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grammar, style, and proofreading exercises

**The Grammar Dog Guide to  
Much Ado About  
Nothing  
by William Shakespeare**

**All exercises use sentences from the play.  
Includes over 250 multiple choice questions.**

## About Gramwardog

Gramwardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Gramwardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Gramwardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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*MUCH ADO ABOUT NOTHING* by William Shakespeare – Grammar and Style  
*All exercises use sentences from the play.*

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**SAMPLE EXERCISES - MUCH ADO ABOUT NOTHING** by William Shakespeare

**EXERCISE 5            COMPLEMENTS**

Identify the complements in the following sentences. Label the underlined words:

*d.o.* = direct object

*i.o.* = indirect object

*p.n.* = predicate nominative

*o.p.* = object of preposition

*p.a.* = predicate adjective

**ACT I**

- \_\_\_1.        I pray you, is Signior Mountanto returned from the wars or no?
- \_\_\_2.        In mine eye she is the sweetest lady that ever I looked on.
- \_\_\_3.        “In time the savage bull doth bear the yoke.”

**EXERCISE 6            PHRASES**

Identify the phrases in the following sentences. Label the underlined words:

*par* = participial    *ger* = gerund    *inf* = infinitive    *appos* = appositive    *prep* = prepositional

**ACT I**

- \_\_\_1.        How much better is it to weep at joy than to joy at weeping!
- \_\_\_2.        Mark how short his answer is – with Hero, Leonato’s short daughter.
- \_\_\_3.        Thou wilt be like a lover presently and tire the hearer with a book of words.

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

Identify the figurative language in the following sentences. Label underlined words:

*p* = personification

*s* = simile

*m* = metaphor

*h* = hyperbole

**ACT I**

- \_\_\_1.        He hath borne himself beyond the promise of his age, doing, in the figure of a lamb, the feats of a lion.
- \_\_\_2.        O Lord, he will hang upon him like a disease.
- \_\_\_3.        I had rather hear my dog bark at a crow than a man swear he loves me.

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**EXERCISE 12      STYLE: ALLUSIONS**

Identify the type of allusion in the following sentences. Label the underlined words:

- a. mythology      b. religion      c. literature      d. astronomy/astrology

**ACT I**

- \_\_\_1.      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 burbolt.
- \_\_\_2.      Or do you play the flouting Jack, to tell us Cupid is a good hare-finder and Vulcan a rare carpenter?
- \_\_\_3.      I wonder that thou, being (as thou say'st thou art) born under Saturn, goest about to apply a moral medicine to a mortifying mischief.

**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

Read the following passage the first time through for meaning.

*Beatrice.* I wonder that you will still be talking, Signior Benedick; nobody marks you.

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

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

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

*Beatrice.* A dear happiness to women! They would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humor for

that. I had rather hear my dog bark at a crow than a man swear he loves me.

*Benedick.* God keep your ladyship still in that mind, so some gentleman or other shall scape a predestinate scratched face.

*Beatrice.* Scratching could not make it worse and 'twere such a face as yours were.

*Benedick.* Well, you are a rare parrot-teacher.

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

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

*Beatrice.* You always end with a jade's trick. I know you of old. (I, i, 112-141)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of dictions and rhetoric, then answer the questions below.

- |  |  |
|--|--|
| 1 <i>Beatrice.</i> I wonder that you <u>will still</u> be talking, | 16 that. I had rather hear my dog bark at a crow than          |
| 2 Signior Benedick; nobody marks you.                              | 17 a man swear he loves me.                                    |
| 3 <i>Benedick.</i> What, my dear Lady Disdain! Are you yet         | 18 <i>Benedick.</i> God keep your ladyship still in that mind, |

**SAMPLE EXERCISES - MUCH ADO ABOUT NOTHING by William Shakespeare**

4 living? 19 so some gentleman or other shall scape a predestinate  
5 *Beatrice*. Is it possible Disdain should die while she 20 scratched face.  
6 hath such meet food to feed it as Signior Benedick? 21 *Beatrice*. Scratching could not make it worse and  
7 Courtesy itself must convert to Disdain if you come 22 'twere such a face as yours were.  
8 in her presence. 23 *Benedick*. Well, you are a rare parrot-teacher.  
9 *Benedick*. Then is courtesy a turncoat. But it is certain 24 *Beatrice*. A bird of my tongue is better than a beast of  
10 I am loved of all ladies, only you excepted; and I 25 yours.  
11 would I could find in my heart that I had not a hard 26 *Benedick*. I would my horse had the speed of your  
12 heart; for truly I love none. 27 tongue, and so good a continuer. But keep your  
13 *Beatrice*. A dear happiness to women! They would else 28 way, a God's name! I have done.  
14 have been troubled with a pernicious suitor. I thank 29 *Beatrice*. You always end with a jade's trick. I know  
15 God and my cold blood, I am of your humor for 30 you of old.

- \_\_\_1. The underlined words in Line 1 are an example of . . .  
a. assonance b. consonance c. alliteration d. rhyme
- \_\_\_2. ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *nobody marks you* (Line 2)  
b. *Are you yet living?* (Line 3-4)  
c. *I am loved of all ladies, only you excepted* (Line 10)  
d. *Scratching could not make it worse and 'twere such a face as yours were* (Line 21-22)
- \_\_\_3. ALL of the following literary devices are used in the passage EXCEPT . . .  
a. repartee b. sarcasm c. malapropism d. motif