. Edited by Kim F. Hall, Bedford/St. Martin's, 2007. The Bedford Shakespeare Series.
- Shakespeare, William. *Romeo and Juliet: Texts and Contexts*. Edited by Dympna Callaghan, Bedford/St. Martin's, 2003. The Bedford Shakespeare Series.
- Shakespeare, William. *The Taming of the Shrew: Texts and Contexts*. Edited by Frances E. Dolan, Bedford/St. Martin's, 1996. The Bedford Shakespeare Series.
- Stanislavski, Konstantin. *An Actor's Work*. Translated by Jean Benedetti, New York, NY, Routledge, 2008.

## APPENDIX

### I. What You Must Know About the Play

#### A. Given Circumstances – Facts derived from the text.

- i. Historical time: Written between 1598-1599; costumes in our production suggest 18<sup>th</sup> century
- ii. Chronological time: The world of our play is removed from time; there are elements from the late 16th century/early 17th century, from the 18th century, and from the present day.
- iii. Geographical location: Messina, Italy

### II. What You Must Know About the Character

#### A. Given Circumstances – Facts derived from the text.

##### i. What do I do?

- “Enter...BEATRICE [with Leonato, Hero, and a messenger]” (187)
- “Exeunt all....” (197)
- “Enter...BEATRICE [with Leonato, Antonio, and Hero]” (215)
- “...dancing begin[s].” (220)
- “Benedick and Beatrice come forward.” (223)
- “Dance. Exeunt [all...].” (225)
- “Enter CLAUDIO and BEATRICE.” (231)
- “Exit.” (236)
- “Enter BEATRICE.” (256)
- “Exit.” (256)
- “Enter BEATRICE[, who hides].” (259)
- “Exit.” (265)
- “Enter BEATRICE.” (287)
- “Exeunt.” (290)
- “Enter... BEATRICE [with Don Pedro, Don John, Leonato, Friar, Claudio, Benedick, Hero, and others].” (294)
- “Moves as if to leave.” (313)
- “Exeunt by different doors.” (315)
- “Enter BEATRICE.” (341)
- “Exeunt.” (343)
- “Enter... BEATRICE [with Leonato, Benedick, Margaret, Ursula, Antonio, Friar, and Hero].” (347)
- “Exeunt Ladies.” (348)
- “Enter... BEATRICE [with Antonio, Hero, Margaret, and Ursula, *the women masked*].” (351)
- “Unmasks.” (353)
- “Dance. [Exeunt.]” (356)

##### ii. What does the playwright say about me?

- [Member of] "THE HOUSEHOLD OF THE GOVERNOR OF MESSINA" (184)
  - "*niece to Leonato*" (184)
  - "*waiting [woman] to Hero*" (184)
  - "[Leonato's] *niece*." (215)
- iii. What do I say?
- a. About myself
- "For indeed I promised to eat all of his killing." (190)
  - "...but for the stuffing--well, we are all mortal." (191)
  - "No; an he were, I would burn my study." (192)
  - "No, not till a hot January." (193)
  - "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 presense." (195)
  - "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." (195-196)
  - "A bird of my tongue is better than a beast of yours." (196)
  - "...I know you of old." (196)
  - "I shall lessen God's sending that way." (216)
  - "Just, if he send me no husband. For the which blessing I am at him upon my knees every morning and evening. Lord, I could not endure a husband with a beard on his face! I had rather lie in the woollen." (216)
  - "...and he that is more than a youth is not for me, and he that is less than a man, I am not for him. Therefore I will even take sixpence in earnest of the bearward and lead his apes into hell." (217)
  - "No, but to the gate, and there will the devil meet me like an old cuckold with horns on his head, and say, 'Get you to heaven, Beatrice, get you to heaven. Here's no place for you maids!' So deliver I up my apes and away to Saint Peter fore the heavens. He shows me where the bachelors sit, and there live we as merry as the day is long." (217-218)
  - "Not till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a piece of valiant dust? To make an account of her life to a clod of wayward marl? No, uncle, I'll none. Adam's sons are my brethren, and truly, I hold it a sin to match with my kindred." (218-219)
  - "I have a good eye, uncle; I can see a church by daylight." (220)
  - "That I was disdainful, and that I had my good wit out of *The Hundred Merry Tales*! Well, this was Signor Benedick said so." (223)

- "I am sure he is in the fleet; I would he had boarded me." (224)
- "We must follow the leaders." (225)
- "Nay, if they lead to any ill I will leave them at the next turning." (225)
- "Indeed, my lord, he lent it me awhile, and I gave him use for it, a double heart for his single one. Marry, once before he won it of me with false dice; therefore your grace may well say I have lost it." (233)
- "So I would not he should do me, my lord, lest I should prove the mother of fools." (233)
- "Yea, my lord, I thank [my merry heart], poor fool, it keeps on the windy side of care." (235)
- "Thus goes everyone to the world but I, and I am sunburnt. I may sit in a corner and cry 'Hey-ho for a husband'." (235)
- "I would rather have one of [Don Pedro's] father's getting." (235)
- "No, my lord, unless I might have another for working days. ... But I beseech your grace to pardon me, I was born to speak all mirth and no matter." (236)
- "No, sure, my lord, my mother cried; but then there was a star danced, and under that was I born." (236)
- "Against my will I am sent to bid you come in to dinner." (256)
- "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." (256)
- "Stand I condemned for pride and scorn so much? / Contempt, farewell; and maiden pride, adieu; / ... And Benedick, love on, I will requite thee, / Taming my wild heart to thy loving hand. / If thou dost love, my kindness shall incite thee / To bind our loves up in a holy band. / For others say thou dost deserve, and I / Believe it better than reportingly." (265)
- "I am out of all other tune, methinks." (287)
- "By my troth, I am exceeding ill. Hey-ho!" (288)
- "I am stuffed, cousin, I cannot smell." (288)
- "By my troth, I am sick." (289)
- "No, truly, not--although until last night / I have this twelvemonth been her bedfellow." (304)
- "Yea, and I will weep a while longer." (311)
- "I do it freely." (311)
- "Ah, how much the man might deserve of me that would right her!" (311)
- "As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you. But believe me not--and yet I lie not. I confess nothing, nor I deny nothing. I am sorry for my cousin." (312)
- "Why then, God forgive me." (312)



- “You have stayed me in a happy hour; I was about to protest I loved you.” (313)
  - “I love you with so much of my heart that none is left to protest.” (313)
  - “You kill me to deny it.” (313)
  - “I am gone, though I am here. ... let me go.” (313)
  - “In faith, I will go.” (313)
  - “You dare easier be friends with me than fight with mine enemy?” (313)
  - “O, that I were a man! ... O God, that I were a man! I would eat his heart in the marketplace.” (313-314)
  - “O that I were a man for his sake! Or that I had any friend would be a man for my sake! ... I cannot be a man with wishing, therefore I will die a woman with grieving.” (314-315)
  - “Yea, as sure as I have a thought or a soul.” (315)
  - “Yea, signor, and depart when you bid me.” (341)
  - “...therefore I will depart unknissed.” (341)
  - “For them all together.... But for which of my good parts did you first suffer love for me?” (341)
  - “If you spite it for my sake, I will spite it for yours, for I will never love that which my friend hates.” (342)
  - “Very ill too.” (343)
  - “I answer to that name.” (353)
  - “Why no, no more than reason.” (353)
  - “No truly, but in friendly recompense.” (353)
  - “I would not deny you, but by this good day I yield upon great persuasion....” (354)
- b. About other characters when they're present (separate by character)
- Benedick
    - “I wonder that you will still be talking, Signor Benedick; nobody marks you.” (195)
    - “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.” (195)
    - “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.” (195)
    - “Scratching could not make it worse, an 'twere such a face as yours were.” (196)
    - “A bird of my tongue is better than a beast of yours.” (196)
    - “You always end with a jade's trick; I know you of old.” (196)

- "Will you not tell me who told you so?" (223)
- "Nor will you tell me who you are?" (223)
- "That I was disdainful, and that I had my good wit out of *The Hundred Merry Tales*! Well, this was Signor Benedick that said so." (223)
- "I am sure you know [Benedick] well enough." (224)
- "Did he never make you laugh?" (224)
- "Why he is the prince's jester, a very dull fool; only his gift is in devising impossible slanders. None but libertines delight in him, and the commendation is not in his wit but in his villainy, for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet; I would he had boarded me." (224)
- "He'll but break a comparison or two on me, which, peradventure not marked, or not laughed at, strikes him into melancholy, and then there's a partridge wing saved, for the fool will eat no supper that night." (224-225)
- "Against my will I am sent to bid you come in to dinner." (256)
- "I took no more pains for those thanks than you take pains to thank me." (256)
- "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." (256)
- "You have no reason..." (311)
- "It is a man's office, but not yours." (311)
- "As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you. But believe me not--and yet I lie not. I confess nothing, nor I deny nothing." (312)
- "Do not swear and eat it." (312)
- "Will you not eat your word?" (312)
- "You have stayed me in a happy hour; I was about to protest I loved you." (313)
- "I love you with so much of my heart that none is left to protest." (313)
- "You kill me to deny it. Farewell." (313)
- "There is no love in you; nay, I pray you, let me go." (313)
- "You dare easier be friends with me than fight with mine enemy." (313)
- "Use it for my love some other way than swearing by it." (315)
- "Yea, signor, and depart when you bid me." (341)

- "... knowing what passed between you and Claudio."  
(341)
- "For them all together, which maintained so politic a  
state of evil that they will not admit any good part to  
intermingle with them. But for which of my good parts  
did you first suffer love for me?" (341)
- "In spite of your heart, I think. Alas, poor heart! If you  
spite it for my sake, I will spite it for yours, for I will  
never love that which my friend hates." (342)
- "Will you go hear this news, signor?" (343)
- "What is your will?" (353)
- "Why no, no more than reason." (353)
- "Do not you love me?" (353)
- "...they did swear you did." (353)
- "They swore that you were well-nigh dead for me."  
(353)
- "No truly, but in friendly recompense." (353)
- "I would not deny you, but by this good day I yield  
upon great persuasion--and partly to save your life, for I  
was told you were in a consumption." (354)
- Hero
  - "Yes, faith, it is my cousin's duty to make curtsy and  
say, 'Father as it please you.' But yet for all that,  
cousin, let him be a handsome fellow, or else make  
another curtsy, and say, 'Father, as it please me.'" (218)
  - "The fault will be in the music, cousin, if you be not  
wooed in good time. If the prince be too important, tell  
him there is measure in everything, and so dance out  
the answer." (219)
  - "Speak, cousin, or, if you cannot, stop his mouth with a  
kiss and let not him speak neither." (235)
  - "My cousin tells him in his ear that he is in her heart."  
(235)
  - "Cousins, God give you joy!" (236)
  - "Good morrow, sweet Hero." (287)
  - "Why, how now, cousin! Wherefore sink you down?"  
(302)
  - "Dead, I think. ... / Hero! Why Hero!" (302)
  - "How now, cousin Hero?" (302)
  - "O, on my soul, my cousin is belied!" (302)
  - "No, truly, not--although until last night / I have this  
twelvemonth been her bedfellow." (304)
  - "Why then my cousin, Margaret and Ursula / Are much  
deceived, for they did swear you did." (353)
  - "They swore that you were well-nigh dead for me."  
(353)

- Claudio
  - “I have brought Count Claudio, whom you sent me to seek.” (233)
  - “The count is neither sad, nor sick, nor merry, nor well-but civil count, civil as an orange, and something of that jealous complexion.” (234)
  - “Speak, Count, ’tis your cue.” (234)
  - “Speak, cousin, or, if you cannot, stop his mouth with a kiss and let not him speak neither.” (235)
  - “My cousin tells him in his ear that he is in her heart.” (235)
  - “Cousins, God give you joy!” (236)
- Don Pedro
  - “I have brought Count Claudio, whom you sent me to seek.” (233)
  - “I would rather have one of your father’s getting. Hath your grace ne’er a brother like you? Your father got excellent husbands, if a maid could come by them.” (235-236)
  - “No, my lord, unless I might have another for working days. Your grace is too costly to wear every day. But I beseech your grace to pardon me.” (236)
  - “By your grace’s pardon.” (236)
- Leonato
  - “I cry you mercy, uncle.” (236)
  - “Help, uncle! / ... Uncle...!” (302)
- Margaret
  - “What means the fool, trow?” (288)
  - “O God help me, God help me, how long have you professed apprehension?” (289)
  - “It is not seen enough; you should wear it in your cap.” (289)
  - “You have some moral in this *benedictus*.” (289)
  - “What pace is this that thy tongue keeps?” (290)
  - “Why then my cousin, Margaret and Ursula / Are much deceived, for they did swear you did.” (353)
  - “They swore that you were well-nigh dead for me.” (353)
- Ursula
  - “Why then my cousin, Margaret and Ursula / Are much deceived, for they did swear you did.” (353)
  - “They swore that you were well-nigh dead for me.” (353)
- c. About other characters when they’re not present (separate by character)
  - Benedick

- "I pray you, is Signor Mountanto returned from the wars or no?" (187)
- "He set up his bills here in Messina and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscribed for Cupid and challenged him at the bird-bolt. I pray you, how many hath he killed and eaten in these wars? But how many hath he killed? For indeed I promised to eat all of his killing." (189-190)
- "...and he hath help to eat it. He is a very valiant trencher-man: he hath an excellent stomach." (190-191)
- "And a good soldier to a lady; but what is he to a lord?" (191)
- "It is so indeed, he is no less than a stuffed man; but for the stuffing--well, we are all mortal." (191)
- "In our last conflict, four of his five wits went halting off, and now is the whole man governed with one, so that if he have enough wit to keep himself warm, let him bear it for a difference between himself and his horse, for it is all the wealth that he hath left to be known for a reasonable creature. Who is his companion now? He hath every month a new sworn brother." (191-192)
- "He wears his faith but as the fashion of his hat: it ever changes with the next block." (192)
- "No; an he were, I would burn my study. But I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil?" (193)
- "O Lord, [Benedick] will hang upon [Claudio] like a disease! He is sooner caught than the pestilence, and the taker runs presently mad. ... If [Claudio] have caught the Benedick, it will cost him a thousand pound ere 'a be cured." (193)
- "He were an excellent man that were made just in the midway between him and Benedick: ... and the other too like my lady's eldest son, evermore tattling." (215)
- "Indeed, my lord, he lent it me awhile, and I gave him use for it, a double heart for his single one. Marry, once before he won it of me with false dice; therefore your grace may well say I have lost it." (233)
- "So I would not he should do me, my lord, lest I should prove the mother of fools." (233)

- “And Benedick, love on, I will requite thee, / Taming my wild heart to thy loving hand. / If thou dost love, my kindness shall incite thee / To bind our loves up in a holy band. / For others say thou dost deserve, and I / Believe it better than reportingly.” (265)
- Claudio
  - “O Lord, [Benedick] will hang upon [Claudio] like a disease! ... God help the noble Claudio! If he have caught the Benedick, it will cost him a thousand pound ere ’a be cured.” (193)
  - “Kill Claudio.” (313)
  - “Is ’a not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? ... What, bear her in hand until they come to take hands, and then with public accusation, uncovered slander, unmitigated rancor? ... I would eat his heart in the marketplace.” (313-314)
  - “Talk with a man out at a window! A proper saying!” (314)
  - “Princes and counties! Surely a princely testimony, a goodly count! Count Comfit, a sweet gallant surely. ... But manhood is melted into curtsies, valour into compliment, and men are only turned into tongue, and trim ones, too. He is now as valiant as Hercules that only tells a lie and swears it.” (314-315)
- Don John
  - “How tartly that gentleman looks! I never can see him but I am heart-burned an hour after.” (215)
  - “He were an excellent man that were made just in the midway between him and Benedick: the one is too like an image and says nothing...” (215)
- Don Pedro
  - “If the prince be too important, tell him there is measure in everything, and so dance out the answer.” (219)
  - “Princes and counties! Surely a princely testimony, a goodly count!” (314)
- Hero
  - “Ah, how much might the man deserve of me that would right her!” (311)
  - “Is ’a not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? ... What, bear her in hand until they come to take hands, and then with public accusation, uncovered slander, unmitigated rancor?” (313-314)

- "Talk with a man out at a window! A proper saying!" (314)
- "Sweet Hero! She is wronged, she is slandered, she is undone." (314)
- "Very ill." (343)
- iv. What do other characters say about me?
  - a. When I am present (separate by character)
    - Hero
      - "My cousin means Signor Benedick of Padua." (187)
      - "For look where Beatrice like a lapwing runs / Close by the ground to hear our conference." (259)
      - "Then go we near her, that her ear lose nothing / Of the false sweet bait that we lay for it. / --No, truly, Ursula, she is too disdainful. / I know her spirits are as coy and wild / As haggards of the rock." (259-260)
      - "But Nature never framed a woman's heart / Of prouder stuff than that of Beatrice. / Disdain and Scorn ride sparkling in her eyes, / Misprising what they look on, and her wit / Values itself so highly that to her / All matter else seems weak. She cannot love, / Nor take no shape nor project of affection, / She is so self-endear'd." (261)
      - "Why, you speak truth. I never yet saw man-- / How wise, how noble, young, how rarely featured-- / But she would spell him backward. If fair-faced, / She would swear the gentleman should be her sister; / If black, why Nature, drawing of an antic, / Made a foul blot; if tall, a lance ill-headed; / If low, an agate very vilely cut; / If speaking, why, a vane blown with all winds; / If silent, why, a block moved with none. / So turns she every man the wrong side out, / And never gives to truth and virtue that / Which simpleness and merit purchaseth." (262)
      - "No, not to be so odd and from all fashions / As Beatrice is cannot be commendable. / But who dare tell her so? If I should speak, / She would mock me into air. O, she would laugh me / Out of myself, press me to death with wit!" (262-263)
      - "And truly, I'll devise some honest slanders / To stain my cousin with." (263)
      - "Good morrow, coz." (287)
      - "Why, how now? Do you speak in the sick tune?" (287)
      - "There thou prick'st her with a thistle." (289)
      - "Help to dress me, good coz ..." (290)

- "And here's another, / Writ in my cousin's hand, stolen from her pocket, / Containing her affection unto Benedick." (354)
- Ursula
  - "So angle we for Beatrice, who even now / Is couched in the woodbine coverture." (259)
  - "But are you sure / That Benedick loves Beatrice so entirely?" (260)
  - "Doth not the gentleman / Deserve at full as fortunate a bed / As ever Beatrice shall couch upon?" (260)
  - "Sure, I think so. / And therefore certainly it were not good / She knew his love, lest she'll make sport at it." (261)
  - "Sure, sure, such carping is not commendable." (262)
  - "Yet tell her of it; hear what she will say." (263)
  - "O, do not do your cousin such a wrong! / She cannot be so much without true judgement, / Having so swift and excellent a wit / As she is prized to have, as to refuse / So rare a gentleman as Signor Benedick." (263-264)
  - "She's limed, I warrant you! We have caught her, madam!" (264)
  - "Madam, you must come to your uncle. ... Will you come presently?" (343)
- Leonato
  - "Faith, niece, you tax Signor Benedick too much, but he'll be meet with you, I doubt it not." (190)
  - "You must not, sir, mistake my niece; there is a kind of merry war betwixt Signor Benedick and her. They never meet but there's a skirmish of wit between them." (191)
  - "You will never run mad, niece." (193)
  - "By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue." (216)
  - "So, by being too curst, God will send you no horns." (216)
  - "You may light on a husband that hath no beard." (216)
  - "Well then, go you into hell?" (217)
  - "Well, niece, I hope to see you one day fitted with a husband." (218)
  - "Cousin, you apprehend passing shrewdly." (220)
  - "Niece, will you look to those things I told you of?" (236)



- “Well, daughter, and you gentlewomen all, /  
Withdraw into a chamber by yourselves, / And when I  
send for you, come hither masked.” (348)
- “Come, cousin, I am sure you love the gentleman.”  
(353)
- “Peace! I will stop your mouth.” (354)
- Messenger
  - “I see, lady, the gentleman is not in your books.”  
(192)
- Benedick
  - “What, my dear Lady Disdain! Are you yet living?”  
(195)
  - “Then Courtesy is a turncoat. But it is certain I am  
loved of all ladies, only you excepted.” (195)
  - “God keep your ladyship still in that mind, so some  
gentleman or other shall scape a predestinate  
scratched face.” (196)
  - “Well, you are a rare parrot-teacher.” (196)
  - “I would my horse had the speed of your tongue, and  
so good a continuer. But keep your way, o’ God’s  
name; I have done.” (196)
  - “...do you any embassy to the Pygmies, rather than  
hold three words’ conference with this harpy.” (232)
  - “O God, sir, here’s a dish I love not; I cannot endure  
my Lady Tongue!” (233)
  - “Here comes Beatrice. By this day, she’s a fair lady! I  
do spy some marks of love in her.” (256)
  - “Fair Beatrice, I thank you for your pains.” (256)
  - “You take pleasure, then, in the message?” (256)
  - “Lady, were you her bedfellow last night?” (304)
  - “Lady Beatrice, have you wept all this while?” (311)
  - “I will not desire that.” (311)
  - “I do love nothing in the world so well as you.” (312)
  - “By my sword, Beatrice, thou lovest me.” (312)
  - “I will swear by it that you love me, and I will make  
him eat it that says I love you not.” (312)
  - “I protest I love thee.” (312)
  - “What offence, sweet Beatrice?” (313)
  - “And do it, with all thy heart.” (313)
  - “Come, bid me do anything for thee.” (313)
  - “Tarry, sweet Beatrice.” (313)
  - “We’ll be friends first.” (313)
  - “Is Claudio thine enemy?” (313)
  - “Tarry, good Beatrice. By this hand, I love thee.”  
(315)

- "Think you in your soul the Count Claudio hath wronged Hero?" (315)
- "I kiss your hand, and so I leave you. ... As you hear of me, so think of me. Go comfort your cousin" (315)
- "Sweet Beatrice, wouldst thou come when I called thee?" (341)
- "O, stay but till then." (341)
- "... and thereupon I will kiss thee." (341)
- "Thou hast frighted the word out of his right sense, so forcible is thy wit. ... And I pray thee now tell me, for which of my bad parts didst thou first fall in love with me?" (341)
- "I do suffer love indeed, for I love thee against my will." (342)
- "Thou and I are too wise to woo peaceably." (342)
- "Serve God, love me and mend. There will I leave you too...." (343)
- "I will live in thy heart, die in thy lap, and be buried in thy eyes--and moreover, I will go with thee to thy uncle's." (343)
- "Which is Beatrice?" (352)
- "Do not you love me?" (353)
- "...they swore you did." (353)
- "Troth no, no more than reason." (353)
- "They swore that you were almost sick for me." (353)
- "Then you do not love me?" (353)
- "Here's our own hands against our hearts. Come, I will have thee, but by this light I take thee for pity." (354)
- Antonio
  - "In faith, she's too curst." (216)
- Don Pedro
  - "Look, here she comes." (232)
  - "Come, lady, come; you have lost the heart of Signor Benedick." (233)
  - "You have put him down, lady, you have put him down." (233)
  - "I' faith, lady, I think your blazon to be true." (234)
  - "In faith, lady, you have a merry heart." (235)
  - "Lady Beatrice, I will get you [a husband]." (235)
  - "Will you have me, lady?" (236)
  - "Your silence most offends me, and to be merry best becomes you, for out o'question, you were born in a merry hour." (236)
- Claudio
  - "And so she doth, cousin." (235)

- “And I’ll be sworn upon’t that he loves her, / For here’s a paper written in his hand, / A halting sonnet of his own pure brain / Fashioned to Beatrice.” (354)
- “I had well hoped thou wouldst have denied Beatrice, that I might have cudgelled thee out of thy single life, to make thee a double-dealer--which out of question thou wilt be, if my cousin do not look exceeding narrowly to thee.” (355)
- Margaret
  - “Ask my lady Beatrice else; here she comes.” (287)
  - “Well, an you be not turned Turk, there’s no more sailing by the star.” (288)
  - “A maid and stuffed! There’s goodly catching of cold.” (288)
  - “Ever since you left it.” (289)
  - “Get you some of this distilled *carduus benedictus*, and lay it to your heart; it is the only thing for a qualm.” (289)
  - “You may think perchance that I think you are in love? Nay, by’r Lady ... if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love. ... And how you may be converted I know not, but methinks you look with your eyes as other women do.” (289-290)
- b. When I am not present (separate by character)
  - Benedick
    - “But that my Lady Beatrice should know me, and not know me! ... it is the base, though bitter, disposition of Beatrice that puts the world into her person and so gives me out. Well, I’ll be revenged as I may.” (228)
    - “O, she misused me past the endurance of a block! An oak with but one green leaf on it would have answered her; my very visor began to assume life and scold her! She told me, not thinking I had been myself, that I was the prince’s jester, that I was duller than a great thaw, huddling jest upon jest with such impossible conveyance upon me that I stood like a man at a mark, with a whole army shooting at me. She speaks poniards, and every word stabs. If her breath were as terrible as her terminations there were no living near her, she would infect to the North Star. I would not marry her though she were endowed with all that Adam had left him before he transgressed. She would have made Hercules have turned spit, yea, and have cleft his club to make the fire too. Come, talk not of her, you shall find her the infernal Ate in good

apparel. I would go to God some scholar would conjure her, for certainly while she is here a man may live as quiet in hell as in a sanctuary, and people sin upon purpose because they would go thither--so indeed all disquiet, horror and perturbation follows her." (230-231)

- "They seem to pity the lady. It seems her affections have their full bent. Love me? Why, it must be requited. ...they say 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. ... 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." (255)
- "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." (257)
- "Pray thee, sweet mistress Margaret, deserve well at my hands by helping me to the speech of Beatrice." (338)
- "And so, I pray thee, call Beatrice." (339)
- "And therefore will come." (339)
- "Your niece regards me with an eye of favour." (348)
- "And I do with an eye of love requite her." (349)
- "But for my will, my will is your good will / May stand with ours this day to be conjoined / In the estate of honourable marriage...." (349)
- Don Pedro
  - "The Lady Beatrice hath a quarrel to you. The gentleman that danced with her told her she is much wronged by you." (230)
  - "By my troth, a pleasant-spirited lady." (237)
  - "She cannot endure to hear tell of a husband." (237)
  - "She were an excellent wife for Benedick." (237)
  - "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. I would fain have it a match, and I doubt not but to fashion it, if you three will but

- minister such assistance as I shall give you direction.” (238)
- “I will teach you how to humour your cousin that she shall fall in love with Benedick; and ... he shall fall in love with Beatrice.” (238-239)
  - “What was it you told me of today? That your niece Beatrice was in love with Signor Benedick?” (249)
  - “Maybe she doth but counterfeit.” (250)
  - “Why, what effects of passion shows she?” (250)
  - “I would have thought her spirit had been invincible against all assaults of affection.” (250)
  - “Hath she made her affection known to Benedick?” (250)
  - “It were good that Benedick knew of it by some other, if she will not discover it.” (252)
  - “She’s an excellent sweet lady, and, out of all suspicion, she is virtuous.” (252)
  - “[She is wise] in everything but in loving Benedick.” (252)
  - “I would she had bestowed this dotage on me. I would have doffed all other respects and made her half myself.” (253)
  - “She doth well. If she should make tender of her love ’tis very possible he’ll scorn it...” (253)
  - “Well, I am sorry for your niece.” (254)
  - “...I could wish [Benedick] would modestly examine himself to see how much he is unworthy so good a lady.” (254)
  - “Let there be the same net spread for her.... The sport will be when they hold one an opinion of another’s dotage, and no such matter. ... Let us send her to call him in to dinner.” (254-255)
  - “For my life, to break with him about Beatrice!” (270)
  - “I’ll tell thee how Beatrice praised thy wit the other day. I said thou hadst a fine wit. ‘True,’ said she, ‘a fine little one.’ ‘No,’ said I, ‘a great wit.’ ‘Right,’ says she, ‘a great gross one.’ ‘Nay,’ said I, ‘a good wit.’ ‘Just,’ said she, ‘it hurts nobody.’ ‘Nay,’ said I, ‘the gentleman is wise.’ ‘Certain,’ said she, ‘a wise gentleman.’ ‘Nay,’ said I, ‘he hath the tongues.’ ‘That I believe,’ said she, ‘for he swore a thing to me on Monday night, which he forswore on Tuesday morning. There’s a double tongue; there’s two tongues.’ Thus did she an hour together trans-shape

thy particular virtues. Yet at last she concluded, with a sigh, thou wast the properest man in Italy.” (330)

- “Yea, that she did, but yet for all that, an if she did not hate him deadly, she would love him dearly.” (330)

- Leonato

- “There’s little of the melancholy element in her, my lord. She is never sad but when she sleeps, and not ever sad then; for I have heard my daughter say she hath often dreamt of unhappiness and waked herself with laughing.” (237)
- “O, by no means. She mocks all her wooers out of suit.” (237)
- “O Lord, my lord, if they were but a week married, they would talk themselves mad.” (237)
- “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.” (249)
- “But that she loves him with an enraged affection, it is past the infinite of thought.” (250)
- “There was never counterfeit of passion came so near the life of passion as she discovers it.” (250)
- “She will sit you.” (250)
- “I would have sworn it had, my lord; especially against Benedick.” (250)
- “No, and swears she never will. That’s her torment.” (250)
- “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.” (251)
- “O, when she had writ it, and was reading it over, she found ‘Benedick’ and ‘Beatrice’ between the sheet?” (251)
- “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 loved him I should.’” (252)
- “She doth indeed; my daughter says so. And the ecstasy hath so much overborne her that my daughter is sometime afraid she will do a desperate outrage to herself.” (252)
- “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.” (252-253)
- “Nay, that’s impossible; she may wear her heart out first.” (254)
  - “That eye my daughter lent her? ’Tis most true.” (348)
- Hero
    - “I will do any modest office, my lord, to help my cousin to a good husband.” (238)
    - “There shalt thou find my cousin Beatrice / Proposing with the Prince and Claudio; / Whisper her ear and tell her I and Ursley / Walk in the orchard, and our whole discourse / Is all of her. Say that thou overheard’st us, / And bid her steal into the pleached bower / ... there will she hide her / To listen to our propose.” (258)
    - “Good Ursula, wake my cousin Beatrice and desire her to rise.” (285)
    - “And bid her come hither.” (285)
    - “My cousin’s a fool...” (285)
  - Claudio
    - “I did never think that lady would have loved any man.” (249)
    - “‘Shall I,’ says she, ‘that have so oft encountered him with scorn, write to him that I love him?’” (251)
    - “Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses, ‘O sweet Benedick! God give me patience!’” (252)
    - “...the poor lady...” (252)
    - “And she is exceeding wise.” (252)
    - “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.” (253)
    - “Let her wear it out with good counsel.” (254)
    - “Nay, but I know who loves him.” (270)
    - “Yes, and his ill conditions, and in despite of all dies for him.” (270)
    - “’Tis even so. Hero and Margaret have by this played their parts with Beatrice, and then the two bears will not bite one another when they meet.” (270)
    - “For the which she wept heartily and said she cared not.” (330)
    - “And, I’ll warrant you, for the love of Beatrice.” (331)

- Margaret
  - “I’ll make her come, I warrant you, presently.” (258)
  - “...and I warrant your cousin will say so.” (285)
  - “Well, I will call Beatrice to you, who I think hath legs.” (339)

## B. Biography

- i. Sex: Female
- ii. Age: Unspecified in text; late 20s, potentially early 30s
- iii. Height & Weight: Unspecified in text; I am 5’10” and 148 lbs.
- iv. Color of hair, eyes, skin: Unspecified in text other than “fair”; I have curly blonde hair, green eyes, and pale skin
- v. Posture: Unspecified in text; I would say she has good posture, as she has the upbringing of a proper lady. Her posture is not as refined as Hero’s; Beatrice has perhaps some more masculine qualities, as she sometimes wears male clothes and partakes in male work (when the men are at war)
- vi. Rhythm: Quite quick, as evidenced by her quick wit.
- vii. Defects: Comes down with a cold at one point, which slows her down a bit and puts her out. Other than that, none apparent.

## C. Sociology

- i. Social Class: Upper/middle class; not in the same class as the nobility like Don Pedro, but is a member of Leonato’s family, and he has wealth, power, and status in our community. I’d say we are part of the landed gentry.
- ii. Occupation
  - a. Type of work: Hero’s waiting woman, though not in the same sense that Margaret and Ursula are. Occasional “male” work as needed--gardening, repairs, etc. Otherwise no specified work, though I likely spend some time entertaining important visitors when we have them.
  - b. Hours: Around the clock. I share a bedchamber with Hero, help her dress, etc.
  - c. Attitude towards work: Seemingly positive. I love my cousin dearly and am overjoyed at her match with Claudio, and heartbroken when any ill befalls her.
- iii. Education
  - a. Level/Amount
  - b. Favorite/Least Favorite Subjects
  - c. Interests/Aptitudes
- iv. Home Life
  - a. Parents living?: No.
  - b. Parents married/divorced?: Unknown.
  - c. Quality of parents’ relationship: Unknown.
  - d. Vices of parents: Unknown.
  - e. Size of family – nuclear & extended: Medium. Hero is her cousin and Leonato is her uncle. Antonio is likely her uncle through marriage; he is never referred to directly as Beatrice’s uncle, but he is Leonato’s brother. (I hypothesize that one of Beatrice’s parents was the sibling of Leonato’s wife.)



- f. Mores/Codes of behavior/Ethics: I am outraged when Hero is slandered; it is obvious that I believe this is amoral, unethical behavior.
  - g. Habits/Family Customs: Leonato and I appear comfortable playing games of wits with one another; this probably happens fairly often.
- v. Religious Beliefs: Likely Catholic, as my cousin is married by a friar and friars are typically Catholic.
- vi. Political Beliefs: None specified.
- vii. Race/Nationality: Italian or Spanish, as I live in the Italian town of Messina, which was under Spanish rule at the time the play was written.
- viii. Place in the community/Social status within class: I have something of a reputation for my sharp wit and tongue; I get along with my family well, but even they comment on how proud and disdainful I can be. The fact that I am not yet married and actively reject marriage is a matter of contention with Leonato and Antonio; this was unusual for a woman like myself at this time.
- ix. Amusements/Hobbies: Witty banter; "warring" with Benedick; playing mind games with my family and amusing them.

#### D. Psychology

- i. Sexual orientation/passions/standards: Heterosexual/heteroromantic. It could be argued that I have some other sexual orientation, such as bisexual, but there's no overt textual support for this. I am, however, EXTREMELY picky; I am noted to have chased away all former suitors, and I claim there is no man fit for me, nor am I fit for any man. Strongly implied that Benedick and I have a romantic past.
- ii. Ambitions: Initially, I desire to never marry, but to see happiness and love come to my cousin, Hero. As the play progresses, my ambitions change and expand to include marrying Benedick and seeking revenge against Claudio and the others who slandered Hero.
- iii. Frustrations/Disappointments: Benedick, in general. Claudio and Don Pedro when they slander Hero. Don John for his foul mood and his hand in these foul deeds. The fact that I am a woman and cannot therefore challenge Claudio to a duel to avenge Hero.
- iv. Temperament: Often referred to as being very merry, witty, sharp, shrewd, etc.
  - a. Easy-Going/Touchy: More on the touchy side. Anytime marriage is brought up in respect to me, I am quick to shut that down. I also cannot resist verbally teasing and fighting with others, and I always have to best my opponents and get the last word in.
  - b. Optimistic/Pessimistic: Optimistic when it concerns others. More pessimistic towards herself.
- v. Obsessions: Games of wit.
- vi. Phobias: That anyone knows her true feelings when it comes to love.
- vii. Inhibitions: Unwilling to confess her true feelings; they're always filtered with wit and snark.
- viii. Prejudices: Mildly prejudiced against men, and against those less intelligent than her.

- ix. Talents/Abilities/Skills: Apart from my intelligence and sharp wit, I have a few skills since I was raised in the middle/upper class. For instance, I can perform a number of social dances.

### III. What You Must Know About the Scene

#### A. General Structure

- i. What is the main conflict of the play?

The main conflict is that Benedick and Beatrice bicker constantly, but are subsequently tricked into falling in love with one another. The secondary conflict is that Claudio is tricked into believing Hero is unfaithful.

## PROFESSIONAL AUTHOR BIO

Claire Louise Harlan graduated from Utah State University in 2018 with a BFA in Theatre Arts (Acting emphasis), a BA in English (Creative Writing emphasis), and University Honors. Before transferring to USU to complete her undergraduate education, Claire completed the two year professional actor training program at PCPA – Pacific Conservatory Theatre. Over the course of her three years at USU, she performed in many Theatre Department productions; favorites include Sarah in *Time Stands Still* and, obviously, Beatrice in *Much Ado About Nothing*. She worked in Special Collections and Archives at the Merrill-Cazier Library, where she put together a special exhibit focusing on “Women in Shakespeare’s World.” She also had the pleasure of working closely with Dr. Phebe Jensen as her research assistant on the book *The Early Modern English Calendar*. Claire was selected as Outstanding Senior for the Theatre Department and is a member of the international English honors society, Sigma Tau Delta. Following graduation, Claire plans on moving to St. Louis, MO with her partner, Sean, and their cat, Bingley, to pursue theatre, writing, and whatever else life throws at them.