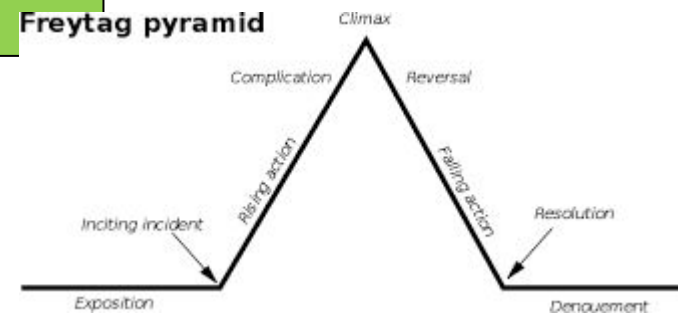


1. Characterisation	
1.	Beatrice - Swears she will never marry but is tricked into falling in love with Benedick. Loyal, feisty, quick witted, assertive, unconventional, outspoken, tamed.
2.	Benedick - A confirmed bachelor he shifts allegiances and supports Hero after her shaming. Obstinate, cynical, misogynistic, loyal, gulled, honorable.
3.	Hero - Only daughter of Leonato, she is shamed by Claudio and pretends to die to save her reputation Innocent, submissive, victim, polite, submissive, passive.
4.	Claudio - In love with Hero but easily duped twice Gullible, naïve, idealistic, romantic, heroic, repentant.
5.	Don Pedro - The prince, sets up Beatrice and Benedick Authoritative, courteous, matchmaker, duped, masculine.
6.	Don John - Don Pedro's bastard brother. The villain of the play Isolated, melancholic, vengeful, villainous, malevolent.
7.	Leonato - Hero's father. Quick to believe she is impure Rash, patriarchal, hospitable.
8.	Dogberry - Night Watch. Comical, farcical, inept, injudicious.

3. Themes and Ideas		
1. Love and Masquerade		- Love in the play is always involved with tricks, games and disguises: every romance takes place through some form of deception. - Every step in romance takes place by way of masquerade. Hero is won for Claudio by Don Pedro in disguise. Benedick and Beatrice are brought together through an elaborate prank. Claudio can be reconciled with Hero only after her faked death. Altogether, these things suggest that love—like a play or masquerade—is a game based on appearances, poses and the manipulation of situations.
2. Wit and Warfare		- Much Ado constantly compares the social world (relationships/ banter etc) with warfare. - War of wit and love are compared to real wars in a metaphor that extends through every part of the play. The rivalry of Benedick and Beatrice is called a “merry war,” and the language they use with and about each other is almost always military. - Like generals, the characters execute careful strategies and tricks.
3. Language and Communication		- Much Ado dwells on the way that language and communication affect the way we see the world. - Tricks of language alone repeatedly change the entire situation of the play. Overheard conversations cause Benedick and Beatrice to fall in love, and the sonnets they have written one another stop them from separating once the prank behind their romance has been revealed.
4. Marriage and Freedom		- In Much Ado, romantic experiences are always connected to issues of freedom and shame. If dignity comes from having a strong and free will, then love, desire and marriage are a threat to it. - This is the position taken by most of the characters. Benedick, for example, compares the married man to a tame, humiliated animal. The events of the play confirm this position on love and dignity taken by most of the characters

2. Literary Techniques and Methods	
1.	Dramatic Irony - where the audience are more aware of the action happening than the characters
2.	Soliloquy - an individual character in a play speaking their thoughts out loud to the audience when alone on the stage
3.	Juxtaposition - placing contrasting ideas close together in a text
4.	Aside - an individual character sharing their thoughts out loud to the audience and some characters on the stage, but not all of them
5.	Puns - joke exploiting the possible different meanings of a word

4. Authorial intention and Tragic Structure	
1. Context	Shakespeare's comedies, including this one, often include mistaken identities and gender swapping, where male and female characters dress up and pretend to be each other. Given that all actors during this time were male, there were several layers of performing at play. These situations were played for humour and helped relieve the anxiety that English society felt during this time of changing ideas about gender roles.
2. Gender roles	Explorations of gender may have been inspired by the influence and behaviour of Elizabeth I who famously never married and was extremely powerful in her own right. However, women played a secondary role to men in Elizabethan England, especially in public. The stereotype of the typical Elizabethan women, as often portrayed in literature, is that she was chaste, modest, subservient, and wholly dependent on the men in her life—first her father, then her husband.
2. Structure	In Shakespeare's comedies we tend to find wordplay and confusions. There are lots of examples in Much Ado About Nothing of mistaken identity, overheard conversations and misunderstandings. Shakespeare uses dramatic irony, in which the audience is aware of things that the characters are not, to create comedy.



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